

# Billboard

NEWSPAPER

**Bernstein, Springsteen claim top spots on new CD charts**  
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**Book chains pursue home video market**  
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VOLUME 97 NO. 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 1, 1985/\$3.50 (U.S.)

## \$9.98 Price Test, Too 15 Gold, Platinum Acts Spark June Release List

BY PAUL GREIN

LOS ANGELES In an unseasonably strong lineup for the start of summer, 15 albums by gold or platinum-level acts are set for release this June. Among them are new albums by heavy metal titans Motley Crue, the Scorpions and AC/DC, which should provide a test of the much-publicized heavy metal cut-back at radio and MTV.

All three of those albums bear list prices above the \$8.98 norm, which should test the impact of higher pricing on metal product. The Scorpions' "Worldwide Live" is a double live album listing for \$10.98; Motley Crue's "Theatre Of Pain" and AC/DC's "Fly On The Wall" are single-

record studio sets listing for \$9.98.

A surprising addition to the ranks of \$9.98 "superstar" pricing is Atlantic's Laura Branigan, who only notched her first gold album last August. Billy Joel, whose last six albums have been certified for sales in excess of 22 million, will return in June with "Greatest Hits, Vol. 1 & 2," a double hits album featuring two new tracks.

Another superstar release set for June is Sting's "The Dream Of The Blue Turtles" on A&M. It's the first solo album by the lead singer of the Police, whose last four albums have gone platinum. Sting's band features an array of jazz and pop

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## NARM SURVEY Cassette Sales Outpace LPs Five to Four

BY FRED GOODMAN

NEW YORK The first National Assn. of Recording Merchandisers (NARM) members' survey in six years shows retail sale of cassettes outstripping LPs at a rate of approximately five to four, with the fledgling Compact Disc grabbing 4% of prerecorded music sales.

The survey, released by the merchandisers' trade group Friday (24), is based on information from more than 1,000 outlets, including rackjobbers, one-stops and independent distributors representing about half of NARM's membership. A members' survey from NARM's

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## NEW GERMAN LAW IMPOSES TAPE LEVIES

BY WOLFGANG SPAHR

BONN Legislation mandating levies on the sale of blank audio and videotape was passed unanimously by the West German Bundestag last Thursday (23), the first such action to be taken in a major world market.

The move comes as part of a new copyright law that becomes effective July 1 and continues levies on the sale of audio and video hardware, while offering greater protection to copyright owners in a number of significant areas.

Photocopying of printed music is prohibited, except by special agreement with the publishers. Provision is made for a royalty to be paid for the photocopying of other copyright

material, and the legislation sets out much more severe penalties for piracy.

As anticipated, the levy on blank audiotape is about four cents per hour and on videotape of about five-and-a-half cents an hour of playing time. The levy on audio hardware will be about 80 cents per machine, and on video recorders about \$6 per player.

Photocopying machines making between two and 12 copies per minute will carry a levy of \$25; those with a

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## See Hot Summer For Home Video After Spring Lull

BY TONY SEIDEMAN

NEW YORK Home video manufacturers, distributors and retailers are expecting a strong summer video season following a late-spring slump.

Driving the marketplace up from current levels are a slew of high-powered feature films, either just released or about to be. Once again, a film that showed unexpected strength at the boxoffice will probably provide huge drawing power at the home video sales counter, with distributors and dealers projecting that RCA/Columbia Pictures Home Video's "Karate Kid" will outdo the

(Continued on page 74)



The unique Dr. York—Singer, Songwriter, Producer—has cut his first album entitled simply, "NEW" (PRC78619.7). With airplay building, sales skyrocketing, a video of the hit single "IT'S ONLY A DREAM" (PRC78619/20) currently airing (with two more videos in the making: "IT'S ON ME" and "PLAIN AS BLACK AND WHITE"), and a major world tour imminent, YORK is the man to watch in '85. Available soon on Passion Records.



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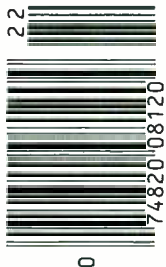
## WEA, PolyGram To Shutter Warehouses

NEW YORK Both WEA and PolyGram will be closing distribution warehouses in the coming months—demonstrating that despite the past year's upturn in business, consolidation of the branch system is far from over.

At WEA, that consolidation is taking the form of the shuttering of warehouses in Cleveland and Dallas, expected to be completed by the fall. The company will maintain its present marketing and sales offices in those cities, with accounts now shipped out of Cleveland being serviced from Chicago, and those getting product from Dallas receiving shipments from Atlanta.

PolyGram will be shuttering its operations in Edison, N.J. and Sun Valley, Calif. Up until now, Edison has been the sole shipping point for PolyGram Compact Discs. It could not be determined at presstime

(Continued on page 76)



## GEORGE THOROGOOD "MAVERICK"

(ST 17145)

ALBUM RELEASE: 1/25/85 STATUS: GOLD

1st SINGLE: "HAND JIVE" RELEASED NOW *by popular demand*

(88270)

GOAL: PLATINUM

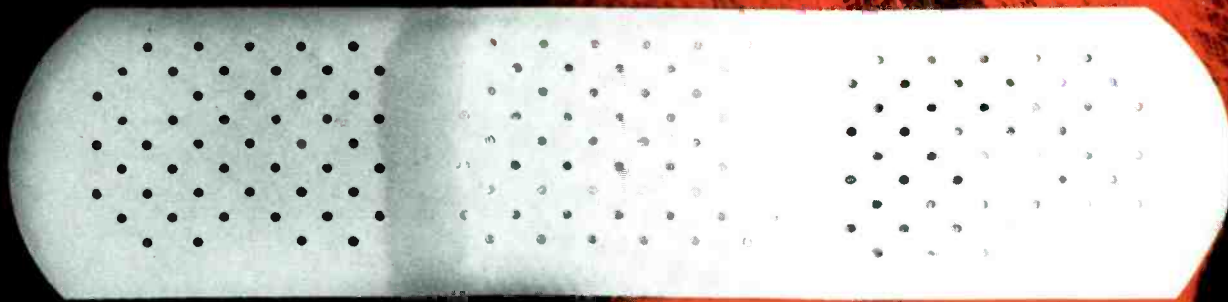




# MAKE IT BETTER

(FORGET ABOUT ME)

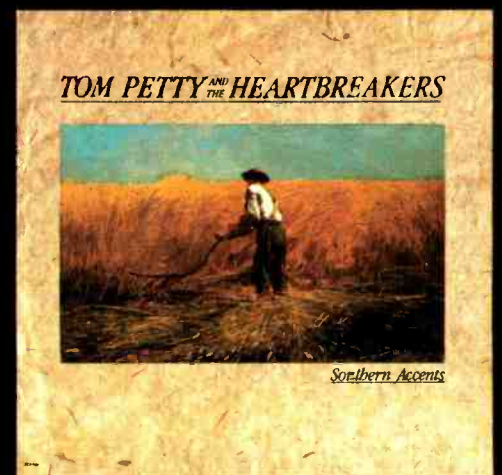
MCA-5186



## SOUTHERN ACCENTS 1985 TOUR

6/15 Meadowlands, NJ  
6/16 Saratoga, NY Performing Arts Center  
6/18 Cleveland, OH Blossom Music Hall  
6/19 Indianapolis, IN Music Sports Center  
6/21 Detroit, MI Pine Knob  
6/22 Chicago, IL Poplar Creek  
6/23 E. Troy, WI Alpine Valley  
6/25 St. Paul, MN Civic Center  
6/28 Omaha, NB Civic Arena  
6/29 Tulsa, OK Mohawk Park  
7/2 Norman, OK Lloyd Noble Arena  
7/3 Austin, TX Frank Irwin Center  
7/6 Dallas, TX Union Hall  
7/7 Houston, TX The Summit  
7/11 Atlanta, GA Omni  
7/12 Tampa, FL Sun Dome  
7/24 Seattle, WA Coliseum  
7/26-7/27 Berkeley, CA Greek Theatre  
8/1 - 3 Los Angeles, CA Forum

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## Cagle Leaving WAPP for Summit Programming Post

NEW YORK "I'm quitting because I want to wake up in a city where there are sheep," says Gerry Cagle, whose jovial manner masks the inherent disappointment he feels in leaving a situation where he never had real control.

Cagle, who is leaving the operations manager post of Doubleday's WAPP New York, claims he was happy there. But he adds, "I'm even happier to be leaving and going to a company where they put a premium on winning."

"You know, I actually had control, real control over [WAPP's] programming for 29 days! Who knows, it might do quite well now in a more AOR direction, but I'll have more fun in Kansas City."

Cagle's new position—heading up the programming of North Carolina-based Summit Communications—will initially focus on Kansas City, where the group is about to complete the acquisition of Fairbanks' KCMO-AM-FM. New call letters for the FM country outlet, KBKC, have already been selected, and while that's a challenge, Cagle says he's most excited about working with KCMO-AM.

"It will be the first talk station I've dealt with. It's got all the major sports teams, and it's going to be

fun putting some top 40 promotions into that approach."

While the position is new to Cagle, his relationship with Bill Kirkpatrick, head of Summit's radio division, dates back to the days when both worked at Miami's WFUN. "He was a salesman and I was a jock," says Cagle, "and when I got blown out he got me the job at WMFJ."

In addition to the Kansas City properties, Summit also owns Oklahoma City's KXXY-AM-FM, WREC/WZXR Memphis, WCOA/WJLQ Pensacola and WSJS/WTQR Winston-Salem.

Back in New York, consultant Bobby Hattrik says Steve Ellis will remain as acting program director indefinitely as WAPP continues its evolution in a more AOR direction. "I think it's been clearly demonstrated that there wasn't room for another broad top 40 station with a lot of urban influence," notes Hattrik.

"WAPP is still being cuned by a lot of old users," he adds. "Even in the AOR format it was really a hybrid station, and we're finding now that a lot of listeners are still unsatisfied with the options they have. This is an avenue WAPP can capitalize upon."

## Milestone for Johnny Hayes

### Two Decades on L.A.'s KRLA

LOS ANGELES When Johnny Hayes joined KRLA here 20 years ago, smart money would have never bet he'd make it to his 20th birthday on the infamous top 40 outlet.

But he has. And in the process, he's not only survived a number of program directors and formats, but he's done every shift imaginable (at one time he did them all simultaneously), served as PD twice, MD thrice, and now, on this 20th anniversary, is finding a home with yet another group of owners.

How did he manage what no one else even attempted? "Not to say I

don't possess ambition, but simply put, I made sure that my dreams were never so big that I used radio as a stepping stone to a higher plateau," says Hayes, who sees himself as more than "simply passing through the medium."

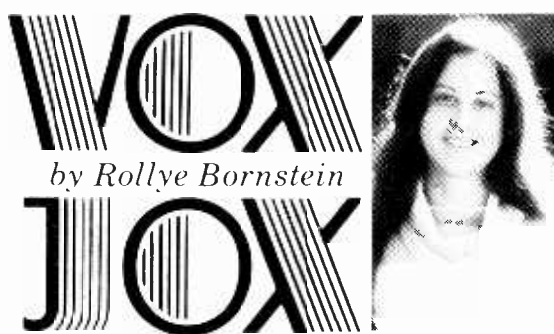
Patience was also a virtue. "I learned early on that it was so much more practical as well as professional to exercise patience and ride out what generally amounted to insignificant rifts with co-workers or an opposing point of view over programming philosophy," he says.

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## FLYING TIGERS



**Bi-Coastal Corned Beef.** KMAI Honolulu's Ted Sax puts Larry Parker's Deli's 24-hour delivery promise to the test while munching on one of several sandwiches flown to him from the mainland deli.



**C**ONGRATULATIONS TO Alan Sneed, who follows the entrepreneurial urge into the formation of his own company. The former AOR programmer, most recently with Atlanta's WKLS, says he figures that if he can play 'em, he can promote 'em. In conjunction with Chris Hensley, he's formed Rock Promotion & Marketing, an independent promotion firm specializing in album product based in Atlanta. You can reach him at (404) 633-8720.

Into the country programming seat at Cedar Rapids' KHAK goes former WDJO Cincinnati midday man Mike McCoy, who rejoins Stoner Broadcasting, where he formerly worked with Des Moines' KSO.

If you're ever out driving around Oxnard, or Ventura, or even Thousand Oaks, Calif., you'll be quick to notice the many Q-105 bumper stickers. The highly rated station is the handiwork of PD Brian Thomas, who exits that post to join Nationwide. He'll program Orlando's WBJW (BJ-105).

Several things are happening in Kansas City. In addition to Gerry Cagle's imminent arrival (separate story, this page), Garry Munson and a very well-known radio personality who shall remain nameless have sold KCFX for \$3.8 million. Licensed to Harrisonville, the Class C outlet goes to Jay Hoker, who leaves Dallas-based Belo Broadcasting to head up the aptly named Hoker Broadcasting. Where did he get the money? His partners include a well-known backer and a couple of solid venture capitalists.

Across town at Dick Lamb's soon-to-be-former KKCI, the new call letters will be KCMG once Keyboard takes over . . . Back in New York, former WAPP morning partner Mark McEwen, who's been handling overnights on WNEW-FM there for some time now, slides into morning drive, joining Richard Neer and news personality Lisa Glasberg. You can see McEwen strutting his stuff on a soon-to-be-released McDonald's spot, by the way. He plays the role of daddy in the morning breakfast biscuit spot, and it's a speaking part. He says, "Mmm, fresh," which he claims he's been practicing for weeks.

At WKTU, the word is that Neil McIntyre has given up his PD-ship to form a radio marketing firm. He'll keep WKTU, where Quick McCoy is upped to PD, as a client. And who knows, he may get WPIX. After all, creative services director Bert Gould is exiting that post for the exciting world of Channel 66, Boston's WVJV.

Should you have listened to WKTU last weekend, you heard them courtesy of the ABC Radio Network, which volunteered its broadcast center while WKTU's studio was being rewired. According to ABC's John Abrams—who notes that, while WKTU is an ABC Contemporary affiliate, his first loyalty is to company-owned WPLJ there—"I don't think we'll be sending out any pictures."

Abrams also mentions that Z-100 in Portland (KKRZ, an ABC Information affiliate) was the first station to break the news of the Springsteen wedding, thus giving ABC Info the scoop. On the other hand, Magic 107 (KMJK) wants you to know they had the details faster. Seems Springsteen's new wife has two brothers, and while one was hastily calling Z-100, his favorite station, the other got wind of the indiscretion and told all to KMJK.

**M**EANWHILE, AT Z-100's AM half, KEX, PD Carl Gardner is upped to operations manager . . . Across town at KAAR, it's the under-12 set they're after as the station signs up the Children's Radio Network. They're not the first to do so, however. That honor belongs to Jacksonville's WEXI.

Speaking of Jacksonville, former Y-103 (WIVY) GM Yulee Godfrey, who is now Yulee Godfrey-Commander, becomes sales manager at crosstown WFYV . . . It's official: WNDE/WFBQ GSM Milt McConnell

gets the nod as GM, now that Denny Rossman has exited.

No word on a format, but Miami's soon-to-be WCJX (Vox Jox, May 25) has a PD. He's former WPJB Providence assistant PD Jon Holiday, a former co-worker of Todd Chase, who will head the programming of both WCJX and co-owned ZZ 99 (KZZC Leavenworth/Kansas City).

As for the format at WPJB, the word is that the top 40 outlet turned AC is turning top 40 again . . . Meanwhile, in Sacramento, KGNR is turning big band. It had been news/talk, which leaves powerhouse KFBK alone in the format.

Is 98.5 closer to 99 than 99.7? We'll soon find out in Atlanta, where Warm is getting a cool reaction from WSB-FM. Seems WSB-FM has been using the "99 FM" slogan and logo for some time now—which was fine, except all these new digital radios were causing "Warm 100" (WRRM) some concern, since they actually were at 99.7, and felt that some folks might write down 99 in their Arbitron diaries. The solution, according to the folks at Susquehanna's Warm, was simple: Call it Warm 99.

Well, Cox's WSB-FM didn't cotton to that. However,

## Programmer Sneed switches to promotion

er, a judge seemed fairly nonplussed when he refused to issue a restraining order against Warm. Cox feels they were there first, since they've been using the slogan for several years (both are AC outlets), and they're taking Susquehanna to court to the tune of \$3 million.

Katz's WZZK-AM-FM Birmingham moves Tony Kidd into the PD slot for the AM country outlet, as Jim Tice becomes operations manager over both facilities while retaining his FM PD title. Kidd will serve as MD for both facilities . . . Across town at WKXX (KXX 106), PD Roger Gaither, who came from Gadsden's WQEN months back, exits that post.

**T**HE NEXT TIME WBAP PD Bill Mayne has a question about the Ft. Worth facility, he can ask in-house. Former WBAP/KSCS operations director R.T. Simpson returns to Cap Cities from Capitol's WLVC Charlotte. This go-round he takes Mayne's former post as operations director of L.A.'s KLAC/KZLA, a move which reunites him with KLAC/KZLA VP/GM Vern Ore, with whom he worked in Dallas.

In Salt Lake City, as Bruce Byxbe moves from PD to production director at K-Lite (KLTQ), Shawn Mulhern comes on board as operations manager. Sports fans will recognize Mulhern, who appropriately was most recently with Green Bay's WNFL, from his work with the Chicago Bears.

Now that the ownership reins have changed at Cincinnati's urban AMer, WCIN, principal Earnest James will serve as president/GM, while former WDRQ Detroit PD Steve Harris comes in as PD . . . Changes in New York's Tri-Cities area have WTRY Troy PD Bob McDougall leaving the AC outlet for the morning slot on local news/talker WQBK. Back at WTRY, no one's filled the PD slot yet, but operations manager Rick Van Zandt is looking. While he's looking, he's also moved Andi Turco from MD to PD at WTRY's AOR other half, WPYX. Van Zandt had been filling that himself.

Dick Penn leaves NBC and strikes out on his own with the word that he'll acquire Sunbelt's properties in Albuquerque and Colorado Springs for \$5.4 million. Albuquerque boasts KQEO (an oldies outlet) and KZZX (Transtar AC). Transtar AC is heard on Colorado Springs' KSPZ as well, while news/talk is the word of the day on AMer KVOR. Penn anticipates no changes, but Transtar expects a move. They haven't confirmed it, but we hear their Colorado Springs-based networks will be consolidated into their L.A. studios before the end of the year.

We also hear that Guy Zapoleon protégé Kelly Norris has vacated the KRQQ Tucson PD-ship . . . Upped to sales manager at Nashville's WSIX-AM-FM is Don Sullivan . . . Moving from weekends to mid-days at WABB-FM is Chip Mapoles, which leaves Steve Anthony more time to concentrate on his duties as production director for both WABB-FM and its AM counterpart.

(Continued on page 17)



# AIR SUPPLY. HOME RUN HITTERS!

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\*4-for-4 platinum LPs, with Greatest Hits topping the three-million mark.

\*Eight top 5 singles in four years, including such smashes as "Lost In Love," "Even The Nights Are Better," "The One That You Love," and the most recent #1 hit, "Making Love (Out Of Nothing At All)."

**ANOTHER HOME RUN! "JUST AS I AM"**

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AIR SUPPLY



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# Catching Up With Technology

## ARE WE LOSING THE COPYRIGHT BATTLE?

BY HANS W. SIKORSKI

One in a series of special Commentary features based on topics to be debated at Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC) at the Hotel Sheraton, Munich, June 5-8.

It is a well-worn truism that technological innovation in communications and entertainment is racing ahead at ever accelerating speed and massively outdistancing the laborious legislative process of copyright revision and reform.

This is very much a race in which technology is the hare and copyright protection the tortoise. The vital question is: Will the result of the race be as Aesop recounted, or must the copyright community resign itself to the prospect of diminishing power and resources to cope with the exponential expansion of dissemination of intellectual property?

We are living in an age of acceleration, and unless there is broad consensus, cooperation and coordination among the owners and custodians of various kinds of copyright material, we run a very serious risk of losing the battle.

There are three basic prerequisites to our keeping pace with technology:

Firstly, we must strive to achieve legislation providing for adequate copyright protection in those countries where the law is either non-existent or inadequate.

Secondly, we must press for the enactment of new laws to deal with new uses of intellectual property. As U.S. Senator Charles Mathias has noted, the very ingenuity that has produced the new technologies should be able to devise the laws to accommodate them.

Thirdly, we must do everything in our power to see that the laws are enforced.

Let us examine some of the areas of intellectual property exploitation

which pose major threats to copyright owners.

• **Home Taping:** It is encouraging to note that more and more governments are recognizing the justification for a blank tape royalty to compensate creators for the private copying of their works. To have the principle accepted is a major advance. But, unfortunately, the compensation in most cases is absolutely minimal.

In West Germany we have had a levy on tape recorders for almost 20 years, yielding between 30 and 40 million marks (\$9.78 million and \$13 million). The new copyright law will provide for a software royalty of 12 pfennigs (3.8 cents) per hour for an audiotape and 17 pfennigs (5.5 cents) per hour for a videotape. But I fear that our share of the com-

creasing the level of royalty without requiring a further statute.

• **Reprography:** The photocopying of copyrighted works, especially sheet music, has become an enormous problem. The sheet music business has suffered terrible losses as a result of unauthorized copying. It is to be hoped that the new German law will prohibit the unauthorized copying of music and provide for some sort of tariff with reduced rates for educational users. But reprography is an impossible activity to monitor, and a copying royalty is probably the only effective answer.

• **Cable transmission:** We must see to it that in all cable countries, the cable dissemination of music programs taken from radio broadcasts is subject to royalty payments

point of origination of the signal (the up leg) or at national relay points, whichever is more practical. And if the signal is received by dish aerial, some way must be found to secure compensation, perhaps from a royalty incorporated in the price of the dish.

There are many more problem areas: record and video piracy, the erosion of national repertoire resulting from the massively Anglo-American programming of the broadcasting industry internationally, the question of whether the soundtracks of movies transferred to video are subject to royalties.

Suffice it to say that copyright owners everywhere have a tough struggle on their hands, one which can only be won by concerted action. It may be that we will ultimately have to abandon national copyright laws and evolve some international system of contract law to control licensing of copyrighted works. And maybe we shall have to have one pan-European collecting society instead of national societies in each territory.

There is no doubt that the challenges are formidable and the ability of the copyright community to meet them effectively is inhibited by conflicts of interest among the different segments of that community. More importantly, it is inhibited by funding inadequate to cope with the highly sophisticated and abundantly financed entrepreneurial technocrats in the burgeoning field of communications.

But, for all that, I remain optimistic that we can still win the copyright protection battle. Above all I am immensely encouraged by the fact that, with the constantly increasing share of leisure time for people everywhere, the demand for copyrighted material is certain to increase proportionately.

We must all make sure that all those creating and distributing the material get the remuneration to which they are entitled.



**'A race in which technology is the hare & copyright protection the tortoise'**

Dr. Hans Sikorski is president of Musikverlage, Hamburg, and vice chairman of GEMA, the West German performing and mechanical rights society.

bined tape and hardware royalty under the new law will amount to less than we were originally receiving from just the hardware levy alone, because there are additional beneficiaries among whom to divide the income.

Meanwhile, blank tape sales continue to boom in West Germany—something between 120 and 150 million audiocassettes annually.

What we must hope is that the new law offers the possibility of in-

addition to those already paid by the radio. This is established under German law and is consistent with the provisions of the Berne Convention.

• **Satellite transmission:** The development of satellite operations with vast multi-territorial footprints poses immense problems in the realm of royalty collection and distribution. It seems to me essential that there should be provision for collection of royalties either at the

### Letters to the Editor

#### FOR THE RECORD

With reference to the recent article headed "Two U.S. Firms Offering DMM" (Billboard, April 17), you should know that at the present time there is only one DMM licensee in the U.S., and that is Europadisk Ltd. It is damaging both to us and to DMM to print such misinformation, and I feel sure you will want to correct it. We have had a technical and business relationship with Teldec, the inventor of DMM, for a number of years and have been working on a licensing arrangement for over two years.

The problem some established cutting studios have with DMM is not that it is better technically, but that it is potentially cheaper than lacquer technology. New releases can generate six to 30 sets of lacquer masters at costs of about \$270 per set. With DMM, only one set of copper masters is required, with "mothers" replicated from the DMM cut for \$80 per set. For any release requiring more than one set of masters, there are immediate cost savings.

So we can see why there is some foot-dragging among established disk mastering people. Why move into a newer and cheaper technology, when the cost savings accrue to the producer?

James P. Shelton, President  
Europadisk Ltd.  
New York

#### IT'S ONLY FAIR

Every musical form deserves an equal chance. Just because one form appeals to fewer people than another is no reason for it to be ignored. Country music appeals to less people than pop, but it has its own charts and awards. This goes for many other genres too. But one does not, and it's high time it does.

I speak of heavy metal. It's a distinct form of music, with dedicated artists and fans. For proof, you have only to read sections of your recent Heavy Metal issue (April 27).

This dedication should be given support that recognizes its identity. Separate charts for heavy metal albums and singles are musts. Let's

add them alongside the country, classical, black, dance/disco and jazz charts. It's only fair.

Andrew John Ohar  
Staten Island, N.Y.

#### SAYING IT DIFFERENTLY

Thanks to Edward Morris for his brilliant indictment of the vapid lyricism so prevalent in country music today (Billboard, May 11).

J.D. Souther once said something to the effect that the art of songwriting is taking something that's been said a thousand times and saying it differently. The trend in country music seems to be taking something that's been said a thousand times and saying it exactly the same.

Please keep up your campaign for better music. People need to be told the truth about why we're not selling records.

John Moffat & Michael Heeney  
Multimedia Music Group  
Nashville

#### MISSING THE POINT

After reading Ed Morris' article "Music City Learns More About VH-1" (Billboard, May 11), I won-

dered if he was awake during the seminar. Ed completely missed listing Nashville's own Susan Binford as one of the MTV executives on hand. Sue is now vice president of MTV Networks.

Ed also missed a couple of main points made about VH-1. The MTV executives stated that they are open to any act that has a good video of a good song, regardless of label affiliation. They also told Nashville they are not receiving an overabundance of new videos.

As a former small-label executive, I was encouraged by MTV's attitude. I found the seminar to be very enlightening.

Jon "Mr. Big" D'Amelio  
Jack O'Diamonds Music  
Hermitage, Tenn.

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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# ...newsline...

POLAND

**DIGITAL RECORDINGS** have not yet been undertaken by Polish record companies, but the London-based firm Leastrom has a mobile digital studio in Poland and is accepting commissions for recordings of solely classical music for both Polish and foreign labels.

**IRON MAIDEN**, the British heavy metal band, stars in a documentary movie shot in Poland by Pawel Karpinski during the group's concerts as part of "The World Slavery Tour, 1984/85." Titled simply "The Tour," the movie includes informal backstage footage.

**NIGEL WRIGHT**, the British producer of Passion Records and Skratch, has recorded the Polish rock band Kombi at his studio, accompanied by Skakatak singer Tracey Ackerman. The tapes are being made available to record companies worldwide to test sales potential before a decision is made about a release pattern.

**POLSKIE NAGRANIA**, Poland's main state-owned record company, has run into serious printing problems. Because of a shortage of finished sleeves, there's a pile-up of more than 500,000 albums awaiting release.

**MAUSOLEUM RECORDS**, the Scandinavian-based heavy metal label headed by Alfie Falckenbach and Stonne Holmgren, has finalized a deal with the Polish Pagart agency for release of recordings by Polish heavy metal band RSA. First album under the pact is set for foreign release this spring.

**LINKS BETWEEN** Poland and the Dutch conglomerate Philips were forged when Philips vice president Leonardus Heesselsels met here with Polish deputy prime minister Janusz Obodowski. Also present was Hendricus Vijverberg, the Dutch ambassador to Poland. The deal is chiefly in the home electronics equipment field. Polish cooperation with Philips goes back half a century; one of the first factories built outside Holland by Philips was located in Warsaw between the two World Wars.

ROMAN WASCHKO

## Domestic Talent Dominated Last Year's British Charts

BY PETER JONES

LONDON The domination of British acts and productions in the U.K. music market through 1984 is heavily underscored in a new report from the British Phonographic Industry (BPI). Nearly two-thirds of the 100 top-selling singles were by domestic acts, as were 10 of the 14 chart-toppers.

Only two territories other than the U.S. made the top 100: West Germany, via Nena and Alphaville, and Jamaica, with the late Bob Marley. The U.S. third of the listing included product from Lionel Richie, Chaka Khan and film soundtrack items from Stevie Wonder, Kenny Loggins and Ray Parker Jr.

In the top 100 albums, British artists turned in 60% of the action, not including compilations on which domestic acts were heavily featured. U.S. artists accounted for 25%, with

Richie's "Can't Slow Down" a notable hit. Jamaica (Marley again) and France (pianist Richard Clayderman) were the only other international territories with a top 100 stake.

In its "Year Book 1985," BPI notes that the top 100 singles accounted for 52% of all short-play sales and the top albums (LPs and cassettes) for 43% of all sales in that sector.

Says BPI: "The mix of artist nationality in the balance of sales below the top 100 ratings tends even more towards a British bias. But it

(Continued on page 64)

## Report: U.K. Publishers Make Big Profits

### New Survey Outlines Music Industry's Turnaround

LONDON According to a newly published survey of the British music industry, taking note of published accounts of 100 companies in virtually all sectors, music publishers are way out in front of the field in terms of profit margins.

The report from ICC Business Ratios, priced at some \$175, covers leading record/tape manufacturers and distributors, musical instrument manufacturers, wholesalers and publishers over the three years to financial 1982-83. According to its findings, the top 10 most profitable companies during that period, judged on profit margins, were all publishers.

The report also comments on the music industry's eventual reversal of a five-year decline in 1984. And it singles out Virgin Records for its "outstanding performance" during the period, increasing its sales from \$11.31 million in 1980-81 to \$53 million

in 1982-83, an average sales growth of 54%, taking the pound sterling at an exchange rate of \$1.30 against the U.S. dollar.

Notes the report: "What is equally impressive is that Virgin also managed to increase its profit margins from 2.3% to 10.4% while achieving sales growth. Sales, therefore, were certainly not achieved at the expense of heavy discounting, thus reducing margins."

Also highlighted is the sales growth of wholesaler/distributor Lightning Records & Video, whose sales rose from \$5.85 million in 1980-81 to \$17.68 million in 1982-83, an annual sales growth of 74%.

On the down side, it's noted that Chrysalis Records fell from \$17.9 million in 1981-82 to \$11.96 million in 1982-83.

Biggest profits noted in the report were made by CBS U.K., with

\$15.47 million pre-tax in 1982-83 and a total of \$35.1 million over the three-year period under review. EMI Records also did well, with \$9.1 million profits in 1982-83, but over the three-year period the firm's total profits were just \$10.4 million, because it traded at a \$6.1 million loss in the first of the three years.

Record and tape manufacturers increased pre-tax profit margins to 4.4% from zero levels during 1980-81, the report says, but within the average there were "wide differences."

The report warns that the number of money-losing companies underlines that music is still "a high risk industry." And it notes that the companies in the musical instrument sector are still the "poor cousins" of the music business, with falling sales and money-losing trading.

## Oaks Help Open New Theatre in Nice

BY MICHAEL WAY

NICE MCA country act the Oak Ridge Boys flew into the Cote d'Azur on May 14 for a one-night stand more than a little beyond the ordinary. The group was the U.S. choice for the special "American Night," one of the inaugural concerts at the ultra-modern Apollo Theatre in the new multi-purpose Acropolis Center here.

The show filled the 2,500-seat auditorium for what was the Oaks' first full live appearance in continental Europe, although they did perform in the U.K. seven years ago. Another tour in this region is being planned for January.

Ted Hacker, the Oaks' general manager, acknowledged that the brief trip was unusual, but pointed to the accords reached between the Mayor of Nice, Jacques Medecin, and his Nashville counterpart Richard Fulton to make the night a success despite the bare penetration of U.S. country music in France.

The Oak Ridge Boys used the occasion to promote their latest al-

bum, "Step On Out," due to be released throughout Europe Monday (27). The concert was recorded by the Silver Eagle Cross Country Music Show for transmission Stateside on the July 4 holiday weekend over 450 affiliated stations.

The concert proceeds were dedicated to one of the Oaks' major charities, "Feed The Children," in particular to help finance the drilling of four water wells in Kenya.

The "American Night" was just one of a series of events marking the opening of the Apollo. A performance by French singer Charles Aznavour got the season under way May 6, and opera singer Placido Domingo is scheduled to give a performance in mid-June.

The Apollo, the stage of which is the second biggest in France after the Paris Opera House, is the final link in the Acropolis Center, which the Nice municipality hopes will become one of the major conference venues in the world. Opened in March, 1984, it has already attracted 150 congress conferences.



**The Great Train Toast.** Supertramp members add a little bubbly to an in-transit listening party on the Orient Express while delivering their new album, "Brother Where You Bound," to A&M and Polydor executives in Paris and Venice. Shown from left are Bob Siebenberg, Rick Davies, Dougie Thomason and John Helliwell.

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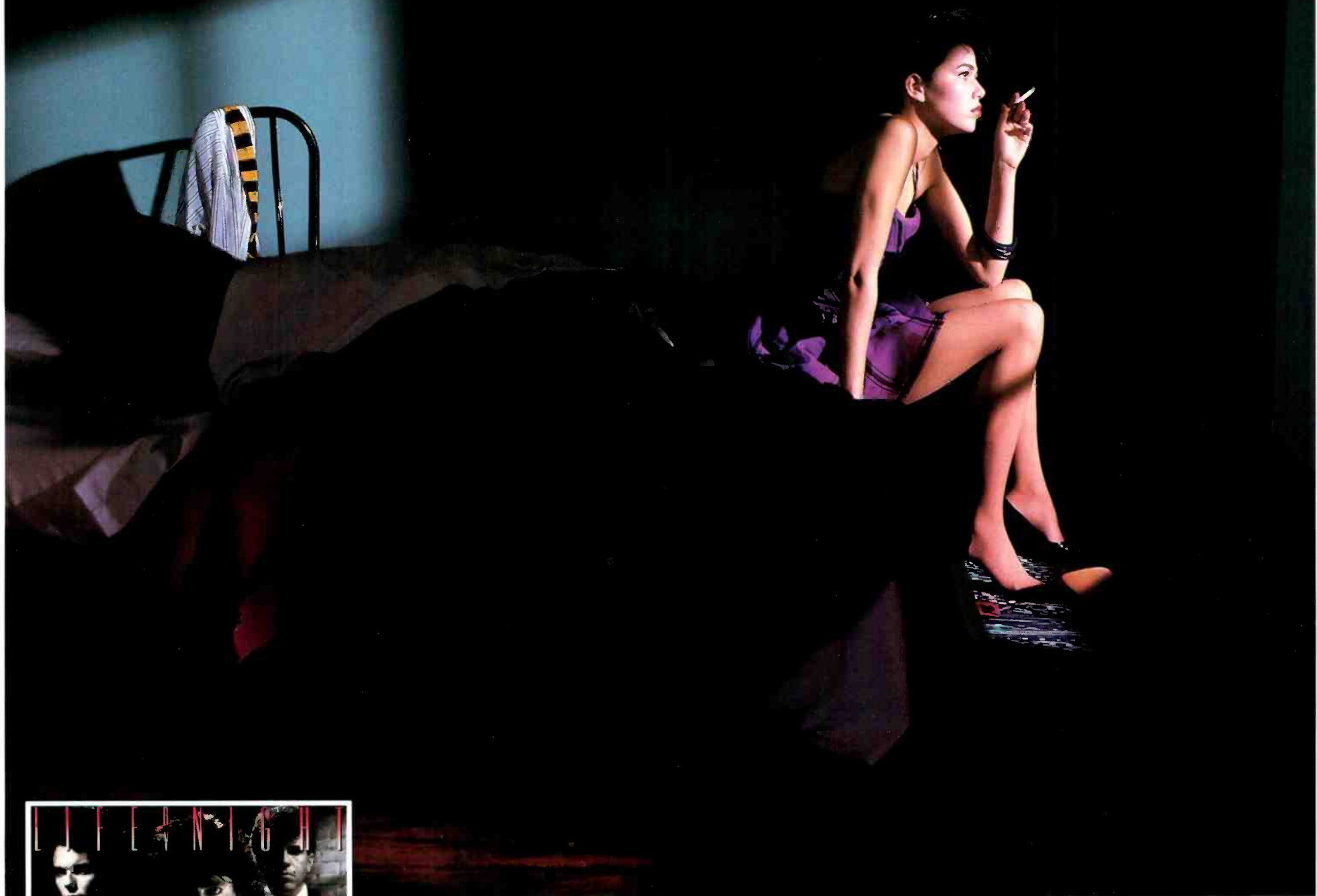
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# NAB President Speaks Out on 'Porn Rock'

## Fritts Expresses Concern in Letter to Station Owners

BY BILL HOLLAND

WASHINGTON The president of the National Assn. of Broadcasters (NAB), Edward O. Fritts, has sent out a letter to 806 radio and television group station owners voicing his concern over the sexually explicit and violent lyrics of some of today's music and their effect on younger listeners.

The letter, mailed May 13, follows a recent announcement by a group of politically connected and concerned Washington mothers warning about "porn rock" (Billboard, May 11). The NAB says its purpose is to "foster awareness of the grow-

ing problem with top-line management" who might not be cognizant of such songs being picked by program directors for airplay.

The letter to owners is believed to be the first time a leader in the broadcast industry has gone on record voicing concern about rock lyrics.

In a related development, the NAB executive board voted May 19 to ask the staff to draft a letter to be sent to the heads of record companies requesting them to include the lyrics with records sent to radio stations so that management "will clearly understand what words are being sung."

The move is similar to a vote by the national Parents/Teachers Assn. (PTA) last June to ask record companies to label records and tapes voluntarily in an effort to identify material containing profanity, sex, violence or vulgarity. The Recording Industry Assn. of America (RIAA), after correspondence with the group, turned over the matter to member companies. There is no connection between the two developments, according to the NAB. Fritts' letter is a result of meeting with the mothers' group and a subsequent decision to inform members of the problem.

The NAB president's letter begins: "The lyrics of some recent rock records and the tone of their related music videos are fast becoming a matter of public debate."

It continues, quoting parts of a lyric from Prince's "Darling Nikki"; "Many state that they are extremely troubled by the sexually explicit and violent language of some of today's songs. An example that has been cited is the song with words which say in part:

'I knew a girl named Nikki  
I guess u could say she was a sex fiend  
I met her in a hotel lobby  
masturbating with a magazine.' "

Fritts then adds: "The pre-teen

and teen audiences are heavy listeners, viewers and buyers of rock music. In some communities, like Washington, D.C., parents and other interested citizens are organizing to see what they can do about the music in question, which at least one writer has dubbed 'porn rock.' "

The letter, which steers clear of any NAB suggestion of how station owners should deal with the problem, closes with an open-ended caveat: "It is, of course, up to each broadcast licensee to make its decisions as to the manner in which it carries out its programming responsibilities under the Communications Act."

(Continued on page 77)



**A Star Is Found.** Durell Coleman, center, "Star Search's" 1984-85 best male vocalist, enjoys the fruits of his labor while signing a worldwide recording contract with Island Records. Welcoming him to the company are Island Publishing president Lionell Conway, left, and manager Sherwin Bash.

## Gold Circle Drops In-House Buying For Lieberman

LOS ANGELES The 50 Gold Circle record/tape units are switching from in-house servicing to racking by Lieberman Enterprises. Two years ago, the Federated-associated discount chain started serving its music needs via its home base in Worthington, Ohio.

The move by Gold Star is a reversal of a trend in recent years that has seen the establishment of in-house record/tape/accessory buying services. These include the Target stores based in Minneapolis, with John Farr heading the buying service; and the Fred Meyer chain in the Northwest, with its Roundup Music service headed by local industry veterans Chuck Blacksmith, Lou Laventhal and Stan Jaffe.

At Gold Circle, Charles Alfonso continues as record buyer.

JOHN SIPPEL

## Records Group Resurgent

# MCA Inc. Revenues Jump

LOS ANGELES MCA Inc. has reported the highest first quarter revenues in its history, pointing to improved television, home video and pay-tv sales and the continued resurgence of its Records & Music Group as factors behind the upbeat report. Operating income and net income declined against comparable

figures for the same quarter last year, however, dipping 8.3% and 12.6% respectively.

The Records & Music Group achieved its highest first quarter revenues to date, and also showed increased operating income when compared to the same period last year.

Overall, revenues were \$431,569,000 for the corporation as compared to \$392,441,000 for first quarter '84. Operating income was \$21,552,000 and net income was \$18,377,000 for the quarter ended March 31, 1985. This compares with a reported first quarter '84 operating income of \$23,507,000 and a net of \$21,032,000. Per share earnings dipped to 38 cents from 43 cents for the same quarter last year.

For the Records & Music Group, revenues for the quarter rose to \$63,072,000, compared to \$55,550,000 a year ago. Operating income for the division was \$3,986,000, compared to \$2,154,000 for the same quarter in '84.

## Atlantic Execs Join McDonald Center

LOS ANGELES Doug Morris, Atlantic president, and Paul Cooper, the label's vice president and West Coast general manager, have joined the national advisory committee for the McDonald Center for treatment of alcoholism and drug abuse. The center is located at Scripps Memorial Hospital in La Jolla, Calif.

The goal of the 22-member committee is to raise public awareness that alcoholism and drug addiction are treatable.

# CHART BEAT

by Paul Grein



**T**HE TOP EIGHT SINGLES on this week's Hot 100 are all by acts from outside the U.S., pointing up the increasing importance of the international market as a spawning ground for new talent. Of the artists in the top eight this week, **Wham!**, **Tears For Fears**, **Sade**, **Billy Ocean** and **Howard Jones** are all English, **Simple Minds** is Scottish, **Harold Faltermeyer** is German and **Bryan Adams** is Canadian.

Watermark's Matt Wilson notes that this is the first time in chart history that the top eight positions on the U.S. chart have been occupied by international acts. The prior record was set in May, 1965, when seven of the top eight singles (and nine of the top ten) were by British acts.

The only American act in the top 10 at that peak of the (first) British invasion was **Gary Lewis & the Playboys**, whose "Count Me In" was number two. The only American act in this week's top 10 are the **Mary Jane Girls** and **Kool & the Gang**, at numbers nine and 10.

**PRINCE'S** "Around The World In A Day" moves up to No. 1 on this week's Top Pop Albums chart, just 20 weeks after the superstar wound up a 24-week run at No. 1 with "Purple Rain." That's the fastest any artist has returned to No. 1 with a new album since **Elton John** debuted at No. 1 in November, 1975, just 10 weeks after his final week on top with "Captain Fantastic & The Brown Dirt Cowboy."

Prince also becomes only the third artist to collect two No. 1 albums so far in the '80s. The other two: **the Rolling Stones**, who topped the chart in 1980 with "Emotional Rescue" and in '81 with "Tattoo You," and **Bruce Springsteen**, who scored in '80 with "the River" and in '84 and '85 with "Born In The U.S.A."

Before we leave the subject of Prince, we should note that we left out "Purple Rain" in our discussion last week of albums that have produced two No. 1 hits and a number two. The others were **Michael Jackson's** "Thriller" and **Donna Summer's** "Bad Girls."

## International acts dominate the top end of the Hot 100

The discussion was keyed to the fact that **Wham!'s** "Make It Big" is the first album since **the Bee Gees'** "Spirits Having Flown" six years ago to generate three No. 1 singles.

Prince's "Purple Rain" would have done the trick if the title track had followed "When Doves Cry" and "Let's Go Crazy" into the No. 1 spot. Instead, it peaked at number two for two weeks last November. Ironically, the No. 1 hit at the time was the record that started it all for Wham!, "Wake Me Up Before You Go Go."

**BRUCE SPRINGSTEEN'S** "Born In The U.S.A." moves back up a notch this week to number three on Billboard's Top Pop Albums chart. It's the 49th consecutive week that the album has finished in the top four, a record topped in recent years by only one album: **Michael Jackson's** "Thriller," which logged 67 consecutive weeks in the top four, from February, 1983 to May, 1984.

The fifth "U.S.A." single, "Glorious Days," is the top new entry on this week's Hot 100 at number 48. If it follows the first four singles into the top 10, "U.S.A." would become only the third album in pop history to generate five top 10 hits. The others: "Thriller" and **Lionel Richie's** "Can't Slow Down."

**DAVID FOSTER**, who tied **Lionel Richie** for the Grammy for producer of the year in February, is more than living up to that honor on this week's charts. Foster wrote and/or produced five singles on this week's Hot 100, plus a sixth that's bubbling under and two or more that are likely to hit the chart.

Foster is currently represented by **Kenny Loggins'** "Forever" at 67 bullet, **Chaka Khan's** "Through The Fire" at 74, **Jack Wagner's** "The Lady Of My Heart" at 79 bullet, **Chicago's** "Along Comes A Woman" at 83, and **Paul Hyde & the Payolas'** "You're The Only Love" at 85 bullet.

Foster also did the honors on **Bill Withers'** "Oh Yeah," a top 30 black hit which is bubbling under

the Hot 100 at 106. And he produced two more singles that are likely to crack the chart: **Northern Lights'** "Tears Are Not Enough" and **John Parr's** "Man In Motion." The latter title is the theme from the forthcoming film "St. Elmo's Fire," which Foster scored.

**SHANNON'S** "Do Wanna Get Away" (Mirage) holds at No. 1 on this week's dance/disco club play survey. It's the third No. 1 dance hit in less than two years for the Brooklyn Heights native, following "Let The Music Play" (which crossed over to the pop top 10 in February, 1984) and "Give Me Tonight."

**WE GET LETTERS:** James Kemp of Lady Lake, Fla. wrote to say: "I hope you will mention the 10th anniversary of the first album in modern times to enter the chart at No. 1. The date was June 6, 1975. The album was **Elton John's** 'Captain Fantastic & The Brown Dirt Cowboy.' People seem to have forgotten just how popular Elton was back in the mid-'70s. It would be nice if you could remind them."

James, we couldn't agree more. Many acts have become hot since Elton hit his peak of popularity a decade ago, but few have carried it off with as much style, personality and flair. Elton was not only hot, he was—and remains—fantastic.



Album co-produced by Mick Jagger and Bill Laswell / Material and by Mick Jagger and Nile Rodgers.

# MICK JAGGER'S GOT THE WINNING TOUCH.

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★ "Lucky In Love" on over 70% of CHR playlists and requests coming in!

★ It's the follow-up to the Top-10 hit, "Just Another Night"!

★ "Lucky In Love" has skyrocketed to the top of the AOR charts and has been inside the Top-5 for the last three weeks!

★ "Lucky" video in Power Rotation at MTV™!

★ "Just Another Night" video in Heavy Recurrence at MTV™!

★ 12" club reaction to both singles phenomenal!

★ "SHE'S THE BOSS" long form video album coming soon!



Play it hard, on Columbia Records, chrome Cassettes and Compact Discs.



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# Cards Seen Stacked Against Indies

## Panel Cites Problems with Distribution, Radio

BY EDWARD MORRIS

NASHVILLE Independent labels will always be on the leading edge of creativity and will almost certainly fail financially in the process. These were the themes that emerged during the panel discussion on indies sponsored by the Nashville Music Assn. here last Wednesday (22).

Moderated by record promoter Stan Byrd, the panel was made up of Alan Bernard, head of MTM Records; Barrie Bergman, chairman of the Record Bar chain; Charlie Fach,

president of Compleat Records; artist John Prine, who also heads his own Oh-Boy label; Joe Talbot, an owner of the Precision and United record pressing plants here; and Don Tolle, president of Noble Vision Records in Atlanta.

At the outset, Fach maintained that many indie labels have disappeared because they succeeded enough to become majors or be taken over by them. Others failed, he said, when independent distributors went out of business. "I don't foresee independent distributors coming back," he added.

Talbot said that in his more than 20 years in the record pressing business, he had seen only two or three indies succeed. "It's overwhelmingly difficult," he said.

Part of the difficulty, Talbot added, particularly for independent country labels, is the fault of radio: "When there were people in radio who cared about country music, there wasn't much money in the business. Now that there's money, there aren't many people in radio who give a damn about country music."

Specialty labels that concentrate on a certain type of music have the best chance of making it, Talbot concluded. Bergman agreed, noting that "one reason specialty labels have done well is that they haven't depended on radio. There's no better way to sell people on your records than by going directly to retail clerks."

Even majors are discovering, Bergman said, that the clerks are in a position to move product by what they recommend to customers and what they play in their stores.

Fach contended that not all radio is stacked against small-label artists: "If you look at the black and the rock charts, they're filled with new acts. We shouldn't be discouraged by the blinders on country radio."

(In remarks made separate from the panel discussion, record promoter Frank Mull said that in 1979, the

(Continued on page 77)



**Six Million Dollar Men.** USA For Africa coordinator Ken Kragen, center, receives a check for \$6.5 million from CBS Records executives, representing net proceeds to date from sales in March of the "We Are The World" single. Shown with him at a special press conference in New York are Columbia senior vice president/general manager Al Teller, left, and CBS Records Group chief Walter Yetnikoff.

## 'American Rock' Concerts

# Levi in U.S. Tour Link

LOS ANGELES The world's oldest and largest jeans maker, Levi Strauss & Co., has launched its first U.S. rock music concert tour link.

The San Francisco-based jeans maker has sponsored successful European rock tours by David Bowie, Ultravox and Roxy Music.

Levi's "American Rock" program includes 58 dates by Kenny Loggins, 16 by Don Henley, 22 by Huey Lewis & the News and an unannounced number of appearances by John Cafferty & the Beaver Brown Band. Stacey Bovero of Levi Strauss is coordinating the tour through David Saltz of ESI-America, a Los Angeles marketing firm.

The jeans maker intends to concentrate on hefty advertising budgets, in which many local retailers across the country will participate. The promotion will include in-store registration concerts offering free trips to concerts, concert tickets, limited-edition posters and commemorative tour jackets. In the case of Loggins, Levi Strauss is staging a local concert contest, in which an autographed lithograph of the cover of his album "Vox Humana" by artist Michael Gonzales will be awarded.

Levi Strauss will receive a "Levi's Presents" logo on concert tickets and in advertising. JOHN SIPPEL

## '60s-Oriented Midline Series

# JCI Introduces 'Baby Boomer Classics'

BY SAM SUTHERLAND

LOS ANGELES Taking a cue from advertisers and product marketers in other fields, JCI has invested \$1.2 million in packaging and promoting a new midline album series targeted to the burgeoning "baby boom" adult demographic. JCI's first eight titles in its new "Baby Boomer Classics" line reached retail bins last week using a '60s focus for its \$5.98 suggested list compilations.

David Catlin, president of the Agoura Hills, Calif. marketing firm, acknowledges rising general market attention for the oft-touted generation that now comprises an estimated 31% of the U.S. population. "The whole idea was to put together a line of product that the baby boomers would probably reach for when they went into the record store," he explains.

Catlin adds that dealers' perceptions that older customers have fallen away from traditional record/tape accounts are currently offset by that sector's swing into home video product. "Older customers were now coming into stores, waiting for rentals," he says of this new, attractive consumer segment. "But retailers weren't providing inviting displays or the right product mix to reach these consumers."

JCI's compilations are thus generically tied through overall package graphics and the common "Baby Boomer Classics" logo emblazoned across the upper left corner of each album. Catlin says the

goal is to bridge both racked accounts, already eager for a product line positioned for their general floor traffic, and the record/tape retail community, which he says remains wary of most compilations.

"Music retailers often stay away from general compilations," he notes. "They pick and choose when it comes to nostalgia packages." To help overturn that prejudice, JCI is duplicating cassette versions on chrome tape and pressing its LPs with premium vinyl.

Initial entries are "Rockin' Sixties," "Love Sixties," "Electric Six-

ties," "Mellow Sixties," "Soul Sixties," "Surfin' Sixties," "British Sixties," and "Dance Sixties." All use original versions of well-known period hits. Two more titles in the line, "Sock Hoppin' Sixties" and "Folk Sixties," have already been set to follow in June.

Catlin claims an initial order of one million units on the first eight titles prior to May 1, boasting of "a 100% favorable response from our customers." To sustain interest, marketing will focus on display contests, giveaways, localized market campaigns and direct mail.

## Four New Films Planned

# 'Footloose' Producer Busy

LOS ANGELES Film producer Craig Zadan, who co-produced the boxoffice smash "Footloose," has four new musicals in development through his Storyline Productions. Zadan and partner Neil Meron have also signed a new two-year production agreement for Storyline with Tri-Star Pictures.

The films, most with budgets between \$10 million and \$12 million, are:

- "Divisions," a musical love story, to be directed and choreographed by Jeffrey Hornaday, who choreographed "Flashdance" and the forthcoming film version of "A Chorus Line."
- "I'm Getting My Act Together

And Taking It On The Road," the film adaptation of the long-running musical hit. The play was initially developed by Zadan and Meron as a stage piece.

- "Sing," a new musical set in contemporary Brooklyn. Both the original screenplay and the song score will be written by Oscar-winner Dean Pitchford, who served in the same capacities on "Footloose."
- "Jump Street," a film set in the background of New York's Brill Building in the early '60s. Cynthia Weil is set to write the original song score, and will serve as technical advisor and musical consultant.

PAUL GREIN

## Executive Turntable

**RECORD COMPANIES.** CBS Records International names Robert Jamieson vice president of marketing and sales, Europe, based in the Paris office. He was vice president/managing director of CBS Records Australia.

Herb Corsack is appointed executive vice president of the Island Records Group in New York. He was senior vice president of Island Records and president of Mango/Antilles/4th & Broadway and associated labels.

Gianfranco Rebullia is named managing director of PolyGram, Italy. He was president of PolyGram Classics, U.S.A.

CBS/Records Group promotes Roger M. Holdredge to vice president of marketing at CBS Masterworks in New York. He was manager of marketing, Western region, for the label, located in Los Angeles. In addition, Gary Lucas and Louise Brennan are elevated to associate director of copy, advertising and design and associate director of single sales, respectively, at



JAMIESON



CORSACK



HOLDREDGE



LUCAS

CBS Records, also in New York. Lucas was a copywriter in the creative services department. Brennan was single sales manager in core marketing.

Mel Fuhrman joins Fastfire Records in New York as executive vice president in charge of marketing, national label distribution and music publishing. He was corporate executive vice president of the New York Music Co. Fuhrman replaces Bill Neiderman, who was promoted to the dual posts of president and chief operating officer of the label.

A&M Records, Los Angeles, names Jay Durgan to the newly created position of international marketing/promotion director. He joins from Alfa Records, where he was a representative for A&M.

Allan Stein is appointed national video sales manager for RCA Records



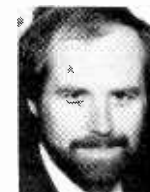
FUHRMAN



FEOLA



SHARELL



GREENE

in New York. He was Eastern regional video sales manager for the label.

Jodi Rovin is upped to assistant art director at Atlantic Records in New York. She was junior designer.

Paul Orescan is appointed label manager of IRS Records Canada, and will operate out of MCA Records' Canada headquarters in Toronto. He served as IRS coordinator for A&M Records Canada.

**RETAILING/DISTRIBUTION.** Louis A. Feola is appointed vice president of video distribution for MCA Distributing, Universal City, Calif. He was director of marketing at MCA Home Video.

Dennis Winget is promoted from senior director to vice president of store operations for Licorice Pizza in Los Angeles.

The Record Bar, Durham, N.C., names Jamie Knapp public relations manager. She was news director at WDNC and WDCG.

Video Products Distributors (VPD) makes the following appointments in Sacramento: Bob Kronenberg as video software buyer; Raechadah Lar-

(Continued on page 70)



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JUNE 1, 1985

**1 NEWS** ▶New German law imposes blank tape levies. ▶Strong June release schedule includes 15 gold and/or platinum acts. ▶NARM survey finds cassette sales outpacing LPs five to four. ▶WEA, PolyGram plan warehouse closings. ▶/Strong summer seen for home video sales. ▶3/Home video was expected to be much in evidence at the American Booksellers Assn. convention. ▶Estimates of 1985 CD player shipments are being revised upward. ▶NAIRD convention draws record turnout. ▶4/Indie labels' concerns detailed by Nashville industry panel. ▶6/NAB president Edward Fritts blasts "porn rock." ▶78/California teen nightclub bill under fire.

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**CHARTS** ▶6/Chartbeat: Acts from outside the U.S. have the top eight singles on this week's Hot 100. Prince's "Around The World In A Day" hits No. 1.

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## Manufacturers Making Big ABA Pitch

# VIDEO IN SPOTLIGHT AT BOOK CONFAB

BY JIM McCULLAUGH

SAN FRANCISCO Prerecorded home video as a sell-through product is playing a greater role in the fortunes of the retail book business. This development was expected to be much in evidence during the annual American Booksellers Assn. (ABA) convention, Saturday (25) through Tuesday (28) at the Moscone Center here.

All the major home video manufacturers were planning to be a

presence among the convention's 17,000 attendees. Although not heavily represented as exhibitors—the 1,500-plus booths were sold out a year ago—the video firms intended to confer with executives of major book chains, and to gain greater overall awareness of bookstore merchandising. Such retailers have dipped their toes into the video waters this past year with some success, especially via \$19.95 public domain product from Kartes.

Also a first for the ABA conven-

tion: a video and audio seminar Monday (27). In addition, Ingram Video, the Nashville-based distributor credited with accelerating the home video mix at bookstores, caps off that evening with an "extravaganza" designed to enhance home video excitement among book dealers.

"Fifty percent of the future of home video business lies with the bookstores," asserts Stuart Karl, president of Karl/Lorimar Home Video. "And for them it's a sales market."

Adds Court Shannon, the firm's vice president: "We consider ourselves video publishers, so it fits in very well with our plans. The shelf life of a product like a Jane Fonda tape is lengthy, and the cross promotions are potentially very exciting."

"It's a definite market for bookstores," adds Ingram vice president Joani Lehman, "if they recognize it. It's an ideal time to be in since home video is still in a pre-peak state. The crossover is natural. Bookstores sell entertainment, education, information, magazines and calendars. Audio and video fits into that nicely."

Ingram itself looks to contain categories as essential to book merchants: lower-priced movie hits, the classics, health and fitness tapes, instructional/how-to, children's video and music. Beyond that, Lehman also sees "video extras" such as sports titles, and educational/entertainment programs such as Paramount's "Strong Kids, Safe Kids."

"Bookstores have a real edge," (Continued on page 76)

## Bullish CD Player Forecast

### Shipments Seen Reaching 800,000

BY IS HOROWITZ

NEW YORK Key entrants in the Compact Disc sweepstakes are upgrading their estimates of the number of players expected to reach the U.S. market this year.

Total shipments in 1985 may reach 800,000 units, according to some manufacturer representatives attending the two-day Compact Disc Group (CDG) meeting, held last Tuesday and Wednesday (21-22) at Technics headquarters in Secaucus, N.J. Early this year, estimates hovered at about 400,000, with the most optimistic tendering figures that peaked at 600,000.

Hardware producers at the meet pointed to escalating demands for CD players at a time when normal demand for hi fi units tapers, and the sharp reductions in consumer cost for new units, as reasons for

the revised estimates. Several companies are known to be introducing CD players listing at \$299.95 at the Consumer Electronics Show next week, and rumors of still lower-priced units persist.

Much interest at the CDG conclave was shown in future uses of the CD format, including graphic capability and ROM. A meeting this summer between technical representatives of Philips and Sony and licensees of CD technology is expected to result in the adoption of industry standards for graphic encoding and decoding. First graphic CDs might then hit the trade in late fall, observers speculate.

Attendees heard that Denon is near a decision on the location of a new CD software plant, which it would put up by itself or in partnership with another company. The

(Continued on page 76)

## Call for More Indie Activism Sounded

# NAIRD Convention Draws Record Turnout

BY KIM FREEMAN

PHILADELPHIA While the annual National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention appeared to be business as usual on the surface, backroom rumblings called for the organization to take a more active and aggressive stand on securing the indies' place in the market.

Held here May 16-19, the convention set a new record by drawing an eclectic group of 324 attendees, ranging from longtime core NAIRD members to a crop of beginners with demos in hand. In an attempt to bridge this knowledge gap, the meet began with a first-timers session led by NAIRD organizer Jerry Richman of Richman Bros. and George Hocutt, head of California Record Distributing in Los Angeles and an organization founder.

Opening the session, Richman said, "Ours is an industry with equal opportunity for failure and success, and we're all here to help achieve the latter." The tips offered at this meeting dealt with issues as elementary as getting an official letterhead and proper insurance policies and accounting procedures.

With this groundwork laid, attendees urged panelists to address stickier subjects, such as distributors' promotion responsibility and their criteria in picking up a label, and NAIRD's reputation as a spe-

cialty-oriented group. "Technically," said Richman, "a distributor does not have to know promotion people, but I don't know a good one that doesn't." However, he pointed out that his distribution firm carries 300 lines, and promotion must be assigned only to the product believed to have the greatest potential.

Rounder Distribution's Duncan Browne fielded the criteria question by noting, "We have to determine from the label that there's some plan of attack, and often we must wait until there's some sort of [radio and retail] activity in one market."

On the consistent complaint about NAIRD's predisposition for specialty labels, Richman said, "If you people don't give me some rock hits soon, I'll die," while Hocutt chimed in with, "Most distributors here specialize only in records that will sell."

Tommy Boy Records president Tom Silverman's appointment as a board of trustees member was generally acknowledged by NAIRD members as a step toward embracing more of the hit-oriented labels and distributors, most of whom are not currently members of the organization. Distributors like Important, Greenworld and Jem were dubbed "a whole other network" by Action Music Sales' Clay Pasternak. The decision of these rock-oriented firms to abstain from NAIRD in-

volvement is likely to keep the organization's mainstream impact to a minimum.

The consensus of the panelists on a publicity workshop was crystallized by Philadelphia Daily News report-

(Continued on page 77)

## Billboard Bows Two CD Charts

With this issue, Billboard debuts its Compact Disc charts, tracking pop and classical releases. They appear on page 23, 30 positions deep in each category.

The No. 1 pop CD is Bruce Springsteen's "Born In The U.S.A." on Columbia. The No. 1 classical CD is Leonard Bernstein's recording of "West Side Story" on Deutsche Grammophon. The WEA group of labels has the most CDs charted in pop (14), while PolyGram labels are the most heavily represented in classical, with 13 titles.

Billboard's Compact Disc charts, which will appear weekly in the Retailing department, are made up from a national sample of retail reports. Further details are in the magazine's CD column, "On The Beam," on page 22 of this issue.

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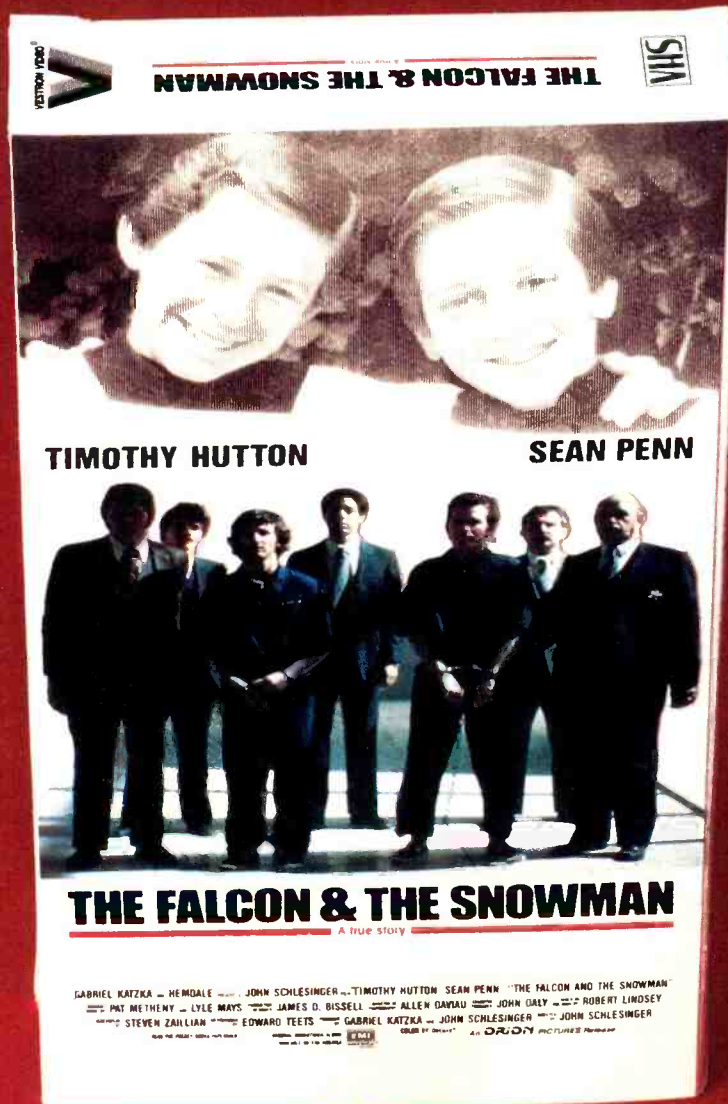
—Roger Ebert and Gene Siskel, *At The Movies*

**“Vital, unforgettable performances by Timothy Hutton as Boyce and Sean Penn as Lee.”**

—Bruce Williamson, *Playboy Magazine*

**“Penn is a funny, harrowing wonder of energy...Hutton is just as fine in a role that demands—and gets—caged heat.”**

—Richard Corliss, *Time Magazine*



**NATIONAL RELEASE DATE:  
July 10, 1985**

**VHS: VA5073; Beta: VB5073; CED: VC5073;  
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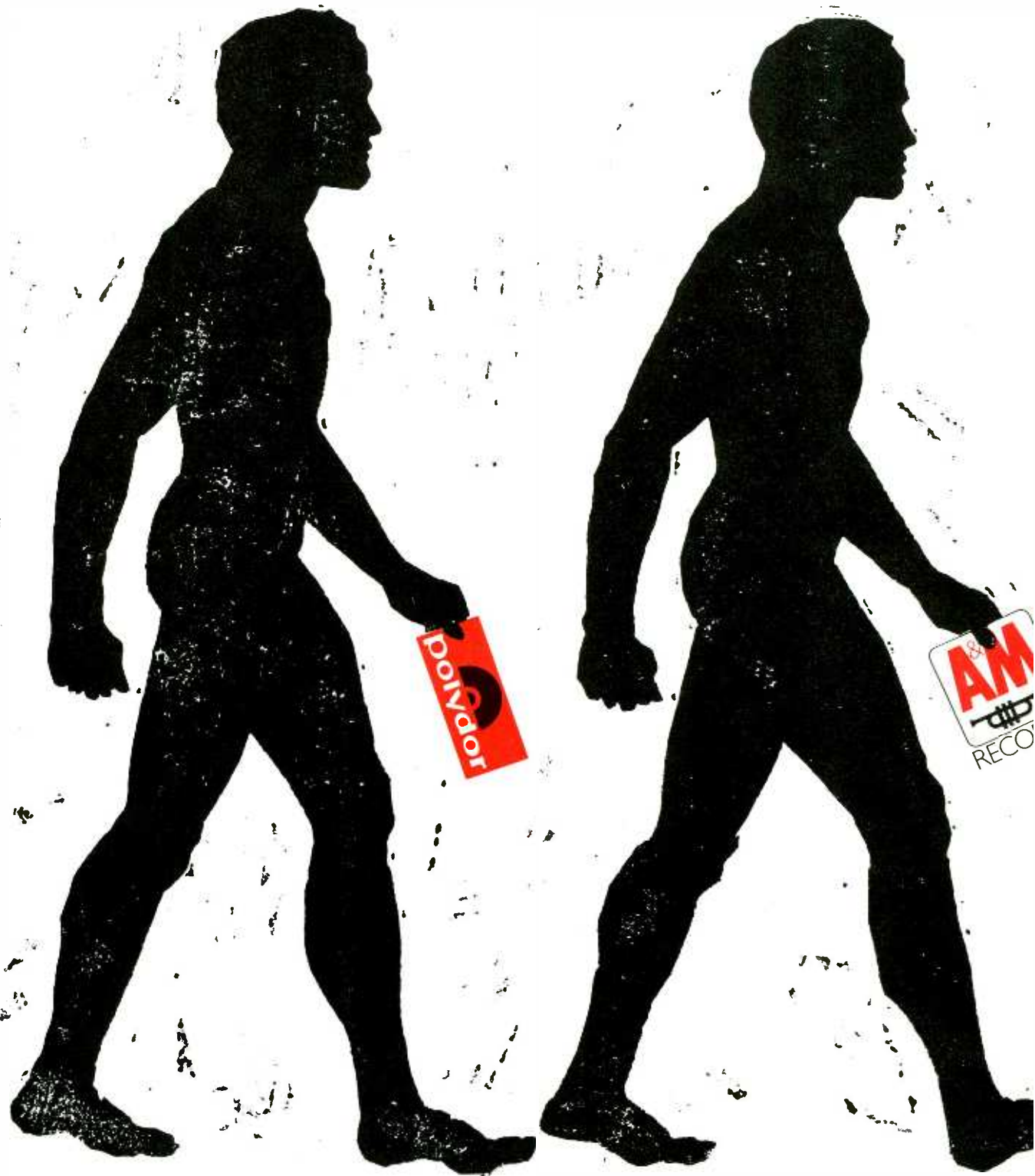
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An inspirational album by Supertramp. The first to come from the new A&M/Polydor liaison in continental Europe. POLYDOR INTERNATIONAL a PolyGram Company

## JOHNNY HAYES

(Continued from page 12)

At one point, while doing overnights, Hayes—sympathetic to the music tastes of the late Tom Donahue, his former KYA San Francisco co-worker—programmed an underground-oriented show against the wishes of management. Even threatened dismissal left him undaunted. Eventually they gave up, and so did Hayes.

"It was pretty bizarre," he laughs, adding that "Future Rock," one of the formats the station tried during its lean years, was not exactly run-of-the-mill either.

"Patience has been my key," he continues. "In 90% of the cases where a disagreement has occurred, I find the situation rights itself within weeks, sometimes days. We've all seen guys blow their tops and storm out. Out of the station, out of a job and eventually out of radio."

Hayes' attitude has netted him an honor unique to L.A. radio veterans. Over the last 20 years, several personalities have achieved higher numbers, but no one has done it more consistently than Johnny Hayes on KRLA—a man who was almost too nervous to meet with Bill Drake in Atlanta.

Growing up in Macon, Ga., Hayes' earliest influences were "WNOE in New Orleans; John McCormick at KMOX in St. Louis, the man who walks and talks at midnight—I absolutely worshipped him; Moonglow with Martin on WWL New Orleans; KYW Cleveland; WQAM Miami; John R. and Hoss Allen at WLAC in Nashville, and the first-ever black disk jockey in my hometown, Hamp Swain. He called himself King Bee on the air, and the records he played changed my life."

While doing a stint on Macon's WNEJ, his first job in radio, Hayes was recommended to WAKE's PD Bill Drake by Capitol's local promotion man. "I came up with every excuse not to go," says Hayes. Drake was more persuasive than Hayes was scared, and Johnny was hired on his 21st birthday.

The station was owned by Bartell, which at the time also owned Birmingham's WYDE, KCBQ San Diego, WOKY Milwaukee and KYA San Francisco. When Drake and GM Jane Swain were transferred to KYA, Hayes moved to WYDE before joining them in 1962.

Shortly thereafter, KYA was sold to Churchill and Hayes began learning his lessons of patience. Drake was ultimately fired to make room for Churchill's Russ "The Moose" Syracuse, who came in from Buffalo's WKBW, and while Drake wanted Hayes to join him in Fresno, where he had just taken Gene Chenault's KYNO to victory over KMAK, programmed by Ron Jacobs, Hayes saw the town and couldn't take him seriously.

He was more enthused over Drake's offer to join San Diego's KGB. "I became a KGBeach Boy," he recalls, "and by the next book we were No. 1. We knocked off KCBQ, a Bartell station." A few months later, even Hayes' patience could not withstand an attack from the program director.

"Let's say we had a small disagreement over the tidiness of my

desk. He was in a tirade over my disarray and said that if I didn't keep my desk neater he was going to take me out of afternoon drive and put me back on the all-night show. As he was shouting, I began to clean out my desk, and by the time he was done, I had my briefcase packed, I stood up and shook his hand and said goodbye. He turned white. He didn't know how he was going to explain it to Bill Drake."

Wishing him luck, the PD told Johnny he was bound for L.A. Johnny had no intention of going. He just wanted to visit his folks in Macon for a while. He turned down an offer from KCBQ, but when Bob Hudson contacted him the next day in Georgia for the KRLA opening, he accepted.

"When I arrived I had to take a solemn oath that I would not leave for KHJ because they had just lost two jocks to the station, which Bill Drake had just taken over. A year later I ran into him at Martoni's and he said, 'You son of a . . . Two days after you stormed out of KGB, I was going to hire you for KHJ. I had to hire Gary Mack, and when he left, Johnny Williams.' Both had been at KRLA. No wonder they made me promise not to go to KHJ! And here I've been for the past 20 years."

Regarding the future, Hayes allows, "I hope someday to have a nationally syndicated show [the noon hour "Johnny Hayes Countdown" program is the station's most loved feature], but I still would like to maintain my base here at KRLA. Greater Media has made me feel most welcome. Bobby Moore, the GM, said to me a couple of days ago, 'I want to guarantee in every way that your 30th anniversary will be spent here.'"

MIAMI To those who spent their teenage years in Miami in the '60s, the strains of Ray Peterson's "Goodnight My Love" meant it was 11 p.m.—time to go home, time to get to bed, or if nothing else, time to change the radio station to avoid Allen Courtney's talk show, which would follow on WQAM because Rick Shaw was saying goodnight. And if Rick Shaw said it, whatever it was, Miami teens heard it—or, at the very least, heard about it.

In an era where Hooper shares routinely hit double digits, Shaw's astounding 54 share pales by comparison to his recent feat. The legendary night personality celebrated his 25th anniversary on the South Florida airwaves last month. In a town where the population churn is astronomical, Shaw has not only survived, he's triumphed.

"Today we're the No. 1 adult contemporary station in the market," says Shaw of RKO's WAXY, which he has been programming since its humble days as an automated oldies outlet in 1976.

Shaw, a native of St. Louis, arrived in Miami in May, 1960, by way of Omaha and Denver, where he worked at KICN. "When I got to WCKR [today WIOD], I was Jim Hummel [Shaw's real name]. The general manager said, 'Hello, you're Rick Shaw.' I tried to tell him I wasn't, but he said I was going to be, and even though I was kind of bummed out worried about how I'd explain it to my mother [the only one left who still calls him Jim], I wasn't going to turn around and drive 2,000 miles back to Denver."

It was a fortunate decision. WCKR, then owned in association with local tv station WCKT, not only provided Shaw's first television exposure—which would later

lead to "Saturday Hop" on the local ABC affiliate, WLBW (the show was so highly rated in Miami that it was seen in place of Dick Clark's "American Bandstand" for a time)—but also paved the way for a job at top-rated WQAM, where his career and influence really took hold.

In the seven years Shaw ruled the airwaves on WQAM, his fast-talking style (common to many jocks, but different with Shaw in that his speed was only outdistanced by his diction and inflection as he interacted with several nonsensical drop-ins of Tonto and the Lone Ranger) took second place only to his ability in the production room.

"The attraction of radio for me has always been the ability to record sound on tape," Shaw says. "I love production, and when I was at WQAM, I wanted to do more and more with it."

In 1970, Shaw and some partners decided to form Miami Teleproductions, a videotape production house. In the process, Shaw lost his job at WQAM.

"In 1970, Storz Broadcasting [owners of WQAM] took the position that Miami Teleproductions was a conflict of interest, since I might be doing spots for people who were advertisers on the radio station. I was doing afternoon drive, and the ratings had never been better."

The firing left Shaw with a distaste for the business. "After Miami Teleproductions, I went to Sandy Tinsely advertising because I was down on Storz and down on the business. I felt like it was a bad deal; I had given everything to that radio station and I had not been treated fairly. I thought, 'If that's radio, then I don't want any part of

it.'"

Shaw is now able to laugh at that period of time. "I remember Bud Armstrong [Robert Storz's right hand man] telling me he thought FM was just a passing fad." At the time, FM was just beginning to emerge. In 1975, Albert Tedesco sold WIXX-FM for \$650,000 to RKO, which improved the signal, changed the call letters and put Drake Chenault's "Solid Gold" on WAXY. A year later Shaw was hired to program the station.

"We looked at what we had to work with—an incredible signal and, in terms of audience, a 25-34 loyal oldies core." Shaw built on that base, and while the casual listener felt it was a case of an old rock jock bringing in his old rock jock buddies (Shaw initially enlisted the aid of former WQAM staffers Lee Sherwood, Charles Murdock, Jim Dunlap and Roby Yonge, who all recorded voice tracks), the plan was to broaden the approach once a foundation was formed.

Shaw's staying power can be found in his sincere love for the business, which has kept him in Miami's radio foreground for the past 25 years. Regarding the next 25, Shaw says, "I'll be here in South Florida, probably working on the air and playing third base on our station softball team. Maybe doing a little tv.

"As for radio's future, like today, the guys who know what they're doing will succeed. But I am concerned that the number of real true blue radio people is getting smaller and smaller. You used to throw enough money at a problem like finding a good morning man and you'd solve it. It isn't as easy anymore."

## WAXY Programmer Looks Back in Triumph Rick Shaw: 25 Years in South Florida



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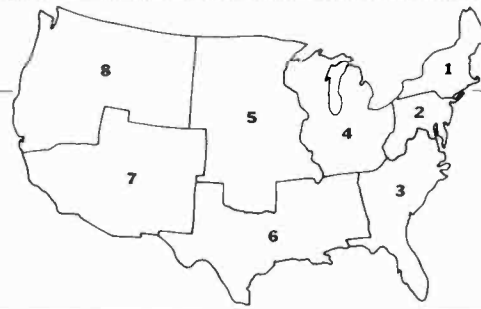
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## RADIO MOST ADDED



## RETAIL BREAKOUTS

NATIONAL 188 REPORTERS		NEW ADDS	TOTAL ON	NATIONAL 188 REPORTERS		NUMBER REPORTING
BRUCE SPRINGSTEEN	GLORY DAYS	COLUMBIA	84	88	CYNDI LAUPER	THE GOONIES 'R' GOOD ENOUGH PORTRAIT 29
DARYL HALL & JOHN OATES	POSSESSION OBSESSION	RCA	57	57	KIM CARNES	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA 28
NIGHT RANGER	SENTIMENTAL STREET	CAMEL/MCA	46	120	MENUDO	HOLD ME RCA 23
THE BEACH BOYS	GETCHA BACK	CARIBOU	45	119	DURAN DURAN	A VIEW TO A KILL CAPITOL 21
HEART	WHAT ABOUT LOVE?	CAPITOL	45	45	MAUREEN STEELE	SAVE THE NIGHT FOR ME MOTOWN 19

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

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

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

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

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

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

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

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

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

KFYR Bismarck, ND  
KFMZ Columbia, MO  
KLIK Davenport, IA  
WDAY-FM (Y-94) Fargo, ND  
KKXL-FM Grand Forks, ND  
KRNA Iowa City, IA  
KBQ (Q-104) Kansas City, MO  
KZZC (ZZ-99) Kansas City, KS  
KDWB-AM Minneapolis, MN  
KDWB-FM Minneapolis, MN  
WL0L 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 6 AL, AR, LA, MS, West TN, TX

KHFI Austin, TX  
WQID Biloxi, MS  
WXXX (KXX-106) Birmingham, AL  
KAFM Dallas, TX  
KEGL Dallas, TX  
KTKS (Kiss-FM) Dallas, TX  
KAMZ El Paso, TX  
KSET El Paso, TX  
KISR Fort Smith, AR  
WQEN (Q-104) Gadsden, AL  
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  
WJDQ (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
WHY-FM Montgomery, AL  
WKKX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITY San Antonio, TX  
KTFM San Antonio, TX  
KWTX-FM Waco, TX

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

KKXX Bakersfield, CA  
KIMN Denver, CO  
KOAQ (Q-103) Denver, CO  
KPKE Denver, CO  
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 Phoenix, AZ  
KFMY Provo, UT  
KDZA Pueblo, CO  
KRSP Salt Lake City, UT  
KSDO-FM (KS 103) San Diego, CA  
XHITZ San Diego, CA  
KIST Santa Barbara, CA  
KHYT Tucson, AZ  
KRQQ Tucson, AZ

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

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

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

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

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

A-1 One Stop New York, NY  
All-Service One-Stop Union, NJ  
Alpha Rack New York, NY  
Benel Dist. Bronx, NY  
C&M 1-Stop Hyattsville, MD  
Eastern One-Stop Philadelphia, PA  
Elroy Enterprises Roslyn, NY  
Gallery of Sound Wilkes-Barre, PA  
Harmony Music Bronx, NY  
J&R Music World New York, NY  
J.E.K. Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile One-Stop Pittsburgh, PA  
Music Factory Brooklyn, NY  
Musical Sales Baltimore, MD  
Musicians Edison, NJ  
National Record Mart Pittsburgh, PA  
Oasis Bethel Park, PA  
Oasis Pittsburgh, PA  
Record & Tape Ltd. Washington, DC  
Record Bar Morgantown, WV  
Richman Brothers Pennsauken, NJ  
Sam Goody Baltimore, MD  
Sam Goody Masapequa, 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 3 FL, GA, NC, SC, East TN, VA

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

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

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

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

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

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

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

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

Abbey Road One Stop Santa Ana, CA  
Alta/West. Merch. Salt Lake City, UT  
Associated One-Stop Phoenix, AZ  
Canterbury's Pasadena, CA  
Circles Phoenix, AZ  
Dan-Jay Denver, CO  
Licorice Pizza Glendale, CA  
Licorice Pizza San Diego, CA  
Lowell'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 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

Budget Boise, ID  
Budget Cheyenne, WY  
Dan-Jay Tuiwila, 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.

# Billboard

## ADULT CONTEMPORARY SINGLES

### CHART RESEARCH PACKAGES

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

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

#### THREE TITLES AVAILABLE

**Number One Adult Contemporary Singles, 1961 through 1984.** Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

**Top Ten Adult Contemporary Singles, 1961 through 1984.** Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

**Top Adult Contemporary Singles Of The Year, 1966 through 1984.** The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

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

Please send me the following Billboard Chart Research Packages:

- G-1  Number One Adult Contemporary Singles @ \$30.00
- G-2  Top Ten Adult Contemporary Singles @ \$30.00
- G-3  Top Adult Contemporary Singles Of The Year @ \$30.00
- Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

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

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Overseas air mail rates available upon request.

All sales are final.

#### VOX JOX

(Continued from page 12)

**T**HIS IS FOR ALL of you who claim you can't find a good morning man: **Steve Cochran** is available, and you can reach him at (305) 488-2168. Steve, who had a two-year ultra-successful run on Sconnix's WSSX in Charleston, transferred down to co-owned WMXJ in Ft. Lauderdale, two weeks before the new PD arrived. So two weeks later Cochran—who you'll be reading about in the American Comedy Network's soon-to-be-released book on morning drive techniques (it's excellent, by the way)—was already looking for his next challenge, which may be your answer.

If you too are looking for a morning gig, you might want to send a tape to Fairbanks' **Russ Morley** at WRMF in West Palm Beach. The PD is looking to replace himself in morning drive, and he's got the bucks to go for "great," so if you are, don't delay.

If you fancy yourself as a killer night jock and don't mind America's most desirable city (we didn't rate it), then B-94 in Pittsburgh is the place to contact . . . Rather be on television? Boston's WJTV needs another vidiot . . . And the way we hear it, there's plenty of room at the Cap Cities Inn in Atlanta. Contact **Neil McGinley** at WKHX.

When Kiss Detroit (WKSG, licensed to Mt. Clemens) PD and morning man **Kevin O'Neal** recorded "No More Madonna" to the tune of Frankie Avalon's "Dee Dee Dinah," he knew it wouldn't have much meaning for the fans of his oldies outlet. But it was a great parody, and the production credits included musical arrangement by Kiss consultant **Paul Christy's** son Scott. Recorded under the name "Slightly Twisted Disappointer Sisters," the ditty was picked up by Z-95.5 (WCZY) Detroit morning man **Dick Purtan**, who has been getting some great reactions. (Speaking of which, Purtan has just signed a longterm extension to his morning contract.) Copies are also en route to New York's Z-100, KDWB Minneapolis and KKBQ Houston.

Did we mention that **Denny Rossman** left his WFBQ Indianapolis GM post? . . . Or that **Patrice Watson** moves from WKRC Cincinnati to the sales manager position at Crosstown WDJQ/WUBE?

**U**PPER ALTITUDE changes we didn't have room for last week have one of radio's nice guys, **Arch Madson**, becoming president emeritus for Bonneville International. Madson, who had been president since the company's formation in 1964, is replaced by **Rodney Brady**, who most recently was president of Ogden, Utah's Weber State College.

We also ran out of space before we could tell you that the rumors about the fate of TM Communications can now be put to rest. The word is that a proposed merger between TM and Oklahoma City-based Video Image (they make video products for the educational and home markets) has been approved in principle by the boards of directors of both companies. The joint venture will remain TM Communications, with **Pat Shaughnessy** as president/CEO, while VI's **John**

**Hazelton** will serve as chairman of the board.

It's been weeks, but we did not want to let **Bill Wilkins'** passing go unnoticed. Wilkins, a 15-year radio vet, was killed coming home from work when he fell asleep at the wheel and his car crashed into a parked semi. For the past seven years he had been working for Cleveland's WHK (with a stop at co-owned KNEW San Francisco doing mornings). Prior to that he spent time at WWWE and WKYC Cleveland, and ABC in Chicago during its brief WDHF days. If you haven't done so already, you may want to pass along your condolences to Bill's brother Stew (who uses the air name **Bill Stewart** on Toledo's WSPD). Wilkins is also survived by his parents and three children.

Well, it finally happened: Radio Marti emerged. And ironically, it was only red tape that delayed the startup to May 20. History buffs will recognize the date as the anniversary of Cuba's independence from Spain 83 years ago. The way we hear it, Miamians aren't hearing it, or much else on the AM band, as the word from Cuba is "we be jammin'."

Further up the Florida coast, WFLA-FM Tampa's **Dave Mann** seizes from mornings to afternoons, as **Mike Weber** from the AM side now does mornings. Mann, by the way, can also be seen hosting "44 RPM"—on Channel 44 (WTOG-TV), of course, Saturday afternoons.

Earshot is no more. The radio news publication is now a part of the parent company's "Rip n Read Extended Service," and features such as "Jobs & People," "Dateline" and "Deep Throat" will still be offered to Earshot subscribers through Rip n Read.

**T**HE SAD WORD from Charlotte is that WBT will be picking up Mutual's **Larry King** on overnights. That's not a slam against Larry—who is an excellent talk personality—or Mutual (where, by the way, our congratulations go to **GM Jack Clements** upon the announcement that he's been named president). Rather, it's a commentary on the poor use of a 50 kw facility. Covering Maine to Florida, WBT could always be counted upon to provide quality overnight programming in-house. We remember "Lacey Listens" more than a decade ago—host **Bob Lacey** was convincing enough to get us to think about working in the area—even **Truckin' Tom Miller** and some of the later oldies shows gave Charlotte a special place in our heart. We like Larry, but we're not fond of hearing him in 18 places on the dial—at once.

Did you know that **Drake Chenault** will be consulting Beasley's WXTU in Philly, where **Bob Young** is soon to arrive as PD? D-C has also signed Maui's KHEI/KVIB. KHEI will run "Great Gold," while KVIB opts for XT-40. Also from Drake Chenault comes word that **Bob Laurence** is upped to VP/programming.

**Bernie Mann's** WGLD-AM Greensboro opts for KalaMusic, as

does WHP-AM Harrisburg, Pa. . . . Up in Louisville at **Robb Stewart's** WRKA, WMC Memphis' **Bill Knight** comes into afternoon drive, while WRAL Raleigh's **Jay Roberts** becomes production director and 9-noon personality.

Moving from Oklahoma City's KATT is **Shelly Dunn**, who becomes the 6-10 p.m. personality on Dallas' 570 KRQX . . . 10 K (KRSP 1060 AM Stereo, Salt Lake City) midday man **Bob Jennings** adds to his duties, becoming promotions director there.

Fans of KIIS Los Angeles morning news ace **Raechel Donahue** will soon hear her on disk. Not singing, as far as we know; rather playing the part of a newscaster announcing changes in **Morris Day's** career on his upcoming Warner Bros. album, to be released in August.

**John Gorman** is a happy guy these days. Not only over the continuing success of WMMS Cleveland, but also with the Buffalo Birch. The March/April figures show WPHD, which he consults, No. 1 18-34 and number two overall with a 9.6 behind WBEN-AM.

**E**LSEWHERE IN upstate New York, WGNA Albany PD **Chris Warren** makes some changes which put overnighter **C.K.** into the all-request 7-midnight show, while **Dick Stark** comes in for "Stark After Dark." The new overnighter had been with Charlottesville, Va.'s WPED.

Then in Oneonta at WZOZ-103 FM, **Ann Kolodziej** is upped to PD, as **Joe Moss** becomes production director and **June Marley** becomes news director. **Rachel Lutz** tries her hand behind the mike on weekends, while she's also zapped with some instant karma, moving from her post as traffic manager to the station's sales staff.

Congrats to KCMJ Palm Springs' **Jill Fox**, who moves up to afternoon drive at the country outlet, about to move to 1140 on the dial (it's now at 1010, but the switch will give the outlet a nice power boost to 10,000 watts) . . . William Paterson College (it's in Wayne, N.J.) grad **Bill Reilly** steps out into the professional world, making his debut at Blirstown, N.J.'s FM 106 (WFMV).



**Facts and Fiction.** Sugarscoop artist Tim Greene, seated, enjoys a positive response to his single "The Facts Of Life" from V-103 Atlanta program director Roy Sampson. Looking on is Linda Wills of Schwartz Bros. distributing.



# TOP ROCK TRACKS

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

# Radio

## Promotions

**\$10,000 IN FREE ADVERTISING**  
**WZYQ (Z-104) Frederick, Md.**  
 (contemporary)

Contact: *Howard Johnson*

While most money contests generate talk among listeners, impact on the station advertisers is fairly minimal—unless, of course, a direct tie-in to specific sponsors is included.

Targeting just that group, the folks who have the ability to spend money advertising on Z-104—and as a fringe benefit upping airplay in several retail locations—Z-104 GM Howard Johnson for the third year in a row is offering \$10,000 in free advertising to anyone in the metro area.

Through July 15, Z-104 personnel will be checking businesses throughout the area to see what station they're listening to. If Z-104 is on the radio, that business is put into the hat for a drawing on July 25. No purchase is necessary, and the contest is open to all businesses, not only clients and former clients.

To spread the word off the air, Johnson has sent a letter to a significant number of businesses in the area, including a small card reading "Notice: Do not touch this dial. We are participating in a special Z-104 contest that could win our company \$10,000 in advertising from Z-104. To win we must keep the radio on Z-104."

In addition to the \$10,000 grand prize, a second prize of \$5,000 and a third prize of \$3,000 in advertising will also be awarded.

### OPERATION GRADUATION 1985

**WCZY Detroit (contemporary)**

Contact: *Julie Finkel*

Furthering the efforts of the MADD (Mothers Against Drunk Driving) and SADD (Students Against Drunk Driving) campaigns, WCZY has come up with a promotional blitz targeting the various "prom night" celebrations that occur annually at this time and often are the cause of several fatalities associated with drunk driving.

In a campaign known as "Operation Graduation 1985," the station is seeking to further educate the youth in the Detroit area about the real dangers of drinking and driving. To get the message across, the station has enlisted the support of such well-known musicians as Kim Carnes and the Beach Boys' Bruce Johnston, as well as local celebrities and station personalities, who have recorded statements urging listeners to have fun but warning, "If you're going to drink, don't drive."

Rather than attempt to dissuade kids from drinking, or attempt to have them drink less, the campaign is non-judgmental in that regard. The issue is not drinking, but drinking and driving. In that spirit, a "Parent/Student Agreement" is also being made available, and kids and parents are urged to read and sign it. Basically, the student promises not to drive with someone who has been drinking, nor attempt to drive if he or she has been drinking. He or she also pledges, "If I need a ride, I will call home for one."

On the parents' part, the order is a bit taller, saying: "I promise to offer a ride to my child if he/she should need it... no questions

asked."

### HOWARD HESSEMAN KIDNAPPED

**WCMS Norfolk (country)**

Contact: *Marjorie Crump*

WCMS has always been a station to be counted on for interesting promotions. One of the earlier anti-drunk driving campaigns, for instance, centered on WCMS announcements declaring that anyone who was planning to drink and drive need only register first with the station. Then, if the registrant was subsequently killed while driving drunk over the Christmas holiday, the station would provide a free funeral.

This time, the station is receiving even more press, but some observers feel not all of it is positive. The idea was a three-stage contest. The first stage: Put promos on the air advertising the arrival of WCMS's newest air personality, one Dr. Johnny Fever. Yes, the actual **Howard Hesseman** of "WKRP In Cincinnati" was slated to be a part of the WCMS lineup.

And, sure enough, come start date, there he was, reading PSAs, doing the weather and playing the country hits. By the fourth day, listeners were convinced he was in fact a WCMS jock. (When asked why, he nonchalantly replied: "A person's got to make a living.")

By the fifth day he was long gone, and that's when the contest portion of the promotion kicked in. The station claimed that Hesseman had been kidnapped. They further were offering more than \$100,000 in rewards to the listener who uncovered his whereabouts through clues provided by counterfeit sleuth Rick Devlin, Private Eye, heard on the air at 7:10 a.m., 12:10 p.m., 4:10 p.m. and 7:10 p.m.

Large newspaper ads explained the setup, and in fairness to the station, they were explicit in explaining that the kidnapping was a hoax, "but the 100 Gs are very real" in the WCMS Great \$100 Grand Gumshoe Giveaway.

As for the reaction in the marketplace, the competition so far is having a field day putting the idea down. But WCMS appears confident that when it's all over, people will understand it's just a promotion, not an attempt to misrepresent the product. **ROLLYE BORNSTEIN**

## New Service Helps In Job Search

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

For \$50, clients can get mailing labels for up to 500 radio stations, as selected according to the subscriber's preferences in format, location and market size. The labels will be addressed to the station's program director or general manager, according to the applicant's career interest. For more information, call (212) 371-4828.

# YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Before The Next Teardrop Falls**, Freddy Fender, ABC/DOT
2. **Thank God I'm A Country Boy**, John Denver, RCA
3. **How Long**, Ace, ABC
4. **Only Yesterday**, Carpenters, A&M
5. **Sister Golden Hair**, America, WARNER BROS.
6. **Bad Time**, Grand Funk, CAPITOL
7. **Old Days**, Chicago, COLUMBIA
8. **Shining Star**, Earth, Wind & Fire, COLUMBIA
9. **I Don't Like To Sleep Alone**, Paul Anka, UNITED ARTISTS
10. **When Will I Be Loved**, Linda Ronstadt, CAPITOL

### POP SINGLES—20 Years Ago

1. **Help Me Rhonda**, Beach Boys, CAPITOL
2. **Ticket To Ride**, Beatles, CAPITOL
3. **Back In My Arms Again**, Supremes, MOTOWN
4. **Mrs. Brown You've Got A Lovely Daughter**, Herman's Hermits, MGM
5. **Wooly Bully**, Sam The Sham & The Pharaohs, MGM
6. **Crying In The Chapel**, Elvis Presley, RCA VICTOR
7. **Count Me In**, Gary Lewis & the Playboys, LIBERTY
8. **I'll Never Find Another You**, Seekers, CAPITOL
9. **Just A Little**, Beau Brummels, AUTUMN
10. **It's Not Unusual**, Tom Jones, PARROT

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. **Thank God I'm A Country Boy**, John Denver, RCA
2. **Window Up Above**, Mickey Gilley, PLAYBOY
3. **Misty**, Ray Stevens, BARNABY
4. **When Will I Be Loved**, Linda Ronstadt, CAPITOL
5. **Brass Buckles**, Barbie Benton, PLAYBOY
6. **Too Late To Worry, Too Blue To Cry**, Ronnie Milsap, RCA
7. **I Ain't All Bad**, Charley Pride, RCA
8. **Tryin' To Beat The Morning Home**, T.G. Shepard, MELODYLAND
9. **You're My Best Friend**, Don Williams, ABC/DOT
10. **From Barrooms To Bedrooms**, David Willis, EPIC

### SOUL SINGLES—10 Years Ago

1. **Spirit Of The Boogie**, Kool & the Gang, DE-LITE
2. **Love Won't Let Me Wait**, Major Harris, ATLANTIC
3. **Baby That's Backatcha**, Smokey Robinson, TAMLA
4. **Rockin' Chair**, Gwen McCrae, CAT
5. **Give The People What They Want**, O'Jays, PHILADELPHIA INTL.
6. **I Want To Be Free**, Ohio Players, MERCURY
7. **Thank You Baby**, Stylistics, AVCO
8. **Cut The Cake**, AWB, ATLANTIC
9. **Shackin' Up**, Barbara Mason, BUDDAH
10. **Me And Mrs. Jones**, Ron Banks & the Dramatics, ABC



## Featured Programming

**JACK CLEMENTS** is the new president of the Arlington, Va.-based **Mutual Broadcasting System**. A 12-year Mutual veteran, Clements had been executive vice president and general manager... In neighboring Reston, Va., **Studio-Line Cable Stereo** adds three jazz experts to its "All That Jazz" fare, one of nine formats on the company's national premium audio programming service. Veteran Washington air talent **Felix Grant** will take the mike for 10 hours a week, playing selections from his personal collection of more than 20,000 records. **Sid Mark**, who hosts "Sounds Of Sinatra," will provide six one-hour programs for the service, and radio/tv personality **Paul Anthony** joins as program director.

The latest wrinkle in the never-ending search for quality children's programming comes from the Washington, D.C.-based **Corporation For Public Broadcasting**, which has agreed to fund nationwide production, broadcast and market testing for "Kids America." This title is the new name for "Small Things Considered," the highly acclaimed live, daily children's show produced by **WNYC-AM** New York for the past several years. The station will continue producing the show, and its national debut under the "Kids America" banner is set for Oct. 1. With the marketing and promotion services of **American Public Radio** in St. Paul, Minn., the program will be tested for a one-year period in eight markets... Meanwhile, adults get their due by tuning to **WNYC-FM** New York, later this week for a live broadcast of the seventh Van Cliburn International Piano Competition.

Another worthy event comes from **CBS Radioradio** in New York. Airing on Saturday (1) is a half-hour documentary on the "Children Of The World" project and the worldwide debut of the group's version of "We Are The World." Produced by **George Duke**, the record was organized by **Sonny Melendrez** and includes the voices of 40 children from 20 countries. Child stars such as **Drew Barrymore** and **Kim Fields** have volunteered to appear on CBS's commercial-free broadcast, which will later be available to the rest of the world through **Armed Forces Radio**. Other good news from CBS is the re-entrance of 40 Canadian stations to carry Radioradio's "Entertainment Coast To Coast" program. CBS claims this event marks the first regularly scheduled international satellite feed of long-form programming to the country.

**ABC Information Network** of New York also scores an affiliate group, with **WMIM-AM** Mount Carmel, Pa. signing up as its 600th affiliate... **The United Stations** in New York ups **Dick Kelley** to director of Eastern sales. He joined the network last year as an account executive. Also at The United Stations, **Tom Roland**, associate producer of "Solid Gold Country," was recently chosen to comment on the country music scene in an episode of Cable News Network's "Show Biz Today" program. **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 31, **Cars, Hot Rocks, United Stations**, one hour.

May 31-June 2, **John Cougar Mellencamp, Superstars Rock Concerts**, Westwood One, 90 minutes.

May 21-June 2, **Slade, Robert Plant, Rock Album Countdown**, Westwood One, two hours.

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

May 31-June 2, **Steve Wariner, Weekly Country Music Countdown**, United Stations, three hours.

May 31-June 2, **Rick Springfield, Superstars Of Rock, Barnett-Robbins**, two hours.

May 31-June 2, **Kool & the Gang, Street Beat, Barnett-Robbins**, two hours.

May 31-June 2, **Kim Carnes, Superstar Portraits, Barnett-Robbins**, 90 minutes.

May 31-June 2, **Statler Brothers, Hot Country Gold, Barnett-Robbins**, 90 minutes.

June 1, **Temptations, Solid Gold Saturday Night, RKO Radio Network**, one hour.

June 1-2, **Van Halen, On The Radio, NSBA**, one hour.

June 1-8, **Waylon Jennings, The Best Of The Silver Eagle, DIR/ABC Entertainment Network**, one hour.

June 2-9, **Stewart Copeland, Rock Over London, Radio International**, one hour.

June 3-9, **Chicago, Part I, Star Trak Profiles, Westwood One**, one hour.

June 3-9, **Eurythmics, John Parr, In Concert, Westwood One**, 90-minutes.

June 3-9, **Thelma Houston, Special Edition, Westwood One**, one hour.

June 3-9, **Benny Goodman, Encore with William B. Williams, Westwood One**, two hours.

June 7, **REO Speedwagon, Hot Rocks, United Stations**, one hour.

June 7-9, **Luther Vandross, Street Beat, Barnett-Robbins**, two hours.

June 7-9, **Sammy Hagar, Superstars Rock Concert, Westwood One**, 90 minutes.

June 7-9, **Santana, Superstars Of Rock, Barnett-Robbins**, two hours.

June 7-14, **Fernando von Arb of Krokus, Metalshop, MJI Broadcasting**, one hour.

June 7-14, **Lee Greenwood, Country Today, MJI Broadcasting**, one hour.

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

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

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

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

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

76 REPORTERS		NEW	TOTAL
		ADDS	ON
<b>THE BEACH BOYS</b>		18	45
GETCHA BACK CARIBOU			
<b>AIR SUPPLY</b>		16	32
JUST AS I AM ARISTA			
<b>DEBARGE</b>		15	15
WHO'S HOLDING DONNA NOW? GORDY			
<b>DOLLY PARTON (DUET WITH KENNY ROGERS)</b>		14	30
REAL LOVE RCA			
<b>KENNY LOGGINS</b>		14	14
FOREVER COLUMBIA			

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

FOR WEEK ENDING JUNE 1, 1985

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## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	10		<b>SUDDENLY</b> JIVE 1-9323/ARISTA	2 weeks at No. One ◆ BILLY OCEAN
2	3	3	7		<b>AXEL F</b> MCA 52536	◆ HAROLD FALTERMEYER
3	2	1	12		<b>SMOOTH OPERATOR</b> PORTRAIT 37-04807/EPIC	◆ SADE
4	5	8	9		<b>EVERYTHING SHE WANTS</b> COLUMBIA 38-04840	◆ WHAM!
5	6	10	10		<b>FRESH</b> DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
6	10	17	7		<b>EVERYBODY WANTS TO RULE THE WORLD</b> MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
7	4	4	12		<b>CRAZY FOR YOU</b> GEFEN 7-20051/WARNER BROS.	◆ MADONNA
8	11	18	5		<b>THE SEARCH IS OVER</b> SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
9	14	14	5		<b>SAY YOU'RE WRONG</b> ATLANTIC 7-89567	◆ JULIAN LENNON
10	13	13	7		<b>ONE LONELY NIGHT</b> EPIC 34-04848	◆ REO SPEEDWAGON
11	15	15	6		<b>DAYS ARE NUMBERS (THE TRAVELLER)</b> ARISTA 1-9349	THE ALAN PARSONS PROJECT
12	7	5	14		<b>RHYTHM OF THE NIGHT</b> GORDY 1770/MOTOWN	◆ DEBARGE
13	18	23	4		<b>ANGEL</b> SIRE 7-29008 WARNER BROS.	MADONNA
14	8	6	10		<b>GO DOWN EASY</b> FULL MOON/EPIC 34-04835	◆ DAN FOGELBERG
15	22	28	4		<b>NEVER ENDING STORY</b> EMI-AMERICA 8230	◆ LIMAH
16	19	21	5		<b>THROUGH THE FIRE</b> WARNER BROS. 7-29025	◆ CHAKA KHAN
17	9	7	11		<b>I JUST WANNA HANG AROUND YOU</b> WARNER BROS. 7-29042	GEORGE BENSON
18	27	—	2		<b>GETCHA BACK</b> CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS
19	24	31	4		<b>YOU GIVE GOOD LOVE</b> ARISTA 1-9274	◆ WHITNEY HOUSTON
20	25	30	4		<b>HEAVEN</b> A&M 2729	◆ BRYAN ADAMS
21	17	11	13		<b>I'M ON FIRE</b> COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
22	20	9	16		<b>ONE MORE NIGHT</b> ATLANTIC 7-89588	◆ PHIL COLLINS
23	26	—	2		<b>CENTERFIELD</b> WARNER BROS. 7-29053	JOHN FOGERTY
24	21	20	19		<b>NIGHTSHIFT</b> MOTOWN 1773	◆ COMMODORES
25	23	19	11		<b>WE ARE THE WORLD</b> ▲ <sup>4</sup> COLUMBIA US7-04839	◆ USA FOR AFRICA
26	12	12	8		<b>RUN TO ME</b> ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW
27	16	16	7		<b>I'M THROUGH WITH LOVE</b> GEFEN 7-29032/WARNER BROS.	◆ ERIC CARMEN
28	<b>NEW</b>				<b>JUST AS I AM</b> ARISTA 1-9353	AIR SUPPLY
29	39	—	2		<b>REAL LOVE</b> RCA 14058	KENNY ROGERS AND DOLLY PARTON
30	32	40	3		<b>I DON'T THINK I'M READY FOR YOU</b> CAPITOL 5472	ANNE MURRAY
31	<b>NEW</b>				<b>FIND A WAY</b> A&M 2734	AMY GRANT
32	<b>NEW</b>				<b>EVERYTIME YOU GO AWAY</b> COLUMBIA 38-04867	◆ PAUL YOUNG
33	28	24	10		<b>THAT WAS YESTERDAY</b> ATLANTIC 7-89571	◆ FOREIGNER
34	33	32	19		<b>CAN'T FIGHT THIS FEELING</b> EPIC 34-04713	◆ REO SPEEDWAGON
35	<b>NEW</b>				<b>WHO'S HOLDING DONNA NOW?</b> GORDY 1793/MOTOWN	DEBARGE
36	37	—	2		<b>DON'T YOU (FORGET ABOUT ME)</b> A&M 2703	◆ SIMPLE MINDS
37	36	35	5		<b>ONE NIGHT IN BANGKOK</b> RCA 13988	◆ MURRAY HEAD
38	<b>NEW</b>				<b>TILL MIDNIGHT</b> RCA 14049	EVELYN "CHAMPAGNE" KING
39	<b>NEW</b>				<b>FOREVER</b> COLUMBIA 38-04931	KENNY LOGGINS
40	40	—	2		<b>OH YEAH</b> COLUMBIA 38-04841	BILL WITHERS

○ 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.



## Dealers Outline Problems with Indie Labels Stores' Cautious Approach Explained at NAIRD Panel

BY FRED GOODMAN

PHILADELPHIA Retailers say they add independent titles slower than major label releases because of comparatively sluggish inventory turns, lower levels of artist recognition and fear of being stuck with non-returnable product.

Those sentiments and others were expressed at a retail panel held here on Saturday, May 18, as part of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention at the Franklin Plaza Hotel. Panelists included Howard Applebaum, co-owner of the 26-store Kemp Mill chain; Richie Richman, head of Sound Odyssey and Plus Variety stores; Manny Drucker, buyer for the 60 Listening Booth outlets; and Stan Werbin, owner of East Lansing, Mich. mom-and-pop store Elderly Instruments. Bruce Kaplan of the Flying Fish label moderated.

"Our No. 1 objective is to get the best dollar turn on our inventory," said Richman. "We have to be selective. Most of our locations are in malls, and we have problems with space limitations. The majors do a lot of advertising, and they do turn product."

Conversely, Kemp Mill's Applebaum said his chain "wants to carry anything people reasonably want," and noted that when he made a greater commitment to stocking indies two years ago, the product "added a lot to our mix and identi-

ty."

As a buyer, Listening Booth's Drucker questioned the longevity of smaller labels. "I have a bad feeling when it comes to putting in some line that I don't know, even when it's guaranteed," he said. "The titles always seem to come back to the warehouse from the stores two years after I ask for them."

As a possible solution, Drucker proposed "a long markup as compensation for pieces I may get burned on down the line. I know that eventually you may not be here, and this could be the determining factor." He added that to achieve that long markup, he will price a title above suggested list price. "I believe in affixing a price the market will bear," he said.

Despite his cautionary approach to fledgling indies, Richman's stores do carry comparatively extensive catalog sections. Yet he emphasized that labels need to do all they can to raise the profile of their artists.

"In order to sell an indie artist, the customer has to be aware already," he said. "Our sales help isn't knowledgeable enough to lead them to it. It's very difficult to find the salesperson with a knowledge other than hit titles."

On the catalog side, an area in which independent labels have traditionally been able to compete with the majors, the retailers noted that stepped-up deals including discounts, extended dating and advertising allowances on midline and

catalog titles on major labels is making it harder for indies to get bin space. In response to a question from the floor, one retailer said a recent major label deal for catalog gave his chain six-month dating, a 6% discount off the top and an additional advertising allowance of between 9% and 11%.

Advertising and promotion were also urged. Acknowledging that modest budgets have frequently spurred indies to develop new and alternative methods of exposing artists, Richman said it's difficult for indies to compete with majors for wall and window space at the point of purchase.

(Continued on opposite page)



Limahl in Harmony. EMI America artist Limahl recently stopped by the Michigan headquarters of Harmony House to promote his debut album, "Don't Suppose." Pictured from left are Harmony House president Carl Thom, EMI promotion manager Linda Vitale, Limahl, Harmony House advertising director Susan Thom and Harmony House general manager Jerry Adams.

### Aspen Records Sees 'No Competition'

## Black Music Superstore Opening in Detroit

NEW YORK Can the superstore concept work in a black neighborhood? Retailers Carl Williams and Lester Brown are betting it will: Their 10,000 square foot Aspen Records debuts June 7 in a former bowling alley on Wyoming St. in one of Detroit's middle class black neighborhoods. And if all goes well, they will be taking the concept of a black music superstore to Chicago.

"We're doing this because we've found the black neighborhoods to be wide open," says Williams. "There is no competition there, and we feel that having this kind of selection and presentation will make it exciting. People are dying for something first class."

Eleven-year veterans of the Detroit retail scene, Williams and Brown own three Detroit Audio stores that already serve black neighborhoods in the Motor City and Pontiac, although they will shutter one location because of its proximity to the new superstore. In addition, the two have franchised four other Detroit Audio outlets, and operate a wholesale operation in Oak Park under the Aspen Records banner.

"We got into the business by accident and didn't know anything about it," recalls Williams. "We were selling a lot of records but didn't know why, or how we could improve the business."

Consequently, Williams took to the road to study how other record retailers were running their operations, a move that led directly to Detroit Audio implementing an inventory control system. "We generate our own bar codes now," he says, adding that the new superstore has computerized checkout.

The study of other operations also led Williams to add a video rental and sales section to the new outlet, and ultimately led to the decision to try a large-scale store. "It's been on the boards since February, but it's been in my mind for two years," he says.

Launching the Aspen superstore carries a price tag in excess of \$1 million. With an inventory of nearly 70,000 albums, the store is expected to employ 30 people. Although pop

records will be included in the product mix, the emphasis will be on black music, with extensive r&b, disco, gospel, jazz and blues sections.

Williams sees the Wyoming St. cite as a perfect place to test his faith in the concept of a large-scale black-oriented operation. "The demographics show a dense population with a higher income," he says. "It's also a high traffic area that in-

cludes a new supermarket, a new bank and several other food and clothing shops."

The response from suppliers and manufacturers has been mixed, Williams says. "They've been nice but a little skeptical. When they see the reality of it, I'm sure they'll come in and support it fully."

FRED GOODMAN

## Adult Video Controversy Morowitz Takes a Stand

BY EARL PAIGE

LOS ANGELES Veteran home video entrepreneur Arthur Morowitz became the first known adult video product supplier to take a public stand on the controversial issue when he spoke here May 14 at a regular meeting of the Video Software Dealers Assn. (VSDA) Orange County chapter.

Morowitz's talk came just a week after another dramatic VSDA chapter meeting here at which the national group announced filing an *amicus curiae* brief in a Phoenix prosecution (Billboard, May 25).

Morowitz spoke mostly from his experience as a retailer and theatre chain operator. A founding member of VSDA and currently a director, Morowitz heads a complex of New York-based firms, the best known of which are retail chain Video Shack and national distribution firm Metro Distributors. In his talk, Morowitz also made a vigorous appeal to retailers to develop a sales market for regular home video product.

Morowitz emphasized repeatedly that he feels confronting the current attack on adult video has to be individual retailers' own decisions. He indicated that little "industry support" would be likely, and cautioned dealers against looking for

some "license" to display any product they wish. He said increasingly sophisticated prosecutors are now aiming at "pandering," that is, a blatant exploitation of adult product themes or elements.

Detailing how New York-based Video Shack operates in several "censorship prone areas like Westchester and Nassau," Morowitz noted that displays in his stores are very understated. But, he said, "It is not under the counter. We do not hide it. It is not a preoccupation with us." He added that each package is labeled with a disclosure.

"Any prosecutor will look like a goddamned fool" if disclosure labels are used, Morowitz said. "You have to play it practical." He noted that in "20 years in this business" he has observed numerous instances where obscenity prosecutions related to politics.

Morowitz made no direct reference to his own company's Video-X-Pix label or to any generic identification of product, except at one point he cautioned about programming involving "children and animals," though even here he made the point that he was "just one person" offering an opinion. Morowitz was one of four speakers at the meeting.

## Licorice Targets Shrinkage Managers Get New Role in 'War'

LOS ANGELES Licorice Pizza is taking a new approach to combatting shrinkage by restructuring the store manager's sphere of responsibility. The plan is part of what executives of Licorice and parent firm Record Bar term a "war on shrinkage."

In an exhaustive loss prevention seminar conducted for Licorice store and headquarters staff here May 9, Record Bar's top security executive Bill Shanley offered tips on spotting internal shrinkage and taking corrective action. Shanley was joined by Carol Simon, Licorice's senior store manager, who detailed her plan for restructuring managers' role.

Noting that the advent of video rental has "brought so many new consumers into the store," Simon said the restructuring of manager duties "will find us learning a different way to run a store." The change would see Licorice going from having an "audio" manager and a "video" manager to having a "floor" manager and an "operations" manager.

A fundamental objective of the restructuring is to force store personnel to give more attention to the customers. The floor manager, for example, is always on the sales floor.

While there is a continual regimen of work "in the backroom" all day long for which the operations manager is responsible, the key ele-

ment Simon stressed is that a top person responsible for the store is always visible out front.

At the same time, myriad duties are being rescheduled for the hours immediately prior to the 10 a.m. opening as well as 10-midnight, including shipments, RAs, orders, displays, sale changes, weekly financial work, scheduling and buy projects. With expected growth from video rentals, Simon said, a video manager would be added.

In working out the new plan in a pilot store, Simon said, "At the point of implementation, I didn't care what this would cost." However, as it turns out, the plan achieves much more efficient use of staff.

"We expected payroll to be three times the normal," she said. "But during open hours, we can schedule less people."

Lauding the new plan, Shanley indicated that store security is one way that Licorice Pizza will become more congruent with Record Bar. Shanley's presentation included a discussion on the psychology of internal theft losses. He said that both longtime and temporary employees must be watched vigilantly. "The longtime employee knows the system," he noted. "The part-time person has no loyalty."

One of Shanley's more revealing points came as he disclosed the "poker chip" system utilized by employees not ringing up sales and ex-

(Continued on page 2)





## On the Beam

BY SAM SUTHERLAND

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

**BUBBLING UNDER:** This week, Billboard debuts its first Compact Disc charts, covering both pop and classical titles in the new configuration. As might be expected, the top 10 pop listings are dominated by current hits, fulfilling the majors' contention that stars will drive the market, but it's some of the sleepers that dot the listings that we're intrigued by.

After tracking the pilot runs of the new pop CD chart during the weeks leading up to this first, official breakout, it's worth singling out some of the CD catalog peripherals reflected. Pink Floyd's "Dark

Side Of The Moon" has bounded to an enviably high post for an album with considerably more than a decade of chart action under its belt, while the research printout's lower rungs boast a number of entries "bubbling under" after many months in CD bins.

Prior to publication of the actual 30-position charts, Billboard's research actually yields 75 CD titles for each chart. It's here that artists like **Flim & the BB's**, **George Winston**, **Mannheim Steamroller**, **Dave Grusin**, **Steely Dan**, **Linda Ronstadt**, **Donald Fagen**, **Talking Heads** and **the Who** are maintaining sales presence with relatively "old" CD releases.

Overall, CD sales indicate that classical product still maintains a healthy share of the overall action for digital disks. Less obviously,

pre-publication dry runs already show evidence of a likely yo-yo effect that the current production crunch may impose. With dealer fill problems still a headache, and the biggest hits among the most vulnerable products when sellouts occur, short-term shortages could well yield a bumpy ride for some albums.

**Tom Noonan**, Billboard's associate publisher and director of charts, reports that the retail panel created for the new charts was dictated by several criteria. Starting with the magazine's traditional record/tape retail base, potential reporters were screened to ensure that they carried a full line of Compact Disc merchandise, while generating sufficient sales volumes to provide viable weekly reports. Then, additional retail reports were

(Continued on opposite page)

### Budin Reaches Smaller Markets

## Arizona Racker Makes Move to Video, CD

BY EARL PAIGE

**PHOENIX** Rackjobbers serving smaller markets can now successfully merchandise home video software and Compact Discs, asserts Cary Budin of Music & Video Merchandisers of America here. That rack service's own evolution from its former identity as Music Merchandisers of America attests to that prospect, but Budin still stresses a core emphasis on records and tapes.

Budin, president of the 14-year-old company, offers a fertile array of demographics beyond the competitive frontiers of those mass merchandisers, chain record/tape

retailers and independent video specialty stores clustered in major market areas. Within the Southwest territory now serviced by Music & Video Merchandisers, Budin claims a "mini-market on every corner."

That central concern for sustaining traditional prerecorded music sales volume, even as he broadens services to include new products like video and CDs, leads Budin to stress new artist development in his serviced locations.

"Our regional markets are not saturated with retail," Budin says. He also notes the impact of tourism throughout the region's economy. People with all sorts of tastes in prerecorded product, he points out, "are out here in cars in the middle of nowhere. There aren't that many radio stations, either."

Budin claims that Music & Video Merchandisers of America gets on product early. A former independent producer who entered rackjobbing in Cleveland before relocating here three years ago, Budin says, "We're like a mini-record shop in all the marts and grocery stores. I could see three years ago how the formats were opening up again."

Among the critical merchandising themes he cites is the total emphasis on artists rather than genre. "Our stocks are kept alpha by artist. We use no title boards; we don't stick a letter up somewhere. It

makes you put your eyes on everything we carry."

Budin also credits momentum to an early shift toward the cassette configuration. "We were running 87% cassette three years ago," he claims. Currently, only the top 20 or so albums are stocked in LP, "unless we do a promotion. We still throw in some LPs then." While some stores stock seven-inch singles, no 12-inch product is carried.

Display is a key component, notes Budin, who says he first got inspiration "from the L'eggs hosiery racks. We came up with a rack 80 inches high in a bright red and beige that holds 24 LPs with the cassette winged to the LP." As the firm moves more into CDs, Budin says he will adjust the rack so that the new configuration can be merchandised along with the cassette and LP.

Accounts are typically serviced with from 700 to 1,400 cassette titles—"the cream of the catalogs," according to Budin. The only genre slighted is classical. "We feature that in a budget line," he says.

Although wary of disclosing account names or too many details, Budin says stores recognize the contribution of home entertainment software to the extent "that we get end cap positions opposite the express lanes." Price averages \$6.99.

"We may not deliver fabulous gross margins," he says, but he notes that most grocery chains don't anticipate large profits anyway. What the firm does for stores is deliver gross volume. "We run \$1,200 to \$3,000 per square foot annually," he says, which he says compares to \$250-\$300 for ordinary grocery and sundry items.

With a reputation for bringing home music, the move into video was easier. "We did wait it out. It's very capital intensive. A lot of people were going into the grocery stores and doing it poorly."

Music & Video Merchandisers has been in video rentals about three months, offering VHS only and carrying about 150 hit titles at \$3-\$5 nightly.



**June's Voice of America.** Ras recording artist June C. Lodge recently signed autographs for customers at Tower's Washington, D.C. store. She is pictured here with George Collinet of the Voice of America, who taped an interview with the Jamaican singer.

## New Releases

### ALBUMS

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

#### POP/ROCK

##### THE BEACH BOYS

LP Caribou BFZ 39946 CBS no list  
CA BZT 39946 no list

##### COCK ROBIN

LP Columbia BFC 39582 CBS no list  
CA BCT 39582 no list

##### DYLAN, BOB

##### Empire Burlesque

LP Columbia FC 40110 CBS no list  
CA FCT 40110 no list

##### EUROPE

##### Wings Of Tomorrow

LP Epic BFE 40049 CBS no list  
CA BET 40049 no list

##### FERRY, BRYAN

##### Boys And Girls

LP Warner Bros 1-25082 WEA \$8.98  
CA 4-25082 \$8.98

##### GOWAN

##### Strange Animal

LP Columbia BFC 40104 CBS no list  
CA BCT 40104 no list

##### LOFGREN, NILS

##### Flip

LP Columbia BFC 39982 CBS no list  
CA BCT 39982 no list

##### MEN AT WORK

##### Two Hearts

LP Columbia FC 40078 CBS no list  
CA FCT 40078 no list

##### SCORPIONS

##### World Wide Live

LP Mercury 824 344 1 (2) PolyGram \$10.98  
CA 824 344 4 \$10.98

##### THE STYLE COUNCIL

##### Internationalists

LP Geffen GHS 24061 WEA \$8.98  
CA M5G 24061 \$8.98

#### BLACK

##### THE DEALERS

LP CBS Associated BFZ 40065 CBS no list  
CA BZT 40065 no list

##### GRIFFIN, BILLY

##### Systematic

LP Columbia FC 39907 CBS no list  
CA FCT 39907 no list

##### THE KINGSNACKS

##### Take A Chance

CA Bluewave 101 no list

##### RENE & ANGELA

##### Street Called Desire

LP Mercury 824 607 1 PolyGram \$8.98  
CA 824 607 4 \$8.98

#### COUNTRY

##### ROSANNE CASH

##### Rhythm And Romance

LP Columbia FC 39463 CBS no list  
CA FCT 39463 no list

#### HOT RIZE

##### Traditional Ties

LP Sugar Hill SH 3748 \$8.98  
CA SH-C-3748 \$8.98

#### JAZZ

##### DANKO, HAROLD

##### Ink And Water

LP Sunnyside Communications SSC 1008 \$9.98  
CA SSC 1008 C \$9.98

#### CLASSICAL

##### BARTOK

##### Bluebeard's Castle

Christa Ludwig, Walter Berry,  
London Symphony, Kertesz

LP London Enterprise 414 167-1 LE PolyGram \$9.98  
CA 414 167-4 LE \$9.98

##### BLOCH

##### Schelomo; Voice In The Wilderness

Janos Starker, Israel Philharmonic,  
Zubin Mehta

LP London Enterprise 414 166-1 LE PolyGram \$9.98  
CA 414 166-4 LE \$9.98

##### DVORAK

##### Symphony No. 7 in D Minor

Chicago Symphony Orchestra, Levine

LP RCA Records ARC1 5427 n a

##### HAYDN

##### Symphony No. 94 in G "Surprise,"

Symphony No. 98 in B Flat

Scottish Chamber Orchestra, Leppard

LP Erato NUM 75151 RCA n a

##### KHACHATURIAN

##### Symphony No. 2

Vienna Philharmonic, Khachaturian

LP London Enterprise 414 169-1 LE/PolyGram \$9.98  
CA 414 169-4 LE \$9.98

##### SCHOENBERG

##### Serenade, Op. 24; Ode To Napoleon

London Sinfonietta, David Atherton

LP London Enterprise 414 171-1 LE PolyGram \$9.98  
CA 414 171-4 LE \$9.98

##### STRAVINSKY

##### Dumbarton Oaks

English Chamber Orchestra, Sir Colin Davis

LP London Enterprise 414 168-1 LE PolyGram \$9.98  
CA 414 168-4 LE \$9.98

##### VARESE

##### A Strangely Disturbing Pioneer Spirit

Los Angeles Philharmonic, Zubin Mehta

LP London Enterprise 414 170-1 LE PolyGram \$9.98  
CA 414 170-4 LE \$9.98

##### VIVALDI

##### Concertos for Flute, String Orchestra

and Continuo, Op. 10

New Irish Chamber Orchestra, Galway

LP RCA HRC1 5316 n a

##### WAGNER

##### Der Ring Des Nibelungen

Sutherland, Vienna Philharmonic

Orchestra, Sir Georg Solti

LP London 414-100 1 LM16 PolyGram \$127.68  
CA 414 100-4 LM12 \$127.68

##### WAGNER

##### Gotterdammerung

Vienna Philharmonic Orchestra,

Sir Georg Solti

LP London 414 115 1 LH5 PolyGram \$49.90  
CA 414 115-4 LH4 \$49.90

(Continued on page 59)

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### ON THE BEAM

(Continued from opposite page)

developed from non-traditional outlets that are carrying substantial CD stocks, including audio outlets and special CD stores.

**I**NDEPENDENT VIEWS on the Compact Disc were vented during a panel on "new technologies" at the NAIRD conclave last week, yielding a hardly surprising mix of enthusiasm and frustration among independent labels eyeing the new configuration. According to Billboard's **Kim Freeman**, the CD market's potential for opening sales opportunities remains a potent lure—but ongoing production shortfalls and the

resulting long waits for product by new CD contenders continue to delay a broader spectrum of indie product.

The session also witnessed some grumbling among indies over PolyGram's planned June rollout for its budget-priced "Popular Price Collection" compilations. To those indies complaining that PolyGram's pricing would undercut full-priced market entries from independent lines, PolyGram's **Harry Losk** responded with a reminder that a variable price structure is a trade-wide goal.

The panel also found **Ryko Disc**

noting plans for what may be the first domestic reggae release in CD, due shortly from **Rounder's Heartbeat** affiliate via Rounder's arrangement with **Ryko**.

**David Weinberg**, making a pitch for **Night Thunder Corp.**, the new Connecticut CD pressing venture, meanwhile took a dig at continued U.S. production snags by expressing his dismay that "'Born In The U.S.A.'" had to be made in Japan," despite earlier hopes that DADC in Terre Haute would handle domestic CD production of the **Bruce Springsteen** hit.

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FOR WEEK ENDING JUNE 1, 1985

Billboard®

# TOP COMPACT DISCS

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				<b>POP</b> <sup>™</sup>			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	—	—	1	<b>BRUCE SPRINGSTEEN</b> COLUMBIA CK 38653	1 week at No. One	<b>BORN IN THE U.S.A.</b>	
2	—	—	1	<b>PHIL COLLINS</b> ATLANTIC 2-91240		NO JACKET REQUIRED	
3	—	—	1	<b>PRINCE &amp; THE REVOLUTION</b> PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY	
4	—	—	1	<b>SADE</b> PORTRAIT RK-39581/EPIC		DIAMOND LIFE	
5	—	—	1	<b>MADONNA</b> SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN	
6	—	—	1	<b>JOHN FOGERTY</b> WARNER BROS. 2-25203		CENTERFIELD	
7	—	—	1	<b>PINK FLOYD</b> HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON	
8	—	—	1	<b>WHAM!</b> COLUMBIA CK 39595		MAKE IT BIG	
9	—	—	1	<b>DON HENLEY</b> GEFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST	
10	—	—	1	<b>SOUNDTRACK</b> MCA MCAD 5553		BEVERLY HILLS COP	
11	—	—	1	<b>LIONEL RICHIE</b> MOTOWN 6059 MD		CAN'T SLOW DOWN	
12	—	—	1	<b>FOREIGNER</b> ATLANTIC 2-81999		AGENT PROVOCATEUR	
13	—	—	1	<b>CHICAGO</b> FULL MOON/WARNER BROS. 2-25060/WARNER BROS.		17	
14	—	—	1	<b>TEARS FOR FEARS</b> MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR	
15	—	—	1	<b>BRYAN ADAMS</b> A&M CD 5013		RECKLESS	
16	—	—	1	<b>THE FIRM</b> ATLANTIC 2-81239		THE FIRM	
17	—	—	1	<b>TINA TURNER</b> CAPITOL CD 46041		PRIVATE DANCER	
18	—	—	1	<b>PINK FLOYD</b> COLUMBIA C2K 36183		THE WALL	
19	—	—	1	<b>JULIAN LENNON</b> ATLANTIC 2-80184		VALOTTE	
20	—	—	1	<b>ERIC CLAPTON</b> WARNER BROS./DUCK 2-25166/WARNER BROS.		BEHIND THE SUN	
21	—	—	1	<b>THE POINTER SISTERS</b> PLANET PCD1-5410/RCA		BREAK OUT	
22	—	—	1	<b>SOUNDTRACK</b> GEFEN 2-24063/WARNER BROS.		VISION QUEST	
23	—	—	1	<b>THE HONEYDRIPPERS</b> ES PARANZA 2-90220/ATLANTIC		THE HONEYDRIPPERS VOL. I	
24	—	—	1	<b>BILLY JOEL</b> COLUMBIA CK 38837		AN INNOCENT MAN	
25	—	—	1	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS VK 41412		SPORTS	
26	—	—	1	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AGCD 385	MANNHEIM'S FRESH AIR STEAMROLLER VOL.5		
27	—	—	1	<b>PRINCE &amp; THE REVOLUTION</b> WARNER BROS. 2-25110		PURPLE RAIN	
28	—	—	1	<b>GEORGE WINSTON</b> WINDHAM HILL WD 1025/A&M		DECEMBER	
29	—	—	1	<b>BRUCE SPRINGSTEEN</b> COLUMBIA CK2-36854		THE RIVER	
30	—	—	1	<b>PHIL COLLINS</b> ATLANTIC 2-16029		FACE VALUE	

				<b>CLASSICAL</b> <sup>™</sup>			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	—	—	1	<b>BERNSTEIN: WEST SIDE STORY</b> DG 415-253	1 week at No. One	TE KANAWA, CARRERAS (BERNSTEIN)	
2	—	—	1	<b>WEBBER: REQUIEM</b> ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)	
3	—	—	1	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791		NEVILLE MARRINER	
4	—	—	1	<b>TIME WARP</b> TELARC 80106		CINCINNATI POPS (KUNZEL)	
5	—	—	1	<b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041		CINCINNATI POPS (KUNZEL)	
6	—	—	1	<b>COPLAND: APPLACHIAN SPRING</b> TELARC 80078		ATLANTA SYMPHONY	
7	—	—	1	<b>MOZART: REQUIEM</b> L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
8	—	—	1	<b>HAYDN/HUMMEL/L MOZART: TRUMPET CON.</b> CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
9	—	—	1	<b>BACH: GOLDBERG VARIATIONS</b> CBS MK-37779		GLENN GOULD	
10	—	—	1	<b>BEETHOVEN: SYMPHONY #9</b> DG 410-987		BERLIN PHILHARMONIC (KARAJAN)	
11	—	—	1	<b>TELARC SAMPLER #1</b> TELARC 80101		VARIOUS ARTISTS	
12	—	—	1	<b>THE BEST OF WOLFGANG AMADEUS MOZART</b> PHILIPS 412-244		NEVILLE MARRINER	
13	—	—	1	<b>BEETHOVEN: SYMPHONIES #5 &amp; 6</b> DG 413-933		BERLIN PHILHARMONIC (KARAJAN)	
14	—	—	1	<b>AVE MARIA</b> PHILIPS 412-629		KIRI TE KANAWA	
15	—	—	1	<b>WITH A SONG IN MY HEART</b> PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
16	—	—	1	<b>RHAPSODY IN BLUE</b> TELARC 80058		CINCINNATI POPS (KUNZEL)	
17	—	—	1	<b>STAR TRACKS</b> TELARC 80094		CINCINNATI POPS (KUNZEL)	
18	—	—	1	<b>TELARC SAMPLER #2</b> TELARC 80102		VARIOUS ARTISTS	
19	—	—	1	<b>VIVALDI: FOUR SEASONS</b> ARCHIV 400-045/DG		THE ENGLISH CONCERT (PINNOCK),	
20	—	—	1	<b>HANDEL: WATER MUSIC</b> ARCHIV 410-525		THE ENGLISH CONCERT (PINNOCK),	
21	—	—	1	<b>MOZART: REQUIEM</b> PHILIPS 6514-320		DRESDEN STATE ORCHESTRA (SCHREIER)	
22	—	—	1	<b>BERLIOZ: REQUIEM</b> TELARC 80068		ATLANTA SYMPHONY (SHAW)	
23	—	—	1	<b>PACHELBEL CANON</b> RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA	
24	—	—	1	<b>THE ART OF BEVERLY SILLS</b> ANGEL AV-34017		BEVERLY SILLS	
25	—	—	1	<b>BIZET: CARMEN (EXCERPTS)</b> ERATO HBC1-5302		DOMINGO (MAAZEL)	
26	—	—	1	<b>BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO</b> CBS MK-39059		YO-YO MA, CLAUDE BOLLING	
27	—	—	1	<b>COME TO THE FAIR</b> ANGEL DS-38097		KIRI TE KANAWA	
28	—	—	1	<b>GERSHWIN: PORGY AND BESS</b> PHILIPS 412-720		SIMON ESTES, ROBERTA ALEXANDER	
29	—	—	1	<b>MAMMA</b> LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)	
30	—	—	1	<b>BAROQUE SOLOS AND DUETS</b> CBS MK-39061		WYNTON MARSALIS WITH EDITA GRUBEROVA	



## LICORICE SHRINKAGE

(Continued from page 20)

tracting cash at a later time.

Typically, said Shanley, a staff person will arrange pencils in a cup, "or perhaps something like doodles near the register," to keep track of sales not being rung up. "You need to watch any 'cash over' situations," Shanley added, noting that the dishonest employee will often deal only in even amounts.

"They won't be worrying about that 34 cents each time they let a \$7 cassette go through. That's how the cash over builds up."

Shanley described not ringing up sales or "sweethearting and discounting" as "the easiest way employees can steal and the most difficult to catch." He urged, "Watch out when clusters of kids seem to favor checking out with one particular clerk."

Many of Shanley's points were subtle—for instance, the need to set good examples. "Maintain a separate petty cash drawer. What if an employee sees another go into the register for something and then get busy and not go for the item right then? He or she assumes that person is stealing."

He also stressed elements of overall store security. "Open with two people, close with two people, and two people should go to the bank for deposits. You want to know how many reports we have of people being beat up out back by drunks sleeping in the trash dumpster? We're telling all people that no one takes out trash at night."

EARL PAIGE

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
ENTERTAINMENT	1	1	72	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	4	80	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	3	3	23	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	4	2	10	KARATEKA	Broderbund	Action Arcade Game.	•									
	5	5	12	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•	•						
	6	8	13	BRUCE LEE	Datasoft	Adventure Game	•	•	•							
	7	7	34	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•		•	•		
	8	19	5	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.			•							
	9	NEW ▶		BOUNTY BOB STRIKES BACK	Big Five Software	Arcade Game		♦								
	10	9	26	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•							
	11	16	4	GATO	Spectrum HoloByte Inc.	Strategic Game				•						
	12	14	3	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	•	•	•	•						
	13	6	42	SARGON III	Hayden	Chess Game	•			•						
	14	NEW ▶		SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•						
	15	NEW ▶		RESCUE ON FRACTALUS	Epyx	Action Adventure Game	•	•	•	•						
	16	NEW ▶		SUMMER GAMES II	Epyx	Arcade Style Sports Game	•	•	•	•						
	17	15	29	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	18	20	4	KENNEDY APPROACH	MicroProse	Speaking Air Traffic Controller Simulation		•	•							
	19	NEW ▶		KING'S QUEST II	Sierra On-Line	Adventure Game	•			•						
	20	17	16	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
EDUCATION	1	1	87	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	2	2	35	TYPING TUTOR-III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	3	3	70	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	5	25	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	♦♦	♦♦	•		•♦				
	5	6	11	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•						
	6	8	66	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	7	4	42	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.	•		•	•						
	8	NEW ▶		SIMONS BASIC	Commodore	Expands Commodore Basic with graphic and 114 other commands.			♦							
	9	RE-ENTRY		MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•						•
	10	9	2	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	•		•	•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
HOME MANAGEMENT	1	1	45	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•							
	2	2	8	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•							
	3	8	9	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.				♦♦						
	4	6	87	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	5	3	6	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	6	4	6	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	7	5	79	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	8	RE-ENTRY		LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	9	7	21	PAPERCLIP	Batteries Included	Word Processing Package		•	•♦							
	10	10	25	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						

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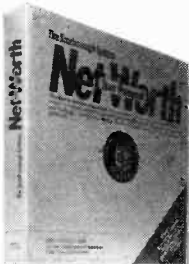
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**NAVD Nabobs.** Want a little history? Three executives who have played significant roles in making the video business what it is today reminisce at the recent National Assn. of Video Distributors convention in San Diego. From left are Paramount Home Video vice president and general manager Tim Clott; Larry Beyer, president of ZBS Industries Inc. and a founder of NAVD; and Reg Childs, president of distribution for Embassy Home Entertainment.

## SMALL-SCREEN COMIC BOOK WARS

### D.C., Marvel Titles Hitting Market via Warner, Prism

BY TONY SEIDEMAN

**NEW YORK** The home video industry is about to have its own comic book wars, with two manufacturers putting out lines based on top adventure-oriented characters.

Using sharply divergent market approaches, Warner Home Video has begun releasing programming based on D.C. Comics characters, while Prism Entertainment is putting out programming based on Marvel Comics characters (separate story, this page).

Warner's comic characters will go into release on June 22 as "The Super Powers Collection," featuring four tapes priced at \$24.98 each. Batman, Superman, Aquaman and

Superboy will be the characters showcased in the 60-minute cassettes.

Warner currently has no plans to put out more episodes of the cartoon shows in its vaults, says director of national sales Gary Marenzi, but that doesn't mean additional titles won't be released. "D.C. Comics is part of Warner Communications," he notes. "We have lots more material."

Both the Warner and Prism product should do well, distributors say, though many prefer Prism's \$19.95 price point and its policy of releasing 10 to 12 titles at a time.

"I think \$19.95 is a good, saleable price," says Sound Video Unlimited vice president Stan Meyers. As for the number of units put out a time, he says Prism's release schedule "makes a lot of sense," especially with product that's seen exposure on tv.

Meyers suggests that one of the main reasons Paramount Home Video's episodes of "Star Trek" have been selling so well is that the company has been releasing episodes in large batches. With many episodes hitting the market at once, retailers can create "a special section that can make it meaningful" and more visible, he notes.

But he says Warner probably hasn't hurt itself by only putting out four titles in its initial release. The label's name and market strength, he suggests, should be more than enough to garner high visibility for the product.

In the end, Meyers says, the success of the programming "depends on what kind of advertising support they're willing to put behind it."

BY JIM McCULLAUGH

**LOS ANGELES** Prism Entertainment is launching one of the largest drives in the children's video market to date when it launches its Marvel Comics Video Library, which it hopes will be a major sell-through line.

According to Prism president Barry Collier, the company locked up rights to 213 half-hour episodes of the popular Marvel animated tv series last April. The first 18 titles will have a street date of Sept. 17. Each will consist of two half-hour episodes and carry a suggested list price of \$19.95 in the U.S. and \$29.95 in Canada.

Thereafter, Prism will release 12 new cassettes every quarter, allowing the company to release product into the pipeline regularly for at least two years. Rights to the entire Marvel line extend over the next five years. The programs are the work of Marvel Production Studios, which is also responsible for the highly successful characters G.I. Joe and the Transformers.

Front cover graphics on the cassette boxes will reflect comic book art, with a hero (such as Spider-Man) on the front and a villain (such as Mole Man) on the back.

Collier says he considers the product line a coup, since some 15-million youngsters a week read Marvel comics and the characters have been exposed on network television. Moreover, it's estimated that one million readers follow the Marvel characters every week in 500 newspapers. Marvel, adds Collier, is also believed to have a 65% share of the comic book market.

"All things combined," he says, (Continued on page 35)

## Two European Shows Make Big Changes

### New Name, Scope for Vidcom; St. Tropez Seen Shrinking

**NEW YORK** Major changes have occurred in the makeup and structure of two key European video shows scheduled for this fall.

Signs are strong that the controversial St. Tropez Video Music Festival will be sharply scaled down in size and scope from last year's event, with the international tone significantly reduced.

At the same time, Vidcom, the European home video festival, has been renamed Mipcom and reoriented towards cable and broadcast tv as well as the home video marketplace it has always covered.

"Vidcom no longer exists in the same form as it did last year," says Charles Geline, American representative of the show. Mipcom will be

held in the same time period once occupied by Vidcom: the third weekend in October, which this year is Oct. 21-25. But the emphasis will be centered totally on programming, with the show aiming to be an "all media" event, Geline says.

Reflecting the new emphasis, there will be no French video section at Mipcom, nor any of the attempts to appeal to retailers that were a large part of last year's Vidcom. The theatrical marketplace will be the only arena not represented at Mipcom, Geline says.

Mipcom is a combination of the MIP video rights show and the old Vidcom, according to Geline. Although video rights owners are now faced with a plethora of festivals

and markets, Geline maintains that the restructured market will be a success because of the length of time between it and competing events.

Vidcom carved a place for itself as the most important international home video meet, and most of the majors are in the habit of scheduling gatherings of their overseas staffs for the event. According to Geline, many home video firms have already signed up for Mipcom, so the show should continue to be a strong home video event if only out of habit.

Non-home video companies already signed up for the show in (Continued on page 33)

### New CBS/Fox, Sony Titles

## Summer Festival of Jazz

BY KIP KIRBY

This is the second of two articles on new music-related titles video dealers can expect in June and July.

**NASHVILLE** Jazz consumers will have no dearth of titles to choose from this summer, with an appealing array of potential traffic-builders due for release.

CBS/Fox is releasing another in its series of "Prime Cuts" compilations, titled "Prime Cuts: Jazz And Beyond." The eight-clip package features Miles Davis, Herbie Hancock, Chuck Mangione, Al Di Meola, Andreas Vollenweider, Hiroshima, Weather Report and the Clarke/Duke Project.

CBS/Fox will offer the digitally mixed cassette in VHS and Beta stereo hi fi formats with a 35-minute running time and a suggested list of \$19.98. It will also be available in eight-inch laserdisk format and by mail via Columbia House.

To promote its latest "Prime Cuts" title, the video manufacturer plans to cross-promote actively with

cable channels that carry jazz programming, and will gear its consumer advertising toward both the home video user and the general music buyer.

Sony Video is releasing an eight-title "Video LP" jazz series in June, containing separate cassettes by Chick Corea, Art Farmer, Nancy Wilson, Mike Mainieri, Joe Williams, Bob Wilber, Mel Lewis and Buddy Barnes. Except for the Barnes title, priced at \$19.95, the series will be tagged at \$29.95 in both hi fi formats.

Also scheduled in June from Sony is "The Best Of Reggae Sunsplash, Part II." The hour-long \$29.95 concert showcases such artists as Toots & the Maytals, Deniece Williams, Taj Mahal and Chalice in performance at the Jamaican music festival.

Meanwhile, Sony continues its current 25-title jazz promotion with distributor accounts, providing special catalog brochures highlighting the various product plus in-store display materials.

Chick Corea and Gary Burton are (Continued on page 34)

FOR WEEK ENDING JUNE 1, 1985

Billboard

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# TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7		GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	CED	49.95
2	4	9		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	2	21		POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
4	8	7		RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	CED	34.95
5	5	5		THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	CED Laser	29.95 34.95
6	10	3		ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	Laser	39.98
7	6	20		THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
8	NEW ▶			OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG	Laser	34.98
9	NEW ▶			THE ADVENTURES OF BUCKAROO BANZAI ▲◆	Vestron 5056	Peter Weller John Lithgow	1984	PG	CED Laser	29.95 34.95
10	9	14		TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98

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



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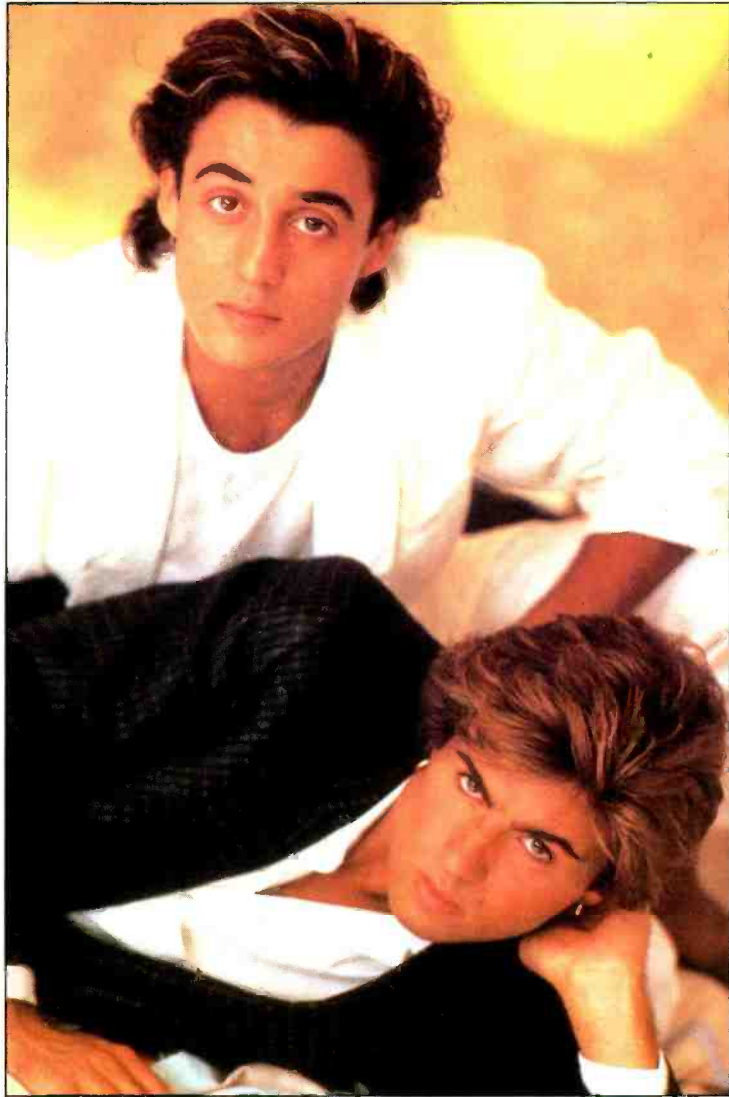


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## Analysts at Symposium See Retail Shakeout

BY SAM SUTHERLAND

LOS ANGELES Even as major motion picture studios look to home video, pay-tv and cable to contribute an increasing share of revenues and profits, the home video market is headed for a retail shakeout. That turbulence is only one of several likely wild cards to be thrown by new home entertainment technologies during the coming years.

Such a scenario was outlined by seasoned financial analysts during a symposium on the entertainment industry hosted at the Beverly Wilshire Hotel here, May 1. And while the theme for the day's business sessions was "opportunities for successful entrepreneurs," much of the agenda focused on the potentially checkered fortunes of the major film studios in the current home video terrain.

Among the current market forces and forecasted shifts noted by participants:

- Continued erosion of studio profits, despite the growing significance of home video revenues, now running close to 25% of total studio income overall, according to analyst David Londoner, vice president of Wertheim & Co.

- Cannibalization of potential profits through costly mergers, as well as within studio profit structures. Cable television revenues, for example, have been achieved at the expense of network tv income, suggested Harold Vogel of Merrill Lynch Capital Markets.

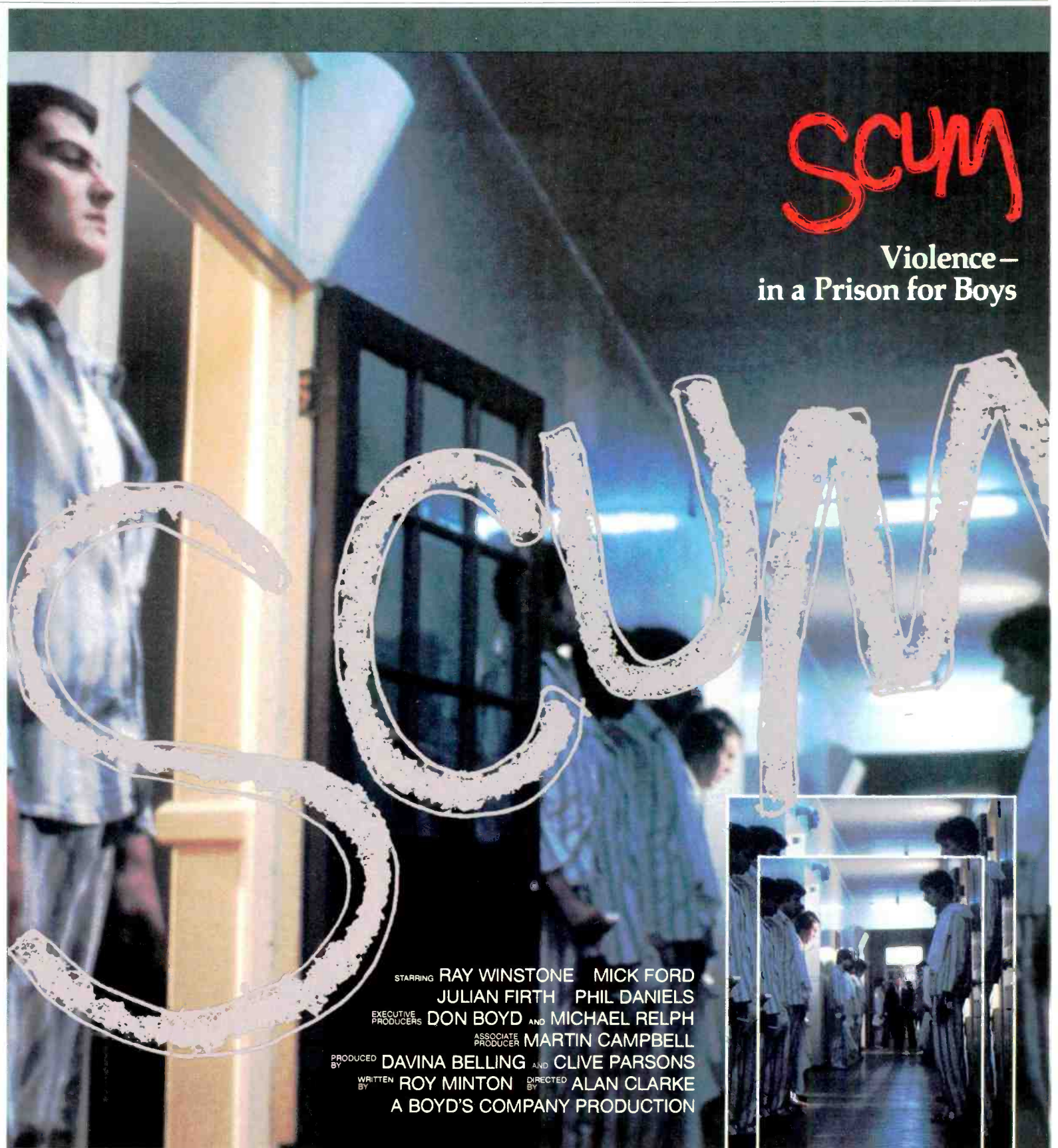
- Proliferation of home video retail sites, coupled with ongoing migration of major mass merchandisers into the video sales and rental market, will squeeze out smaller mom-and-pop video outlets, force price-cutting strategies, and place greater pressure on new hit releases. Store failures will in turn create inventory dislocations that will undercut new product sales, according to Londoner.

- While the installed base of VCRs will rise to virtual saturation by the mid-'90s, home video software growth won't mirror this curve because rental libraries will increase more slowly.

- Cable and pay, while still recovering from overly optimistic growth forecasts and profitless franchise competition, should benefit from improved technology, including signal scrambling that inhibits theft, as well as legislation aimed at curbing satellite theft. The eventual development of efficient pay-per-view systems will enable program owners to reap higher profits from features sold to such services, contended Showtime/The Movie Channel chairman Neil Austrian.

- A rental-driven home video market will still allow overall industry growth to as much as \$4 billion, without a substantial shift toward product sales, according to Vestron Video chairman Austin Furst. Furst also predicted that pre-buying of features by home video companies will continue to increase, despite

(Continued on page 37)



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**JULIAN FIRTH PHIL DANIELS**  
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## TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	159	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	1	13	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
3	3	11	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	4	26	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	7	13	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
6	10	13	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
7	5	26	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
8	9	61	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
9	13	69	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
10	12	5	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
11	6	6	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
12	11	76	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95
13	15	117	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95
14	8	28	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
15	17	5	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
16	14	3	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
17	21	6	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
18	18	27	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
19	16	20	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
20	19	50	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95
21	32	5	RAINBOW BRIDE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
22	23	17	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
23	<b>NEW</b>		TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	79.98
24	24	15	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
25	27	4	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
26	25	8	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
27	20	5	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98
28	22	20	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95
29	28	2	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	79.95
30	33	2	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	79.95
31	39	12	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95
32	34	81	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95
33	<b>NEW</b>		ANIMALIZE LIVE UNCENSORED	MusicVision 6-20445	Kiss	1985	NR	29.95
34	37	15	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95
35	31	12	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
36	38	9	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
37	30	10	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
38	29	3	CARE BEARS BATTLE THE FREEZE MACHINE	Family Home Entertainment MGM/UA Home Video F371	Animated	1983	NR	29.95
39	36	16	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95
40	26	8	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95

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Future or Fossil? Sony Corp.'s new 8mm video camera, with 8mm videocassette, which is about the size of an audiocassette, alongside.

## Fast Forward

BY FRANK LOVECE

**S**ONY, WHICH HAS been announcing since 1980 that it's ready to market an 8mm video system, has just announced it again (Billboard, May 11).

Making the company's word more credible this time is a fertile marketplace already plowed by others, plus promising developments in the availability of 8mm blank tape. Consumer awareness of the mini-format—which uses videotape cassettes only slightly larger than audiocassettes—has grown with the recent additions of Canon and Sanyo to the ranks of 8mm hardware marketers. In fact, most observers agree, Sony's imminent entrance should provide an important push to the still-nascent 8mm market.

As with Beta Hi-Fi, Sony's introduction of what it calls Video 8 comes full-blown with software—in this case blank tape—and accessories. The \$1,695 camcorder, model CCD-V8, comes to market with two optional outboard components, as well as with 30-, 60- and 90-minute blank cassettes. Sony's spec sheet also mentions two-hour recording with a "P6-120" blank, with marketing of this maximum length scheduled to begin this summer.

Unlike Sony's record-only Beta-movie, the new 8mm camcorder is both a record and a playback unit. The camera portion carries an adjustable, detachable electronic viewfinder, and a CCD (charge-coupled device) imager rather than a camera tube. The advantages of a CCD and other microchip imagers are durability, light weight and negligible size. The main disadvantage is their relative insensitivity in low light situations, although the claimed 19 lux minimum-illumination here is respectable.

The VCR portion is a two-video-head system that uses the metal-powder tape specified in the 1983 standards agreed to by more than 120 companies. The CCD-V8 also features freeze-frame and picture-scan capabilities, as well as off-air recording with an optional tuner/timer.

The use of metal powder for the

magnetic coating (rather than the standard metal oxides) is something of a requisite, given the bandwidth restrictions of quarter-inch videotape. The needle-shaped metal particles offer high degrees of magnetization (coercivity) and signal retention, which are said to offset the bandwidth compression.

TDK and Fuji sources point out that the relative newness of the process, the need for increased quality control and the low production runs expected make 8mm tape expensive to produce. However, a sampling of East Coast and Midwest dealers suggests that the high-end nature of 8mm video, as well as its "archival" uses, will support retail prices higher than those for half-inch tape.

Suggested retail prices for Sony's blank cassettes are \$13, \$14 and \$16 for the P6-30-, -60 and -90, respectively. Sony won't comment on wholesale pricing, although retailers, off the record, place the three lengths in the \$7, \$9 and \$10.75 range. Retailers also say the cost-effective longer tapes will probably be the most appealing to consumers.

How much impact Sony's introduction will have on the prerecorded software side is uncertain. Technologically, metal-powder tape seems capable of reproducing studio-quality programming. Retailers, however, almost uniformly agree that there will be no viable prerecorded 8mm market for as much as five years to come.

Regardless, along with the early buzzings about prerecorded 8mm, there are some active preparations by blank tape manufacturers.

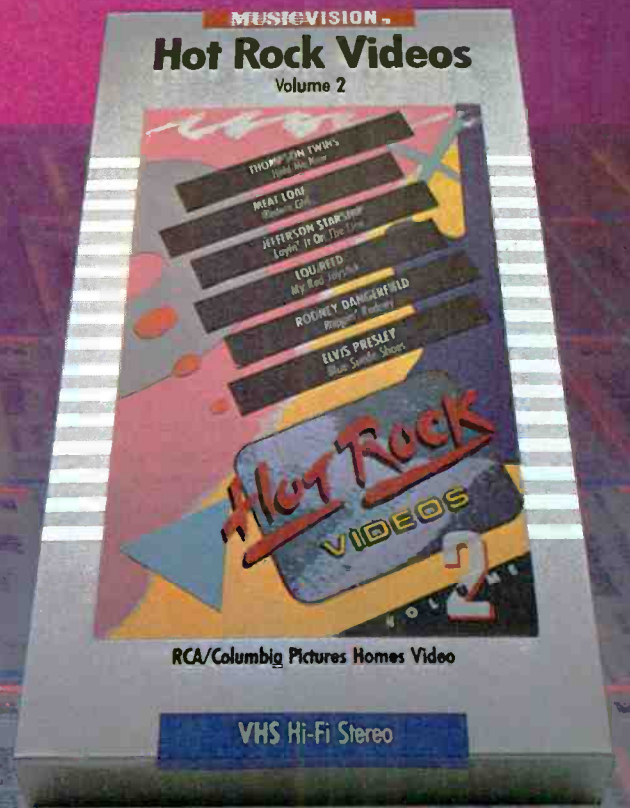
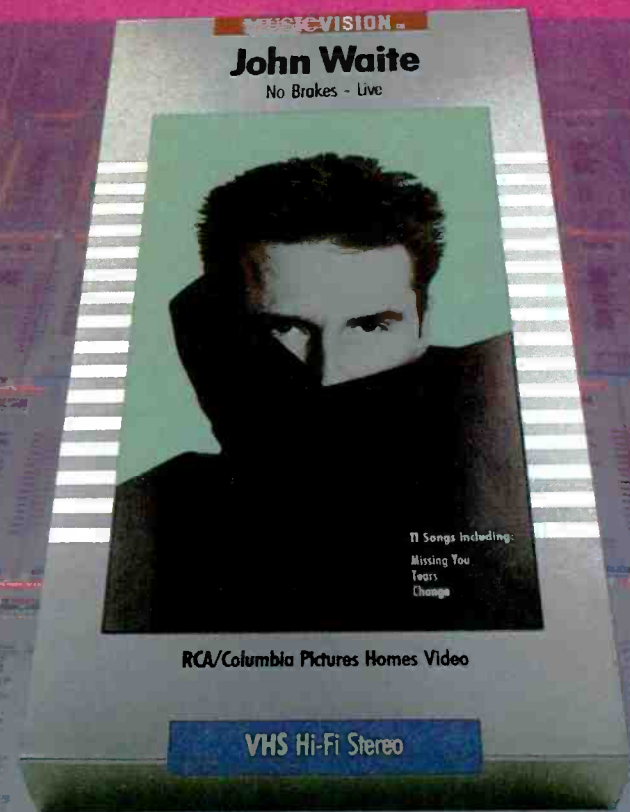
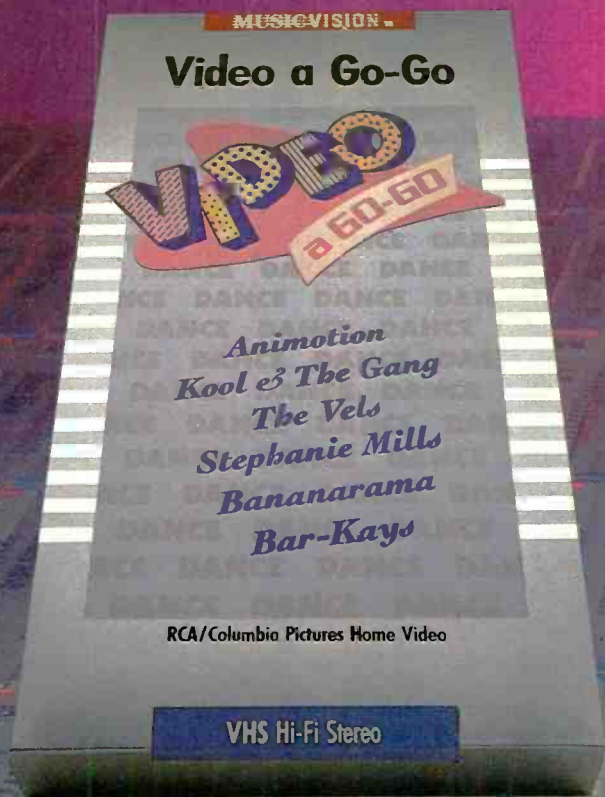
TDK, which supplies blank tape to early 8mm advocate Kodak on an OEM basis, has introduced its own brand of 30- and 90-minute metal powder 8mm blanks. And in a move prerecorded program suppliers agree is critical for their needs, TDK is introducing a 120-minute 8mm tape, tagged the MP-120, at the Summer Consumer Electronics Show. Factory production of this so far maximum-length 8mm tape began at least a month ago, according to a company source.

Wholesale prices for the 30- and 90-minute TDK blanks respectively range, depending on quantity, from

(Continued on page 10)



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 Brilliantly produced for the home screen, John Waite's exciting live show features 11 great songs, including: "Change", "Tears", and his smash hit, "Missing You".

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**\$29.95**  
 Suggested Retail Price

**\$19.95**  
 Suggested Retail Price



## TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
2	2	3	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
3	20	2	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
4	4	4	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
5	5	12	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
6	3	12	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
7	6	7	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
8	9	5	SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
9	8	21	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
10	7	4	THE POPE OF GREENWICH VILLAGE ▲	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
11	11	12	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
12	12	13	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
13	10	4	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
14	16	15	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
15	13	3	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
16	28	2	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
17	18	8	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
18	14	16	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
19	15	7	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
20	17	11	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
21	21	2	NINJA III- THE DOMINATION ●	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
22	22	11	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
23	19	13	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
24	24	37	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
25	25	18	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
26	23	2	FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R
27	30	24	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
28	26	8	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
29	27	9	FLASHPOINT ▲	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
30	39	10	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
31	NEW ▶		CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
32	32	5	BILL COSBY HIMSELF ▲	CBS-Fox Video 1350	Bill Cosby	1981	NR
33	34	21	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
34	29	3	UNDER THE VOLCANO ●	Universal City Studios MCA Dist. Corp. 80125	Albert Finney Jacqueline Bisset	1984	R
35	33	16	THE EVIL THAT MEN DO ▲ ◆	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
36	37	13	THE ADVENTURES OF BUCKAROO BANZAI ▲ ◆	Vestron 5056	Peter Weller John Lithgow	1984	PG
37	NEW ▶		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
38	36	6	NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R
39	38	27	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
40	31	3	PERILS OF GWENDOLINE	Samuel Goldwyn Vestron 5071	Tawny Kitaen	1985	R

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

## ...newsline...

**VCR HARDWARE GROWTH SLACKENED** in April, but the results were still impressive, with 685,000 machines sold, a 59% boost over the year before, according to the Electronic Industries Assn.'s Consumer Electronics Group. The numbers are only disappointing in comparison to the phenomenal figures for the first part of this year, when machines were moving at a pace 80% or more above last year's. A measure of the pace that's been set so far can be seen in the fact that even with April's slack figures, VCR sales for the year to date are up by 72.9% from 1984. Last year, the EIA says, 1,824,887 machines had been sold to dealers by the end of April; this year, the figure is 3,155,813.

**RCA/COLUMBIA PICTURES INTERNATIONAL** isn't going to have problems finding product to put out for quite some time. The company has signed a licensing deal with Orion that will give it exclusive overseas rights to 30 library and 29 current and future titles from the studio. No details on the money involved are available, although RCA/Columbia International did say that the "deal provides for substantial guarantees against royalties based on video distribution results." In an unrelated deal, RCA/Columbia International has also arranged for distribution of its product in Greece, via a linkup with Videosonic. Videosonic will have rights to 105 titles, which will be subtitled in Greek and are due for distribution starting sometime this fall.

**VESTRON VIDEO HAS ALSO BEEN** a heavy player in the rights market recently, picking up and scheduling releases of such titles as "Pumping Iron II: The Women," the Giorgio Moroder version of "Metropolis," and "Outpost," "At Close Range" and "Miracle Mile," the last three part of a multi-picture agreement with Hemdale Film Corp. All of the Hemdale titles are in pre-production right now. Picked up in a separate deal with Hemdale was the Charles Bronson-starring "Murphy's Law." Vestron's Children's Video Library has just picked up the rights to "Robotman And Friends" from United Media Licensing. The company also is continuing its made-for efforts, with "Truly Tasteless Jokes" a recent release in the genre.

**UNITED ENTERTAINMENT INC.** is making a major push to increase its profile in the home video marketplace. Last year the company was exclusive manufacturer/distributor for VCI Home Video and Vanguard Video. Now it's added a new label, United Home Video. The company will try to consolidate its efforts under the United Home Video label. UEI claims a library of about 600 titles, and says all future releases of these titles will come under the United Home Video label. First titles out via United Home Video are "The Lucifer Complex," "Whale Of A Tale," "The Brothers O'Toole," "Point Of Terror" and "Stromboli." The company, which says it has installed 300 new slaves in its duplication facility, will release "Blood Cult," a film it co-financed, sometime this year.

**AMERICAN NATIONAL ENTERPRISES** has picked up the rights to "St. Helens," a feature dealing with the explosion of Mount St. Helens starring Art Carney and Cassie Yates. The film has had heavy cable exposure.

**RKO HOME VIDEO IS DOING** some genre marketing in its June releases, centering its schedule around Westerns. The company has reached into its library for the titles, with "The Big Sky," "Station West," "Badman's Territory" and "Return Of The Badmen" coming out at \$24.95, and "Gun Smugglers"/"Hot Lead" and "The Renegade Ranger"/"Scarlet River" being released as \$34.95 double features. All of the titles will be in black and white.

**PARAMOUNT HOME VIDEO** is another company pulling titles out of its television library for home video exploitation—and some of them at prices the consumer press is already describing as exploitative. Bearing the highest retail tag is "Shogun," whose four episodes will sell for a suggested \$249.95. Other product coming out of the company's video vaults includes "More! Police Squad" and "Working Stiffs," both consisting of tv shows and both selling for \$39.95, and the premiere episode of the recently cancelled "Call To Glory," bearing a suggested list of \$49.95. Also on Paramount's schedule is "Melon Crazy" by comedian Gallagher.

**EMBASSY ISN'T KIDDING AROUND** with the release of its latest child-oriented title. The program, "Baby Dynamics," is basically an exercise tape for the toddler-and-younger set. Two volumes will be marketed, each priced at \$39.95. Introduction of the title will be through a direct marketing effort in the pages of Parents magazine. Also featured in the Parents direct marketing effort will be "The Lamaze Method: Techniques For Childbirth Preparation" and the magazine's own "Shape Up."

TONY SEIDEMAN

# NEW ON THE CHARTS

## CITY HEAT

Though "City Heat" did less than gloriously at the boxoffice considering the star power that fuels it, the movie may now be on its way to making up for its poor performance via the home video market, debuting at number 31 on the rental chart. Despite the presence of Clint Eastwood and Burt Reynolds, "City Heat" had a brief theatrical life, and grossed only \$37 million.

The title should be a good test of the piece of home video wisdom that says films that do badly at the boxoffice can be good candidates for home video bucks, because they're pulled from the theatres so fast most filmgoers don't get a chance to see them.

The story takes place in Kansas City in 1933, with Eastwood portraying a tough cop and Reynolds a wisecracking detective. The two team up and contend with the mob and each other, with comic results. Jane Alexander, Irene Cara, Rip Torn, Richard Roundtree, Tony Lo Bianco and Madeline Kahn co-star in the film, which was directed by Richard Benjamin ("My Favorite Year").

"City Heat" was released on cassette May 13 by Warner Home Video. Merchandising aids promoting the feature are posters, counter cards and in-store standees. Advertising funds are available through WEA. The title is available in VHS and Beta format, with a suggested list price of \$79.95, and as a \$34.98-list laserdisk.

## EUROPEAN SHOWS

*(Continued from page 25)*

clude ABC, Adler Entertainment, Cannon Films, Blair, Filmation, Fox Lorber, King Features, Lorimar, Metromedia and the Samuel Goldwyn Co.

As for St. Tropez, sources close to the show's organizers say the event is being sharply scaled back from last year. Chances are good that the festival will still be held, as it was last year, the week before what was once Vidcom and is now Mipcom. But the show will now be much more of a local event, with little of the hoopla or facilities needed to make it truly international in scale, sources say.

Word is that the cutbacks are being made even though American interest in the show is still relatively high. The St. Tropez Music Video Festival reportedly lost more than a million dollars last year, and the organizers are said to be worried that they'll see a similar flood of red ink this year.

TONY SEIDEMAN



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*The International Newsweekly of Music and Home Entertainment*

## 'Goldwyn Gold' Classics Due From Embassy

LOS ANGELES Embassy Home Entertainment will release its "Goldwyn Gold" collection of classic films on June 26. The company had been running a series of teaser ads on the acquisition to whet dealer appetites.

The 55 films making up the Goldwyn Gold collection have earned 91 Academy Award nominations spanning most categories. The collection features 40 of the most popular film stars of the '30s and '40s.

The initial release will include "The Best Years Of Our Lives," a winner of seven Academy Awards that centers on three World War II veterans readjusting to civilian life. Myrna Loy, Frederic March and Dana Andrews star. The two-volume film will have a suggested retail price of \$89.95 for cassette in the U.S. (\$109.95 in Canada) and \$39.95 on laser videodisk in the U.S.

Other initial titles include "The Little Foxes" with Bette Davis, "The Princess And The Pirate" with Bob Hope and Virginia Mayo, and Gary Cooper's "The Westerner." The latter three films will retail for \$69.95 in the U.S. and \$89.95 in Canada.

The Goldwyn Gold series will move into the marketplace at different times than normal Embassy releases. A special collector's edition poster measuring 16 by 24 inches and containing restored original art will be shipped each month to dealers featuring one of the titles. The first poster features "The Best Years Of Our Lives."

### MUSIC RELEASES

*(Continued from page 25)*

the featured headliners in a 60-minute concert performance titled "Live In Tokyo," set for June release by Pacific Arts Video (\$24.95).

And later in the summer, Pacific Arts plans to come out with the third and fourth volumes of its well-received Huberman Festival series, an eight-cassette compilation featuring the Israeli Philharmonic Orchestra and guests Isaac Stern, Itzhak Perlman and Pinchas Zukerman. These run 50 to 60 minutes and are offered in both formats for \$39.95.

Thorn EMI/HBO will expand its ongoing Classic Performances series in July when it releases "Sleeping Beauty" and "Manon Lescaut." Pioneer Artists has three disks scheduled in June: "A Night With Lou Reed," priced at \$24.95, and "Blancmange" and "Tears For Fears," both three-song, eight-inch disks priced at \$12.99.

Pioneer is now mailing its new marketing tool, "Laser News," to dealers and press as a means to spotlight its catalog of titles, describe product more fully and provide camera-ready artwork.



**MARVEL COMICS LINE**
*(Continued from page 25)*

"76% of kids aged 6-17 are familiar with the characters. Those kind of demographics suggest we will have a well-known product right out of the box."

Prism will offer extensive dealer support, with in-store posters, stickers, mobiles and other materials, including a full-color floor display capable of featuring the 36 episodes.

Distribution efforts will also be broad, with extensive trade and consumer print advertising. Spot television advertising is also being considered.

Prism will utilize its existing distribution network, but is also eyeing bookstores, supermarkets, toy stores, drug stores and other outlets as well as video specialty stores and record stores, all of which Collier maintains can be successful with the line.

Collier adds the deal allows him to have the option of re-editing and repackaging the programs in order to have \$9.95 or even \$7.95 product two years downstream if market conditions shift in that direction.

This will be Prism's fourth sub-label. Already available are the Prism line, the Silver Screen line and the recently announced American National Enterprises Inc. programs. Silver Screen's "second act" of 24 \$19.95 titles is set for July release. Prism began operations in February, 1984.

**'SUPER POWERS'**
*(Continued from page 25)*

We'll have to see."

The titles in "The Super Powers Collection" have "been a Saturday morning regular for years," says Marini, but he doesn't expect that to hurt the market potential of the programs. "Superman and Batman are kind of timeless," he says.

Bolstering his belief that the titles will perform despite their long-time Saturday morning exposure, Marini claims, is the performance of similar product in the home video marketplace. "If you go back just the last six months to a year, you see a lot of animation" doing well on the market, he says.

As for the advertising and promotional campaign behind the Warner titles, Marini says, "We will be putting some good steam behind it." Top will include life-sized store standees, posters, counter cards and counter display boxes.

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**Marcus Bicknell** — Marketing Director/Cable Division, Thorn-EMI  
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**Fritz Rau** — Director, Lippman & Rau  
**Jan Timmer** — President, PolyGram  
**Chris Wright** — Chairman, Chrysalis  
**Ken Kragen** — President, Kragen & Co.  
**Bob Geldof** — Artist

**Donald MacLean** — Chairman, Federation Against Computer Software Theft  
**Prof. Dr. Erich Schulze** — President, INTERGU  
**Dr. Klaus Schrape** — Director/Department of Media & Communications, Prognos, AG  
**Dr. Stephen Stewart Q.C.** — Chairman, Common Law Institute of Intellectual Property, Ltd.  
**Dr. Herbert London** — President, Data for the Future  
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## REGISTRATION FORM

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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 de luxe 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

## RETAIL SHAKEOUT

(Continued from page 29)

high risk, with the number of jointly ventured productions possibly doubling during the coming year.

Overall, the seminar agenda covered motion pictures, television and the music industry, with its entrepreneurial theme illustrated through presentations from three industry entrepreneurs: producer Michael Phillips of Mercury Entertainment Corp., Peter Samuelson of Interscope Investments and George S. Kaufman of Kaufman Astoria Studios. All three cited changing technologies as a factor in their respective businesses, with Samuelson and Kaufman in particular underscoring the critical role technological shifts will pay in their futures.

Samuelson, for example, noted that while his firm has major interests in a diverse array of technologies including laser optics (for surgical applications) and motion picture optics (Panavision, recently purchased from Warner Communications), Interscope's growing slate of feature productions won't prompt any move into distribution. "The technology in the next five years will change more than it has in the past 40," he cautioned.

Kaufman stressed plans to position the sprawling Kaufman Astoria complex for emerging audio/visual production and distribution options rather than focusing solely on its niche in conventional film and video work.

Elsewhere, Furst offered some clues for the future of home video software, predicting that laser printing technology and 8mm videocassettes could translate into a unit manufacturing cost under \$5 within the next few years. Such a breakthrough could yield broad viability for \$19.95 product, he said.

Also on the agenda was MTV Networks executive vice president and chief operating officer Robert Pittman, who reviewed the generation strategy behind MTV's original launch and argued that the service's impact on young "tv babies" finds them "educating the adult demographic" about the allure of video music.

## FAST FORWARD

(Continued from page 30)

\$7-\$7.35 and from \$9.50-\$10.05.

Fuji, which started marketing its "Fujix-8" 8mm video system in Japan in April, is also set to bring its own brand of 8mm blanks to this country. U.S. marketing plans for Fujix-8 hardware are quite uncertain, but a successful tape launch may be a first step.

In a related development, TDK is scheduled to start delivery next month on an 8mm video head-cleaner, the model CL-8. No suggested retail price has been set.

With Canon, GE, Kodak, Polaroid, Sanyo and now Sony actively pursuing the 8mm market, and with tape suppliers "intensely interested" in the duplication market, in the words of a TDK spokesperson, 8mm video seems to have made the leap from the drawing boards to the drawing rooms.



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\*1653

### BEASTS

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\*1655

### Goldenrod

**TONY LO BIANCO** is a crippled rodeo rider attempting a painful comeback and a difficult family reunion.  
\*1656

### Johnny firecloud

A young Native American takes violent revenge for his grandfather's murder in a searing drama starring **RALPH MEEKER**.  
\*1652

### lost

**SANDRA DEE** portrays the concerned mother of a little girl lost in the dangerous Utah wilderness.  
\*1657



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# Anti-War Clip Provokes Network Wrath

## Hardcastle's '19' Recut Following ABC, NBC Objections

BY JIM BESSMAN

NEW YORK Angry reaction by two television networks to a rock video using their graphic Vietnam War documentary footage has caused the directors of the clip to recut it with similar material obtained from stock footage houses.

Jonas McCord and Bill Couterie, who fashioned the anti-war clip for Paul Hardcastle's British chart-topping anti-war dance tune "19" out of their own award-winning 1982 ABC-TV documentary "Vietnam Requiem," were made to remove all the footage originating from ABC-TV and NBC-TV after the initial version of the clip was submitted to the networks. The two men share songwriting credit with Hardcastle, who was reportedly so moved by the documentary that he mixed part of its narration and dialog with his own electronic dance music and additional words.

Couterie says that an agreement with ABC allows the voice of the network's late anchorman Frank Reynolds to remain on the video soundtrack, but that the corresponding newscast footage, present in the documentary, could not appear in the video. McCord says that while their contract with ABC "stated in absolute terms that we had the right to use the documentary any way we saw fit," it did not specifically mention use for music recordings or video, and that to take on the corporate giant in court would only have impeded the success of the record. According to Couterie, both networks promised to "take whatever steps necessary" to prevent their footage from being used.

McCord adds that NBC objected to the "improper" use of its footage as "an entertainment form on MTV or any other vehicle." When contacted, a network spokesman said that it had sold its footage to ABC

only for ABC's use. At ABC, Richard Richter, senior producer of documentaries for ABC News, said that his network considers it "totally inappropriate to take material as serious as that and put it in an entertainment form."

Castigating the original "19" video as a "trivial" piece of "rock bop," Richter said that "to turn the [Vietnam footage] into propaganda is a corruption and abortion of the original fine non-fiction documentary." He further suggested that the "nature of rock video as a medium" was unworthy for "something of ultimate seriousness—death, destruc-

(Continued on opposite page)



**The Video Lineup.** The talk is video music after a recent press conference at the American Film Institute in Los Angeles, where the 3M New Talent Award in Music Video, a joint 3M/AFI project, was announced. Pictured from left are video conceptualist Keith Williams; David Crist, marketing communications supervisor, magnetic/audio/video products division of 3M; Simon Fields of Limelight Films; and James Hindman, assistant director for AFI program development.

### Independent Producer/Director

## Lampel Critiques His Fellow Clip Creators

NEW YORK Independent video producer/director Bob Lampel, who heads BLTV Inc. and was creatively involved in Todd Rundgren's seminal early '80s music video experiments, recently had his theories regarding the impact of music video backed up when New York Univ. asked him to make a high school recruiting documentary.

"They were aware that kids these days get bored by a slow enrollment piece backed by classical music, that they now respond more to fast-paced media like music videos, 'Miami Vice' and jeans ads," Lampel says.

Lampel contends that today's kids are extremely sophisticated viewers, having grown up on television commercials designed to convey as much information as possible in 30 seconds. Music videos, he adds, have further restructured their way of looking at things.

"People have to move through more images in a prescribed period of time to keep an audience entertained," he notes. Music video's impact, he adds, has spilled over into filmmaking, network television and commercials, with the result that young people have been trained to recognize visual information at a quicker rate.

However, Lampel maintains, most video directors haven't been able to live up to the expectations that the new medium has generated. "What you see too often are disjointed videos full of beautiful images that don't hold up in repeated viewings," he explains. "They look good but don't do anything, and look more like a moving picture photo album instead of telling a strong story. But to make a three-minute slide show without direction for a song is shirking your responsibility."

The main culprit in the way of "linear" story-telling favored by Lampel is an overindulgence in what he terms "dynamic editing," which "tends to trick people into thinking that what they're seeing has movement." Instead, he says, he prefers less busy editing techniques geared to establishing "A to B to C" video plot lines, rather than loading a clip with "obligatory im-

ages and pretty pictures in order to get the piece to move."

To back up his contention that "it's better to tell one tale in three minutes as opposed to four tales," Lampel points to his own year-old clips for Mink DeVille's "Each Word's A Beat Of My Heart" and Tom Teely's "A Rocket And A Roman Candle." In the DeVille video, which he wrote and produced, the band's performance of the song was integrated into the clip's thematic concept, while the Teely video, which he directed, rejects dynamic editing in favor of only 12 shots, though each is full of visual action created by a constantly moving

camera and New York street scene energy. Both clips, he says, go against the "misconception that if music video doesn't have a lot of cuts it's slow."

Another problem Lampel cites is video directors who take themselves and their product too seriously. He contrasts Timothy Hutton's clip for the Cars' "Drive," which "goes past the sensitivity of the tune," with Charlex and Jeff Stein's collaboration on that group's "You Might Think," which he cites as a "manifestation" of Rundgren's initial efforts.

Lampel, who produced the "an-

(Continued on opposite page)

## ...newsline...

**RCA VIDEO PRODUCTIONS** is helping bring new blood into the video music world. The company has selected three winners for its New York Univ. student music video competition, and will be giving the students grants towards production of three clips featuring RCA Records artists' songs. Winners and projects are: Chris Bongirne, doing "Watch The Closing Doors" by I.R.T.; Jason Brandenburg, with "Home Of The Brave" by the Nails; and Moshe Issakarov, with Elvis Presley's "Don't Be Cruel." Production of the clips is expected to be finished in June; a screening will be held shortly afterward. MTV's "Music News" will be covering the clips and ceremonies.

**THOSE LOOKING FOR OTHER ROUTES** into the video music business may want to try "Breaking Into Video," just out from Simon & Schuster's Fireside Books. Though not heavy on lists or specific contacts, the book's relentlessly upbeat tone should at least help job hunters feel good about the business—and get some background on how production, broadcast tv, cable tv, DBS, home video, and other areas of the smorgasbord that is the video industry work.

**MIRAMAX FILMS HAS PICKED UP** rights to "Rush—Grace Under Pressure Tour 1984" and "Willie & the Poor Boys." Rights to "Grace" are worldwide; the 60-minute concert was filmed by Concert Productions International. Among the tunes included are "The Spirit Of Radio," "New World Man" and "Tom Sawyer." Also featured is the Laserium light show. For "Willie," Miramax has bigger star power but a smaller scope for sales. The Who, Rolling Stones and Beatles are represented in the program by Kenney Jones, Ron Wood, Bill Wyman and Ringo Starr, but Miramax only has rights to the program for Japan.

**VIDEO POOL SERVICES OF CHICAGO** adds a major Florida restaurant/bar chain to its roster, with Crown Liquors of Broward Inc. signing on. Crown currently has 35 units, with video featured in 13 and plans to equip the rest in the near future. Dance, rock and pop videos are featured, and some outlets also have a country format.

**THE NATIONAL ACADEMY OF VIDEO ARTS & SCIENCES** has drafted new membership criteria and nomination procedures. New requirements propose a division of the general membership into two distinct categories: active membership (voting) and associate membership (non-voting). All applicable individuals may apply in either classification, with potential voting members required to list two music/home video productions they have worked on that have been commercially released and/or exhibited on broadcast or cable television. The general membership votes Wednesday (29) at L.A.'s Sunset Hyatt Hotel.

**NEED A REASON TO GO TO FRANCE IN JULY?** Scheduled for July 5-8 is the second annual Saumur Video Clip Festival. Organizers claim they drew 3,000 "spectators" to last year's event. Those interested in more info can write: MJC, 49 400 Saumur Place, Verdun, Saumur, France; phone: 41.51.05.30.

TONY SEIDEMAN

## PolyGram Clips Going Mobile

### Chicago's Wolfram Service in Pact

BY MOIRA McCORMICK

MILWAUKEE Wolfram Video, a custom clip compilation service here, has secured permission from PolyGram Video to distribute its product to mobile video units for a per-venue access fee.

According to Wolfram Video president Wolf Zimmerman, PolyGram is the first major company to reverse a prior decision prohibiting mobile services from using their product.

"Manufacturers opposed to letting mobiles run their clips have felt that there was not enough promotional value in a mobile situation," says Zimmerman, "and also that there was not enough control over their product."

Wolfram Video's system, he says, allows for the most stringent controls possible. Clips are ordered by the service on a custom basis at \$10 per clip plus a \$35 setup fee. With a minimum of 16 clips per tape, two bonus videos are thrown in at no extra charge.

When PolyGram product is ordered, the mobile unit pays Wolfram Video \$10 per venue in which it's aired, a charge which includes PolyGram's access fee. In addition, says Zimmerman, detailed feedback

sheets are required of the mobile service from each venue in which it has operated. Feedback sheets are due back at Wolfram Video headquarters by the fifth of the following month.

Wolfram Video has been servicing mobiles since April 1.

## St. Tropez Fest May Be Trimmed

NEW YORK There are strong indications that the St. Tropez Music Video Festival may not happen on an international scale this year.

Reports are that the organizers, afraid of losing large sums of money on the show as they did last year, have decided not to cancel the event but to reduce its scale considerably.

Details of what the new version of the St. Tropez event may be like were not available at presstime. For more information on St. Tropez and on the reorganization of the home video-oriented Vidcom into Mipcom, see the Home Video section.



# AS OF MAY 22, 1985 PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
A-HA	TAKE ON ME Warner Bros.	LIGHT
KIM CARNES	CRAZY IN THE NIGHT EMI America	LIGHT
RAY DAVIES	RETURN TO WATERLOO Arista	LIGHT
**THE DODRS	ROAD HOUSE BLUES MCA Home Video/Elektra	MEDIUM
BOB DYLAN	TIGHT CONNECTION TO MY HEART Columbia	MEDIUM
DON HENLEY	NOT ENOUGH LOVE IN THE WORLD Geffen	POWER
IAM SIAM	SHE WENT POP Columbia	NEW
GREG KIHN	BOYS WON'T LEAVE GIRLS ALONE EMI America	LIGHT
LONG RYDERS	I HAD A DREAM Frontier	NEW
FREDDIE MERCURY	I WAS BORN TO LOVE YOU Columbia	LIGHT
THE POWER STATION	BANG A GONG Capitol	POWER
TRANSLATOR	COME WITH ME 415/Columbia	NEW
<b>POWER ROTATION</b> <small>Sneak Preview Videos</small>	DAVID BOWIE LOVIN' THE ALIEN EMI America	3
	DURAN DURAN A VIEW TO A KILL Capitol	2
	EURHYTHMICS WOULD I LIE TO YOU? RCA	4
	MICK JAGGER LUCKY IN LOVE Columbia	3
	CYNDI LAUPER GOONIES R GOOD ENOUGH Epic	3
	ROBERT PLANT LITTLE BY LITTLE Es Paranza	4
<b>HEAVY ROTATION</b>	*BRYAN ADAMS HEAVEN A&M	8
	PHIL COLLINS SUSSUDIO Atlantic	9
	*FOREIGNER THAT WAS YESTERDAY Atlantic	8
	GLENN FREY SMUGGLER'S BLUES MCA	8
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	13
	*MADONNA INTO THE GROOVE Warner Bros.	10
	*THE POWER STATION SOME LIKE IT HOT Capitol	10
	*DAVID LEE ROTH JUST A GIGOLO/I AIN'T GOT NOBODY Warner Bros.	9
	SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	18
	*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	10
	TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury	11
	*TIL TUESDAY VOICES CARRY Epic	13
	*WHAM! EVERYTHING SHE WANTS Columbia	8
<b>ACTIVE ROTATION</b>	**JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros.	6
	HAROLD FALTERMEYER AXEL F MCA	2
	THE FOOLS DO WAH DIDDY DIDDY Jem	1
	**DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	3
	*DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA	10
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	12
	*JULIAN LENNON SAY YOU'RE WRONG Atlantic	9
	KATRINA & THE WAVES WALKING ON SUNSHINE Capitol	6
	*REO SPEEDWAGON ONE LONELY NIGHT Epic	6
	**PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	5
<b>MEDIUM ROTATION</b>	**BEACH BOYS GETCHA BACK Caribou/Epic	2
	DOKKEN ALONE AGAIN Elektra	9
	THE HOOTERS ALL YOU ZOMBIES Columbia	3
	LONE JUSTICE WAYS TO BE WICKED Geffen	7
	BELOUIS SOME IMAGINATION Capitol	6
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	3
	*TINA TURNER SHOW SOME RESPECT Capitol	6
	GINO VANNELLI BLACK CARS HME/CBS	6
	VITAMIN Z BURNING FLAME Geffen	8
	**WILLIE & THE POOR BOYS BABY PLEASE DON'T GO Passport	4
<b>BREAKOUT ROTATION</b>	BON JOVI ONLY LONELY Mercury	4
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	10
	BRYAN FERRY SLAVE TO LOVE Warner Bros.	2
	COREY HART NEVER SURRENDER EMI America	2
	KING LOVE AND PRIDE Epic	5
	LORDS OF THE NEW CHURCH THE METHOD TO MY MADNESS IRS	4
	MENUDO HOLD ON RCA	2
	GRAHAM PARKER & THE SHOT WAKE UP Elektra	7
	SUPERTRAMP CANNONBALL A&M	2
	JOE WALSH THE CONFESSOR Warner Bros.	2
<b>LIGHT ROTATION</b>	ANIMATION LET HIM GO Mercury	2
	PHILIP BAILEY WALKING ON THE CHINESE WALL Columbia	7
	BOOMTOWN RATS RAIN Columbia	3
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	2
	LLOYD COLE FOREST FIRE Geffen	3
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	5
	DEL LORDS HOW CAN A POOR MAN STAND SUCH TIMES AND LIVE EMI America	2
	DOPPELGANGER COMMUNICATION BREAKDOWN Manhattan	2
	GO WEST CALL ME Chrysalis	5
	PEARL HARBOUR FLIRT Island	4
	PAUL HARDCASTLE 19 Chrysalis	2
	DAN HARTMAN GET OUTTA TOWN MCA	3
	JERMAINE JACKSON PERFECT Arista	3
	LADY PANK MINUS ZERO MCA	3
	MAMA'S BOYS NEEDLE IN THE GROOVE Arista	4
	KIM MITCHELL GO FOR SODA Bronze	5
	RED 7 HEARTBEAT MCA	5
	SHOOTING STAR SUMMER SUN Geffen	3
	RICHARD THOMPSON WHEN THE SPELL IS BROKEN Polydor	2
	THE THOUGHT EIGHT MILES HIGH IRS	2
<b>NEW ROTATION</b>	THE BONGOS BRAVE NEW WORLD RCA	3
	BRONSKI BEAT WHY? MCA	3
	DE GARMO & KEY Six, Six, Six Power Disc	7
	FLASH KAHAN ONE AT A TIME Capitol	1
	JAZZY JEFF KING HEROIN Jive	7
	RAVEN ON & ON Atlantic	3
	ULI JOHN ROTH THE NIGHT THE MASTER COMES Capitol	2
	MARC ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros.	1

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

## video music

### 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.



If This Photo Was in Color, It Would Definitely Look Weird. That is, unless you ordinarily like your tanks painted in pink. Add a kielbasa-stealing dachshund to the mix, and you know Zbigniew Rybczynski has been at work again. This one's named "Minus Zero," and it's for the Polish group Lady Pank, from their MCA album "Drop Everything." Standing from left are Pawel Mscislowski, Edmund Stasiak, Jaroslaw Szlagowski, Rbczynski, Jan Borysewicz and Anusz Panasewicz. All except Rbczynski are band members. Alan Kleinberg, not pictured, directed the clip.

### PAUL HARDCASTLE'S '19' CLIP

(Continued from opposite page)

tion, maybe in and national trauma." Richter also noted ABC's contention that it was "bad taste" to use Frank Reynolds' footage in the video. "He was such a stickler for objectivity, and it's especially bad taste because he's dead." In response to Richter's statements, Couterie says that the only reason for the networks' actions is their objection to rock music. "What is the difference between the words in our song and the 7 o'clock news? The only difference is rock'n'roll. And why did they love the documentary and hate the video so much? Every word in the song is from the film, and there was never any argument with the facts. The only differ-

ence is the music." McCord says he and Couterie were asked by Chrysalis Records to rush-produce the clip following the song's unexpectedly rapid rise to No. 1 in England and its subsequent rush-release in the U.S. The title "19" refers to the average age of Vietnam combat soldiers. "I think we made an important political statement," concludes Couterie. "Nineteen-year-olds fight wars and get killed. I've never seen anyone feel like dancing while watching the video. You feel more like throwing up. Just because it's seen on MTV doesn't mean it's a Kiss video."

### PRODUCER/DIRECTOR BOB LAMPEL

(Continued from opposite page)

cient" Rundgren clips "You Make Me Crazy," "Set Me Free," "Time Heals" and "Rock Love," reports that Rundgren had also toyed with conceptually layering together animation and live action, though with primitive results. He says that at that time they were looking at music video as a "Flintstones"-like adult cartoon format. One final problem in music video production noted by Lampel regards relations between record companies and directors. "The la-

bels wait until the last possible moment to see what the trends are or which slot is open, and then they come to you and give you no time to make the clip. Unfortunately, we all take the jobs, reinforcing their thought process that says, 'Since we gave you a week last time, here's a week this time.' " Lampel, who recently directed MTV's "white paper" hyping its pro wrestling "Brawl To Settle It All" and designed the lighting for VH-1, is currently producing a one-hour promotional compilation videocassette to be used as a giveaway item with purchases of RCA VHS Hi-Fi VCRs. JIM BESSMAN

**BRYAN ADAMS**  
Summer Of '69  
Reckless/A&M  
Limelight  
Steve Barron

**ROSANNE CASH**  
I Don't Know Why  
Rhythm & Romance/Columbia  
New Company  
Wayne Isham

**FISHBONE**  
Modern Industry  
Fishbone/Columbia  
Steve Buck  
David Hogan

**GAP BAND**  
I Found My Baby  
Gap Band VI/Total Experience  
Karolyn Ali/Bill Parker Productions  
Bill Parker/Peter Allen

**GOWAN**  
Strange Animal  
Strange Animal/Columbia  
Michael Rosen  
Derek Sewell

**FREDDIE JACKSON**  
Rock Me Tonight  
Rock Me Tonight/Capitol  
Eric Meza  
Bill Mason

**JOE LAMONT**  
Secrets You Keep  
Secrets You Keep/Private I/CBS  
Goetzman/Demme Productions  
Tim Matheson

**RATIONAL YOUTH**  
No More And No Less  
Heredit/Capitol  
Michael Rosen  
Derek Sewell

**ROCKWELL**  
Peeping Tom  
The Last Dragon Soundtrack/Motown  
Patricia Friedman/New Company  
Ian Fletcher

**SANTANA**  
I'm The One Who Loves You  
Beyond Appearances/Columbia  
Steve Buck  
David Hogan

**SHARPE & NUMAN**  
Change Your Mind  
12-inch/Polydor  
Jump Productions  
Camille & Braun

**TEARS FOR FEARS**  
Shout  
Songs From The Big Chair/Mercury  
Dickfilms Ltd.  
Nigel Dick

**TRANSLATOR**  
Come With Me  
Translator/Columbia  
Rathod Productions  
David Rathod

**TINA TURNER**  
Show Some Respect  
Private Dancer/Capitol  
Jacqui Byford  
David Mallet

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Seven New Products Debut in '85

## Panasonic Steps Up Commitment to Ramsa

BY STEVEN DUPLER

NEW YORK Panasonic Industrial Co. (PIC) says it is "reaffirming its commitment" to its Ramsa pro audio and sound reinforcement arm, claiming that while the division's performance has been satisfactory so far, it has yet to live up to its potential as part of a company with more than \$1 billion in sales last year.

Toward that end, the company is making a greater investment in personnel, research and development and marketing support for Ramsa. And the division is debuting seven new products this year, including its

first mixing console to break the \$15,000 price point, on the heels of the higher-priced WR-8616 board, Ramsa's highest-grossing product last year.

"As far as Ramsa goes, we have not done much yet," says Ken Kurahashi, PIC's president. "In Japan, the top two companies in sound reinforcement are Yamaha and Ramsa, but it has been difficult to establish the name as strongly in America."

Part of the problem, says Kurahashi, is the difficulty Japanese engineers and designers have experienced in tailoring products for the American market. To help resolve that, he notes, there will be an in-

creasing amount of input from the American staff, as well as a stronger emphasis on sound reinforcement products, which have already benefitted from strong market exposure in this country.

"It's the track record syndrome," says Tom Bensen, Ramsa's marketing manager. "People want to see a proven track record on products before they'll go out and purchase them, and we're hoping to capitalize on our success at the 1984 Olympics in Los Angeles, as well as the 1983 World's Fair in Knoxville, Tenn." For those events, Ramsa supplied every piece of the sound reinforcement systems, from microphones to speakers to power amplifiers, with "not a single amp failure in either installation," according to Bensen.

Both Kurahashi and Bensen say that the vastness of PIC's Japanese parent company, Matsushita Electric Co., can be a double-edged sword. While enabling PIC to spend large sums on r&d and personnel, the broad range of products and companies under the Matsushita umbrella can make communication and cooperation between divisions difficult.

"In a way, our weakness is our diversity," acknowledges Kurahashi. "Our factories in Japan have basically been primarily for consumer goods. It's only now shifting to industrial and business goods."

In the pro audio area, Ramsa has

(Continued on page 59)

## Italy's AVIC Tape Group Comes to U.S.

NEW YORK AVIC, a consortium of seven Italian audio/video tape companies involved in duplication services, magnetic tape production, and the manufacture of C-0s and blank cassettes, has opened an office in Tarrytown, N.Y., to represent the various firms' services to the North American market.

Under the arrangement, AVIC's manufacturing and production operations will remain housed in Italy, while the U.S. office will serve in a rep capacity only. However, says Piero Agnetta, spokesman for the group, "Down the line, we may establish a storehouse for finished products."

"We are capable of duplicating 150,000 cassettes per day," Agnetta continues, estimating that an order of 50,000 cassettes for an independent record label could be processed within "three, perhaps four days, including all typographical work." Agnetta says the dollar's strength in Italy makes the venture highly cost-effective for interested U.S. customers.

AVIC's clients in Europe include CBS Italy and various publishing and software companies. The group is expecting U.S. orders to emanate mostly from spoken word and religious labels, but says it is "having discussions with major U.S. labels" as well.

## Audio Track

NEW YORK

**PROJECTS AT Big Apple Studios:** Japanese jazz artist Takeo Nakamura is recording an album using 32-track Mitsubishi digital. Producer/engineer George Kazane is mixing Society's Child on the Mitsubishi X-80 two-track. And Alabama's Randy Hunter is in working on rhythm tracks with the Temptations' rhythm section.

At N.C.P. Studios, Nikki Lauren (formerly with PolyGram act Hot Box) is recording a solo project with producers Matt Noble and Tom Musto.

Tim Moore has been in at Tikki Recording Studios, Glen Cove, N.Y., doing overdubs and mixing his upcoming Elektra album. Rob Freeman (Go-Go's) is producing, with Danny Caccavo at the board.

Also, Bonnie Parker was in recording a new project with producer D.L. Byron (Pat Benatar's "Shadows Of The Night") and engineer Mark Gaide. And the Duke Ellington Orchestra was in recently with producer Art Baron and engineer Stuart Allyn.

At Shakedown Sound, Brass Construction has been in laying tracks and mixing for their upcoming EMI America album. Producer is Randy Muller, engineer is Andy Wallace. Also, the Latin Rascals (Tony Moran and Albert Cabrera) were working on edits for Lime's "Greatest Hits" album on Prism. The record is due this month, produced by Denny LePage.

At Quadrasonic Sound, Joe Hisaishi is mixing an album titled "Anamorphosis" for Japan Records. Hisaishi is producing, with Joe Barbera and Rob Stevens engineering, assisted by Paco Corey. And reggae artists Desmond Scarlett and Deigo Brown were in tracking for their upcoming record on the Earth Man label. Producers are Scarlett and Robert Shorta; engineer is Peter Lewis.

LOS ANGELES

**PRODUCER HUGH HELLER** is in at Skip Saylor Recording, mixing the Class Radio Project for Heller Corp. Skip Saylor is at the board. Also, Kommunity F.K. is in

mixing an album with producer Jules Chaikin and engineer Saylor.

At Image Recording, Pat Glasser has been producing Night Ranger's third Camel/MCA album. John Van Nest is engineering, assisted by Steve Krause. Also, Laura Branigan was in recording her latest Atlantic album with producers Jack White and Harold Faltermeyer. Juergen Koppers engineered, with Krause assisting.

Taj Mahal was in recently at Group IV Recording, laying tracks for a Levis 501 jeans commercial with producer Tom Salisbury and engineer Chris Minto, assisted by Andy D'Addario. Also, singer/pianist Michael Feinstein was laying vocal tracks for his new Parnassus Records album. Herb Eisman produced, with Dennis Sands engineering.

Ernie Watts, Quincy Jones and Dave Grusin recently collaborated on "Musician," an album scheduled for release this month on Jones' Qwest label. A number of studios were employed for the project: Reggie Fisher's, Westlake Annex, Yamaha International, Starlight Sound and One On One. Mastering was done by Bernie Grundman.

NASHVILLE

**RECENT PROJECTS AT Soundshop Recording** have included: Travis Turk producing and engineering sessions for Bonnie Nelson; producer Buddy Killen working with Exile, with engineer Pat McMakin; Joe Chambers producing the Bama Band, with Mike Bradley engineering.

OTHER CITIES

**THE WORKS** recently finished recording their debut single at Pyramid Sound Studios in Ithaca, N.Y. Alex Perialas and Peter Bombar engineered and co-produced the project. Currently, Megaforce act Anthrax is in recording their second album, with producer Carl Canedy. Perialas is engineering, with Bombar assisting.

At Sounds Unreel in Memphis, Arista act Krokus has been doing pre-production work, with Jack

(Continued on opposite page)

## Video Track

LOS ANGELES

NEW YORK

**DIRECTOR MARTY CALLNER** has completed the video for "Bit By Bit," the theme from the Universal Chevy Chase vehicle "Fletch," recorded by MCA artist Stephanie Mills.

Hollywood Pacific Studios recently hosted child star Ricky Schroder, who was taping a series of 13 90-second informational spots, "Kids' Point Of View," for the CBN cable network. The spots were produced by David Freyes ("Sesame Street") and written by John Genny.

F/M Filmgroup was behind the video for the Commodores' "Animal Instinct," from their Motown album "Nightshift." Chip Miller and Janet Flora produced, Mary Guida directed, and Dan Hainy served as director of photography.

**EURHYTHMICS'** "Would I Lie To You" video, airing on MTV for about a month, was directed by Mary Lambert (Madonna, Lone Justice, Go-Go's) and produced by Sharon Oreck for Limelight Productions. The clip was lensed at the Roxy in Los Angeles, and features actor Steven Bauer ("Thief Of Hearts," "Scarface") as Annie Lennox's boyfriend. Cameo appearances are also made by two members of the L.A.-based band Fishbone, as well as former Blondie drummer Clem Burke, Heartbreakers keyboardist Benmont Trench and session bassist Nathan East.

Is it better to work with a director who structures your environment, or one who's a bit more free-form? Chrysalis act Go West thinks both can work equally well. The duo has

(Continued on opposite page)

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**VIDEO TRACK**

(Continued from opposite page)

so far made two videos, working with directors whom they say represent opposite ends of the disciplinary spectrum: the team of Kevin Godley & Lol Creme and Russell Mulcahy. "Godley and Creme got a spontaneous performance out of our nervousness," says songwriter/vocalist Peter Cox. "Russell was more of the director who would instruct you and let you rehearse what you were going to do." Songwriter/guitarist Richard Drummie adds: "I think Godley and Creme jammed with us in the same way musicians might."

Jingle production company Sid Woloshin Inc. recently called on Lena Horne and her trio, led by Mike Renzi, to record a "sophisticated jazz version" of the theme music for their client, Meadowlands Race Track, in a spot for the Pegasus Restaurant located there. The 30-second ad was directed by Lou Puopolo.

**OTHER CITIES**

**P**OLYDOR ARTIST Alan Merrill recently completed his debut video for the single "Hard Hearted Woman." Greg Maya directed, and Adam Friedman produced. Merrill was formerly lead singer and songwriter for British act the Arrows, whose big hit was "I Love Rock'n' Roll."

Edited by STEVEN DUPLER

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

**AUDIO TRACK**

(Continued from opposite page)

Holder and Don Smith at the board. Also, Epic artist Terry McNeal has been in working on his debut album, co-produced by Eli Ball and Jack Holder and engineered by Don Smith.

Discos Mas International artist Salvador Torres is completing his upcoming album at Progressive Music in Tampa, Fla., and Pac 3 Studio in Dearborn, Mich., with producer Jake Salazar.

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

# 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: 12/20/84  
 Date of Birth: 02/9/72  
 Race: Caucasian      Hair: Brown  
 Sex: Female      Weight: 115 lbs.  
 Height: 5'3"      Eyes: Brown  
 Identifying Marks: Braces, pierced ears, small faint scars 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

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*Power Station Tour Targets Rock Audience*

# SPANDAU BALLET SEEKS NEW U.S. IMAGE

BY PAUL GREIN

LOS ANGELES Spandau Ballet's status as special guests on the upcoming Power Station tour promises to give the band its best opportunity to date to shed its image as a new-age adult contemporary act.

That image is the result of the fact that all three of Spandau's U.S. hits, the ballad "True" and the poppy "Gold" and "Only When You Leave," have been in the light pop vein.

It's in the hope of gaining more rock credibility that Spandau is going back on the road with Power Station, just weeks after finishing its own headlining tour of medium-sized halls.

"At the moment I think we really need to play live," says Gary Kemp, the band's main songwriter. "We need to get face-to-face with people and show them what Spandau Ballet are about, because people don't know, especially in this country."

"We've been unfortunate because the record company [Chrysalis] has only broken the ballads in this country, which aren't completely representative of the band. Everywhere else, when 'True' came out there was some shock value in it."

"If you never knew the history of the group and then suddenly heard a track like 'True,' you could really get the wrong idea about the band. So playing live sells our history to everyone."

That's a short-term solution to the image problem. Kemp suggests that there may need to be longer-range solutions as well.

"We need to try to get our record company to sell our records, and not just the ones that are easy," he says. "We've had a string of records that have had success everywhere in the world apart from here in America. I don't see any reason for that."

In Kemp's view, American audiences are no different, though he adds: "The American business is different. It's more money-oriented. I find it more corrupt. But you can't swim with one hand tied up your back. As soon as we can get someone who can put our singles in the charts successfully, then we'll be recognized."

Spandau, a five-member group formed in 1979, aims to control all aspects of its career, with the help of manager Steve Dagger, whom Kemp describes as "a sixth member of the band."

"We have complete artistic con-

trol over just what single comes out when and where," Kemp says. "And we have artistic vetoes over producers, directors and artwork."

"We have our own publishing company, Reformation, and our own promotion company. We promoted our tour in Britain last year. Big promoters take too much money off of you, and do exactly what we could have done ourselves."

"Promoters are great if you're a band that can't sell out those tickets. But if you can, there's no point to it."

Kemp adds that Reformation employs Iain Hill in Britain to promote Spandau's tours there. "It gives us more control," he says. "We've got the final say on everything in that sense."

In the U.S., Spandau is booked by Wayne Forte of the International Talent Group, which also handles Power Station and put that package together.

Spandau co-produced its last two albums with Tony Swain and Steve Jolly, but Kemp says the group will probably make a switch for the upcoming fifth album.

Spandau has made videos for all 16 of its singles, something that Kemp says it had written into its Chrysalis contract.

## Carter Gives Up Producing for A&M Post A&R Veteran Makes Move After 'Private Dancer'

BY SAM SUTHERLAND

LOS ANGELES For most a&r veterans, supervising one of the year's biggest crossover smashes and cementing the "comeback of the year" in the same sweep would be the crowning glory in a label career. For John Carter, that very zenith—his "match-making" production for Tina Turner's triple platinum Capitol debut album "Private Dancer" last year—coincides with a series of bold career shifts, including a new record company post and retirement from line producing.

"Done," he answers simply when confirming his decision, prior to assuming his new post as A&M's director of a&r, to stop producing. "I had enjoyed making records for a long time, so when the opportunity to work with Tina Turner came

along, that capped it.

"In an interview years ago, I was asked which artists I'd love to work with, and I answered Van Morrison, Tina Turner and John Fogerty." With Turner enabling one dream to come true, Carter suggests, he was ready to shift focus to screening and developing other acts.

A swing away from in-house production at Capitol Records, then Carter's home, was already in effect. Carter says he has found the change invigorating.

"When I returned to full-time a&r rather than production, I was glad," he says. "The fact that the last record I produced should be the most successful is certainly ironic, but I was ready for this."

A&M, meanwhile, was ready for Carter, who shared a career-long emphasis on new and developing

acts. "A&M wasn't looking for a staff producer either," he says. "I think the main profile for the company, which will be a key issue for us both, is their total focus on new acts."

"They've never been in competition for major-name acts; the development of new talent continues to be A&M's goal." Carter's own career in a&r had been focused while at Capitol on then-struggling acts like Bob Seger, Sammy Hagar, Bob Welch and the Motels.

Carter says A&M has established "a pretty solid roster," but he also sees room for new talent expansion as present mainstays such as Supertramp, Styx and the Police enter periods of de facto inactivity, through solo projects or longer development cycles between albums.

Carter says he is excited by the upsurge in new artists snaring airplay and sales, along with the caliber of unsigned acts he's hearing. "I'm overwhelmed by the quality of the work on the tapes I'm hearing these days. I'm looking at 10 acts right now, and a while back if I was looking at one strong act, it was good."

Both Los Angeles and San Francisco are sustaining healthy local talent scenes, he reports, and San Diego has also yielded promising new bands.

Carter has plans for two live albums, including one by Y&T. Noting that one of A&M's few underdeveloped areas is harder rock, Carter suggests that the Bay Area pop metal band can broaden its reach by

(Continued on page 46)



**Metal Mavens.** Carmine Appice of King Cobra, second from left, greets friends backstage after the group's recent show at New York's Studio 54. Surrounding Appice are, from left, Stephen Pearcy of Ratt, Paul Stanley of Kiss and Robbin Crosby of Ratt. (Photo: Chuck Pulin)

## Alexenburg Is Managing New Role for Former Label Head

BY IRV LICHTMAN

NEW YORK After 20 years of various music industry activities, ranging from wholesaling to label promotion and direction, Ron Alexenburg finds himself nurturing talent from a managerial perspective.

"I never realized the total responsibility of being a manager until I became one," says Alexenburg, who opened Allegory Entertainment Group here last January in partnership with Cecil Gorey, a manager mainly involved with Broadway and film personalities. "I thought their role ended when they made a record deal, other than beating up on record companies when they were unhappy."

"There's so much more to talent management, such as an understanding of touring, funding, the use of video and even showing an interest in the personal lives of clients."

Alexenburg, who currently represents six acts, says he realizes "it costs a lot for a record company to say 'yes' to a record deal." And from his new role in management, Alexenburg says that a manager can make that "yes" a better bet with his own ability to relate to a record company.

"As a manager, I feel I've got to deal with a label's street people, those in sales and promotion, as well as those who form top management," he says.

Alexenburg says he learned his lessons well from top managers he has dealt with who knew the value of establishing relationships with label personnel below the top management level. At CBS Records, where he spent 13 years before running his own labels—Infinity via MCA, and Handshake through Trudi and Peter Meisel—Alexenburg recalls strong ties with Mort Lewis (Simon & Garfunkel), Marty Ehrlichman (Barbra Streisand), Paul Ahern (Boston), Dave Kapralik (Sly & the Family Stone) and Gordon Mills (Tom Jones).

Alexenburg says there is a crying

need for management expertise, especially in New York, where talent management now takes a back seat to Los Angeles.

Among the acts represented by Alexenburg and Gorey is USA Band. The group is involved in an unusual case of corporate sponsorship, since Anheuser-Busch, the beer company, is providing funding support through its Budweiser brand even though USA Band has yet to sign a record deal.

Other Allegory acts are Top Secret, produced by Michael Zager; and two comic attractions, Gotham and Steve Rizzo. According to Alexenburg, he and Gorey take a 20% commission that "de-escalates with success."

In addition to talent acquisitions, the two plan theatrical and film productions as executive producers.

## Toronto Venue: No Rock Shows

TORONTO Area music fans will feast again this summer on concerts. Dozens of dates are planned through autumn at the lakefront recreational center, Ontario Place, while many of the industry's biggest stars will flock for shows to the Kingswood Theatre at Canada's Wonderland, north of here.

But one place where there will be no shows in 1985 is the Canadian National Exhibition Bandshell. Not to be confused with the giant Exhibition Stadium on the same amusement ground, the renovated bandshell had been a favorite place for medium-scale acts.

However, the CNE's board of directors has voted not to allow any rock shows at the open-air facility this summer. Ben Grys, a local alderman who serves on the board, says it would have been unfair to nearby residents to subject them to night after night of noise.

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# Talent in Action

PHIL COLLINS

Radio City Music Hall, New York  
Tickets: \$22.50, \$20

WHO WOULD HAVE thought that the front man of one of the original British art-rock bands would emerge as a mainstream pop superstar—or that he'd take to the road with a band including the Earth, Wind & Fire horn section, and close his show with an Impressions medley?

Whimsical in demeanor, elf-like in appearance and very, very British, Phil Collins is an unlikely candidate for the role of Soul Man—not as unlikely as Boy George, perhaps, but unlikely nonetheless. And yet at Radio City on May 16, the second of three sold-out nights, a strong r&b sensibility—and a strong dance groove—were at the heart of Collins' performance.

Oddly, although Collins' impassioned (if technically limited) vocal style is best suited to melodramatic ballads like "Against All Odds" and the menacing "In The Air Tonight," the material that came across most effectively at Radio City tended to be the uptempo numbers like his current Atlantic hit single "Sussudio"—which, with its heavy backbeat, Peter Robinson's stabbing synthesizer lines and the impassioned riffing of the four-man Phenix Horns, strongly suggests that Collins is listening closely to Prince as well as to vintage soul music these days.

The highly rhythmic character of Collins' music—even his ballads have an unusually percussive pulse—is undoubtedly attributable to his background as a drummer. It's a shame, then, that he did so little drumming at Radio City, confining himself mostly to standup vocalizing and some keyboard playing. That said, there certainly wasn't anything wrong with the muscular, soulful percussion work of Chester Thompson (who has also relieved Collins at the drum kit on numerous tours with Genesis).

On those few occasions when Collins did pick up sticks—notably for two extended instrumentals that have vented to the progressive, funk-oriented side of his musical nature—it was worth the wait. It was refreshing to hear that characteristic fat drum sound, and gratifying to see that his newfound fame as a writer and singer of well-crafted, danceable and/or danceable pop songs hasn't obliterated Collins' sense of adventure.

PETER KEEPNEWS

STANLEY JORDAN

Palace Court, Los Angeles  
Tickets: \$8.50

GUITARIST STANLEY JORDAN isn't the first virtuoso whose technique has threatened to overshadow his music. Wes Montgomery's use of octaves sometimes drew attention away from his overall musicianship; Wynton Marsalis' prodigious chops are discussed nearly as much as what he does with them. So when Jordan got a standing ovation at the end of his first set here on April 26, his first local concert date, it was enough to tell if the Palace Court audience was cheering what he played—or the way he played it.

Indeed, Jordan is an astonishing player. He uses the guitar like a piano keyboard, hammering the frets with 10 fingers instead of five.

Amazingly, his right hand, spinning out single note melody lines, is as nimble as his left, which handles the bass and chordal parts. And Jordan is fun to watch. He uses his right index finger like a diving rod, pointing out notes as his hands vie in death-defying counterpoint.

At the Palace Court, a small, reasonably intimate spot above the Palace rock emporium, it was apparent that Jordan's style has its drawbacks. Since he doesn't pick or pluck the strings, his notes lacked the sustained attack that comes from bending and holding. His tone was also on the thin side, especially in the high register. Jordan performed solo—and while showmanship is hardly a jazzman's top concern, his could use some polish.

Jordan's pop leanings were apparent in his choice of covers ("Moon River," "Georgia On My Mind," "Eleanor Rigby," "Sunny"), some of which he also plays on his debut Blue Note album. Imagine a bluesier version of Bucky Pizzarelli and the late George Barnes—a brilliant guitar duo who could swing new life into banal material—and you get an idea of Jordan's arpeggiated variations on those chestnuts. Add to that his better originals, like the modal improvisation "Return Expedition," and you get an idea of Jordan's potential. A tougher sound might help—but whatever way he goes, 25-year-old Stanley Jordan will be heard from. He is the real thing: an original.

SAMUEL GRAHAM

BEAT FARMERS

Cabaret Metro, Chicago  
Tickets: \$12, \$10

THE BEAT FARMERS, an increasingly prominent entry in the "American roots music" category, set themselves apart from purist brethren with their pervasive sense of humor. While the Farmers' repertoire (influenced by a multitude of classic American performers) at times recalls that of contemporaries Rank & File, the Blasters and Los Lobos, their borderline tongue-in-cheek approach is pretty unusual.

Appearing here May 10, the California-based foursome ran through an hour-plus set of new material along with most of "Tales Of The New West," their first-rate debut release on Rhino Records. Guitarists Buddy Blue and Jerry Raney capably traded vocals much of the time, but the house was brought down whenever drummer Country Dick Montana stepped to the mike.

The hulking, bearded Montana, who cut a Jesse James-cum-Aquafun figure in his cowboy hat and grungy overcoat, has a *basso profundo* voice that shatters woofers. He applied it to such instant classics as "Happy Boy" (with its irresistible "hubba, hubba, hubba" chorus) and "California Kid" (the tale of a bad hombre who "hopes you're quite prepared to die").

The comedic high point of the evening, however, had to have been the Beat Farmers' Led Zeppelin medley. As Blue, Raney and bassist Rolle Dexter huddled together mounting Zep riffs while holding the letters "LDS" above their heads, Country Dick knocked off segments of "Black Dog," "Whole Lotta Love" and "Immigrant Song" in about two minutes flat.

(Continued on page 46)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS & HIS HOT TUB CLUB	Radio City Music Hall New York	May 15-17	\$375,600 \$22.50/\$20	17,622 three sellouts	Radio City Music Hall Prods.
MADONNA BEASTIE BOYS	The Omni Atlanta	May 14	\$215,760 \$15	14,843 sellout	Concert Promotions/Southern Promotions
MADONNA BEASTIE BOYS	Frank Erwin Center Univ. of Texas at Austin	May 5	\$208,005 \$15/\$13	14,639 sellout	In-House/Pace Concerts
AL JARREAU DAVID SANBORN	Chastain Park Atlanta	May 10-11	\$204,970 \$18.75/\$16.75/\$13.75	12,703 two sellouts	Concert Promotions/Southern Promotions
BRYAN ADAMS SURVIVOR	The Omni Atlanta	May 18	\$169,735 \$13.50	12,573 sellout	Beaver Prods.
AL JARREAU DAVID SANBORN	Mud Island Memphis	May 14-15	\$141,315 \$15	9,421 two sellouts	Mid-South Concerts
REO SPEEDWAGON CHEAP TRICK	Dane County Exposition Center Madison, Wis.	May 16	\$136,269 \$15.50/\$14.50	10,100 sellout	Stardate Prods.
ALABAMA	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 12	\$133,201 \$18.75/\$16.75/\$11.75	9,387 15,000	Avalon Attractions
BRYAN ADAMS SURVIVOR	Nashville Municipal Auditorium	May 15	\$130,680 \$13.50	9,680 sellout	Beaver Prods.
KOOL & THE GANG SHALAMAR KLYMAXX	Mississippi Coast Coliseum Biloxi	May 18	\$129,350 \$15.50/\$13.50	9,556 10,000	Creative Entertainment
BRYAN ADAMS SURVIVOR	Dallas Convention Center	May 10	\$128,250 \$13.50	9,500 sellout	Beaver Prods.
JOAN ARMATRADING	Red Rocks Amphitheatre Denver	May 17	\$127,989 \$14.85/\$13.74	8,910 sellout	Feyline Presents
KOOL & THE GANG MIDNIGHT STAR SHALAMAR KLYMAXX	Marriott Convention Center Oklahoma City	May 15	\$127,891 \$15.50	8,251 10,000	Creative Entertainment
BRYAN ADAMS SURVIVOR	Charlotte N.C. Coliseum	May 17	\$125,739 \$13.50/\$12.50	9,459 12,009	Beach Club Concerts/Kaleidoscope Prods.
FOREIGNER GIUFFRIA	Buffalo (N.Y.) Memorial Auditorium	May 10	\$122,140 \$14/\$12	9,255 13,418	Festival East
KOOL & THE GANG MIDNIGHT STAR KLYMAXX	San Antonio (Tex.) Convention Center	May 14	\$112,500 \$15	7,500 10,000	Creative Entertainment
BRYAN ADAMS SURVIVOR	San Antonio (Tex.) Convention Center	May 8	\$104,652 \$13.50	7,752 sellout	Beaver Prods.
AIR SUPPLY	Front Row Theater Cleveland	May 18-19	\$101,454 \$16.75	6,057 two sellouts	In-House
TUBES UTOPIA	Radio City Music Hall New York	May 10	\$101,045 \$17.50	3,977 5,874	Radio City Music Hall Prods.
CONNIE FRANCIS	Front Row Theater Cleveland	May 10-11	\$99,246 \$13.75	6,302 two sellouts	In-House
BRYAN ADAMS SURVIVOR	Lakefront Arena Univ. of New Orleans	May 11	\$82,971 \$13.50	6,146 sellout	Beaver Prods.
HANK WILLIAMS JR. DAVID ALLAN COE	Sales (Va.) Civic Center	May 4	\$90,324 \$13	7,400 sellout	Future Entertainment
DARYL HALL & JOHN OATES TIL TUESDAY	Nashville Municipal Auditorium	May 2	\$87,570 \$15	5,838 9,900	Concert Promotions/Southern Promotions
MIDNIGHT STAR SHALAMAR KLYMAXX	Barton Coliseum Little Rock, Ark.	May 16	\$77,130 \$11.50	6,707 10,000	Mid-South Concerts
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Agricom Edmonton, Alberta	May 11	\$67,340 (\$84,176 Canadian) \$16.50/\$15.50	5,421 sellout	Perryscope Prods.
RAY STEVENS PINKARD & BOWDEN	Lanierland Music Park Cumming, Ga.	May 18	\$50,960 \$10	5,096 8,332	In-House
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Winnipeg Arena	May 6	\$50,856 (\$63,570 Canadian) \$16/\$15	4,238 4,500	Perryscope Prods.
ACCEPT ROUGH CUTT CONEY HATCH	Hollywood Paladium	May 10	\$50,847 \$13.50	4,400 sellout	Avalon Attractions
EMMANUEL	James L. Knight Center Miami	May 19	\$50,770 \$25/\$20/\$15	2,286 4,943	ABC Presents
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Max Bell Arena Calgary, Alberta	May 10	\$49,600 (\$62,000 Canadian) \$15.50	4,000 sellout	Perryscope Prods.
TRIUMPH MOUNTAIN	Prairie Capital Convention Center Springfield, Ill.	May 19	\$44,937 \$12.50	3,941 8,420	Jam Prods.
VICTOR BORGE	Front Row Theater Cleveland	May 12	\$42,572 \$15.75	2,703 sellout	In-House
SANTANA	Mid-Hudson Civic Center Poughkeepsie, N.Y.	May 8	\$40,100 \$13.50	3,037 sellout	Harvey & Corky/Austen Fager
HAPPY TOGETHER TOUR: TURTLES, GRASSROOTS, BUCKINGHAMS, GARY LEWIS & THE PLAYBOYS	Des Moines (Iowa) Civic Center	May 17	\$36,047 \$14.50	2,569 2,655	Cloud Nine Prods.
JOAN ARMATRADING COOK DA BOOKS	Gammage Performing Arts Center Tempe, Ariz.	May 19	\$29,588 \$12.50/\$10.50	2,404 3,029	Evening Star Prods.
THREE DOG NIGHT PAUL TEMPLE	Front Row Theater Cleveland	May 15	\$28,878 \$12.75	2,265 3,196	In-House
HAPPY TOGETHER TOUR	The Carlton West Green Bay, Wis.	May 10	\$27,090 \$18-\$12	1,855 two sellouts	Stardate Prods.
HAPPY TOGETHER TOUR	Lakeview Arena Marquette, Mich.	May 14	\$27,037 \$11.50/\$10	2,351 3,500	Supersound Prods. International
HAPPY TOGETHER TOUR	Paramount Theater Cedar Rapids, Iowa	May 19	\$26,714 \$15	1,781 1,913	Jam Prods.

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'Classic' Success Story

# Boy Meets Girl: Right Group, Right Time

BY ETHLIE ANN VARE

LOS ANGELES—Boy Meets Girl's climb up to the top 40 with their debut single, "Oh Girl," is more than just the usual story of hard work and dues-paying. It's also a story of remarkable luck, and of being in the right place at the right time. This Seattle duo actually got their A&M contract from an over-the-transom demo tape.

"It was the classic story," says George Merrill, the "boy" half of the duo. "We sent hundreds of tapes to different companies."

"Not hundreds—maybe tens," breaks in Shannon Rubicam, the "girl" half. "We sent them out, and promptly forgot about it. Whoever thinks anyone will hear a tape that you send in the mail? You picture it

going right in the garbage."

But A&M man Aaron Jacoves listens to tapes, and called the singer/songwriters. "They wanted a pop group, someone who does just what we do," says Rubicam. "It was a luck and timing thing. We walked into the right situation, for us and for them."

That was lucky break number one. Lucky break number two for Boy Meets Girl was signing as the first client of Direct Management—which happens to be run by Martin Kirkup, former vice president of A&M Records.

"Martin's inside the company," says Rubicam. "He knows just who to tap, and for how long."

Lucky break number three was obtaining top producer Tom Werman to oversee their self-titled al-

bum. That one came about when a&r head Jordan Harris happened to hand Werman a tape of "this new pop group we signed."

"Tom was definitely ready for a change," says Rubicam. "He felt he was pegged as heavy metal, and that isn't all he wanted to do. He was ready to surprise people."

"Getting Tom had advantages for us and for A&M," notes Merrill. "It was a confidence-builder for them." It was also an added production expense for the label, but, as Rubicam notes, "Tom came down in his price for us."

These latest lucky breaks have taken Boy Meets Girl over the hump, career-wise. But even getting to this point required lucky breaks earlier on. The pair's songwriting career was first established by legendary producer Thom Bell, who hired the two as staff writers at his Seattle-based Bellboy Music.

"We were hanging out in Seattle, playing clubs," remembers Rubicam. "We had done a demo tape with a friend, and he was doing some mixing in the studio near Thom's office. Thom heard it through the wall, and said 'Who are those guys? I'd like to meet them.'"

After contributing tracks to Deniece Williams and Whitney Houston, Boy Meets Girl relocated to Los Angeles to take a stab at solo success. Now, the last remaining hump is consumer acceptance. The main obstacle: a male-female twosome that isn't a duet, but rather two lead singers who alternate track by track.

"It's going to make promotion trickier," admits Rubicam. "And it made us have to juggle as far as choosing a second single—should we go with a song I sing, just when people have gotten used to George?"

"But media has changed perceptions since, say, Fleetwood Mac," adds Merrill. "With video, people can see immediately who's in the band."

So after nine years together—as both a professional and personal pair—Boy Meets Girl have collected the requisite number of lucky breaks. If they can maintain both ends of the relationship, they can overcome a label's understandable gun-shyness over bands involving couples.

"We don't dare get married," laughs Merrill. "And we already have the divorce worked out: There's a 'leaving artist' clause in the contract."

## JOHN CARTER

(Continued from page 46)

mixing new songs and older, little-remembered material on a concert package.

Although Carter's own involvement with the trade began with songwriting (he penned the Strawberry Alarm Clock's 1967 smash "Incense And Peppermints"), he isn't necessarily confining his a&r probing to music. He notes that one trend that could yield label futures is comedy, especially if video can be effectively tapped.

## TALENT IN ACTION

(Continued from page 45)

Far from being a joke band, however, the Farmers showed other facets as well: tearing up the joint one minute with "Selfish Heart" and bringing a tear to the eye the next with "Where Do They Go." A group to reckon with, to say the least.

MOIRA McCORMICK

MICHAEL W. SMITH  
KATHY TROCCOLI

Tennessee Performing Arts  
Center, Nashville  
Tickets: \$10.50

SMITH AND TROCCOLI presented an interesting combination here May 6: the heart of rock and the soul of gospel. Rock is high energy with a touch of rebel; living fast and on the outside. Contemporary Christian performers such as Smith and Troccoli have kept the energy and discarded the rebellion. The result is wholesome rock'n'roll—which isn't, as some insist, a contradiction in terms.

This show was the end of a 52-concert tour, and Nashville is hometown for both Smith and Troccoli, so there was a special energy in the air. It was dubbed the "Friends" tour, and there was an extra bit of excitement when a couple of other friends—Amy Grant and Gary Chapman—made cameo appearances.

After Troccoli ended her high energy opening set, there was a brief intermission before Smith appeared amid flashing lights and smoke effects. His first song, "I'm Up," set the tone for the evening: exciting, vibrant and energetic. Smith ran, danced and poured his all into a performance that got the audience involved and excited to a fever pitch.

Both Smith and Troccoli did an excellent job of transmitting their message without being overbearing. In a particularly moving segment, Smith got the audience to be quiet and listen while he recited Psalm 139.

In the end, it was *gospop*—high-energy music with a moral message. Gospel music today has much more in common with Bruce Springsteen than George Beverly Shea, and the new message from Christian musicians is "Let it rock."

DON CUSIC

A TRIBUTE TO THE BYRDS  
Boardwalk Cafe, Nashville  
Tickets: \$7

WHAT IS A "Tribute To The Byrds?" The name suggests the appalling prospect of unemployed Elvis imitators abandoning their king to cash in on '60s nostalgia. But the Tribute, which now tours the Midwest and East, is no mere imitation. With a lineup consisting of three veterans of the Byrds' various configurations, two members of the Band, an ex-Beach Boy and the leading voice of Firefall, the Tribute brings together the original masters of four distinct genres of popular music.

The seven musicians comprising the Tribute—Gene Clark, John York, Michael Clarke, Rick Danko, Richard Manuel, Blondie Chaplin and Rick Roberts—covered much of the range of music their careers have encompassed. Inevitably, the emphasis was on history. The group introduced no more than two new songs during its three-hour show here May 7.

The most satisfying part of the performance came at its start, when York, Roberts, Danko, Manuel and Chaplin each performed short solo sets. Each artist's unique musical persona came through perfectly until they all crowded on stage to play as a group. With Gene Clark handling most of the lead vocals, the united Tribute cranked out hard-driving bar-band arrangements, mostly of Byrds standards. But, in spite of the cumulative power of all the familiar songs, the whole of the Tribute amounted to something less than the sum of its parts. In forcing their still-creative musical personalities into a nostalgic Byrds package, Chaplin, Manuel, Danko and Roberts seem to cut themselves off from the sources of their own inspiration.

Less than adequate sound reinforcement undermined the group's show, but the musicians tolerated rude howls and whistles of feedback with admirable good humor and professional poise. Light attendance—the show's minimal promotion inexplicably failed to mention who the members of the Tribute were—and a relatively undemonstrative crowd irritated the band only slightly more.

The Byrds certainly are worth a tribute—as are the other groups from which these musicians are drawn. But it's too early in the game for these players to spend the rest of their careers riding on the past. Let's hope they'll soon return to creating new music and new memories.

ANDREW ROBLIN

## New Dates for New Music Seminar

NEW YORK Dates for the annual New Music Seminar here have been pushed back to Sept. 26-28. Originally slated for Aug. 20-23, the Seminar had to be rescheduled because construction of the Marriot Marquis Hotel, where it will be held, is running behind projections, according to Tommy Boy Records president Tom Silverman.

# Prince Reigns Supreme At Minnesota Music Awards

BY MOIRA McCORMICK

MINNEAPOLIS Prince dominated the fifth annual Minnesota Music Awards here last Monday (20), capturing top honors in nine categories. Minneapolis' most famous citizen was named musician of the year, best male vocalist, best producer, best songwriter and artist of the year. In addition "Purple Rain" and "When Doves Cry" topped the major label album and single categories; Prince & the Revolution were named band of the year; and Prince was cited in the technical achievement category for the movie "Purple Rain."

Notably absent was Prince himself, who had performed at all prior Minnesota Music Awards shows. Revolution band members Mark Brown, Matt Fink and Bobby Z collected awards for their boss, who was playing a benefit in Boston

with Sheila E. Prince's sister Tyka Nelson accepted his musician of the year trophy.

The two-and-a-half-hour ceremony, held at the Carlton Celebrity Theatre in suburban Bloomington, was highlighted by performances from Bonnie Raitt, Alexander O'Neal, Husker Du, the J.B. Steele Singers, Limited Warranty, Melanie Rosales, the Jets and other Twin Cities-based artists.

According to event producer Paul Moe, the awards show was sold out in advance for the first time in its history. Tickets were \$20 and \$30, with proceeds directed to the non-profit Minnesota Music Awards Inc.

In addition to Prince, multiple award recipients included the Wallets (best rock show/variety group and best independent single for "Totally Nude"); Melanie Rosales (best female vocalist and best funk/dance vocalist); Ricky Peterson (best jazz/fusion vocalist/instrumentalist and best funk/dance instrumentalist); and Patty Peterson (best jazz modern/mainstream vocalist and group for her trio).

Folk/blues trio Koerner, Ray & Glover and jazz/funk saxophonist Morris Wilson were inducted into the Minnesota Music Awards Hall of Fame. And pioneer indie label Twin/Tone Records received the Connie Hechter Award for major contributions to the Minnesota music scene.

Other winners included the 3M Co. in the technical achievement category, the Metro All Stars for best rock/pop band, the Bingham/McCabe Band for best blues band, the J.D. Steele Singers for best gospel group, David Rivken (Prince's engineer) for best recording engineer, Alexander O'Neal for best video, Leo Kottke for best folk instrumentalist, Pinchas Zukerman for best traditional classical instrumentalist, and the St. Paul Chamber Orchestra for best traditional classical group.

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THE REALM from Ft. Lauderdale, Florida is on their tri state area tour. They will premiere at Trax, NYC on May 28th, and will appear at The Bitter End, NYC June 6th. For concert and booking information, call (201)942-0890.



One Car. Elliot Easton, lead guitarist for the Cars, performs during a recent solo show at the Ritz in New York. (Photo: Chuck Pulin)



**Who's That Blond Stranger** ... Sitting at Ralph Emery's desk: It's Jimmy Buffett, guest hosting "Nashville Now," with Dan Fogelberg in stitches. Fogelberg was in Nashville for a recent concert at the Opry House showcasing his new bluegrass-influenced album, "High Country Snows."

## MERIT MUSIC, TNN IN LABEL VENTURE

### Merinet Music Series Debuts with Tom Grant Album

BY KIP KIRBY

NASHVILLE The Merit Music Group and The Nashville Network have formed a new joint venture, the Merinet Music Series.

Designed as a way of marketing and promoting albums by artists with proven audiences but no label situations, Merinet debuts its first project this week, an album by singer Tom Grant titled "At Last."

"Our concern is for those artists who still sing great, who still tour actively across the country, who

could still sell records if they had a way of making them," explains Merit executive vice president Norro Wilson, who is partnered in the venture with TNN's vice president/general manager David Hall.

"Through our arrangement with The Nashville Network, we can produce these albums, and follow up with in-house marketing and promotion to exactly the right country audience."

In the case of Tom Grant, the singer is a regular performer on TNN, especially "Nashville Now," and is consistently ranked in the top five of all artists for fan mail, talent appearances and photo requests, according to TNN's viewer services department.

Merit Music's Al Henson will serve as producer for the label series. Budget for the Grant album is estimated at between \$15,000 and \$20,000. Joe Talbot is handling pressing for Merinet LP product; Precision will duplicate the cassettes and eight-tracks. Price on all three configurations will be \$9.95.

The Nashville Network will air paid PI spots for Merinet product in regular daily rotation. Additionally, to promote "At Last," Grant will appear on "Nashville Now" twice a week throughout June, and has taped a segment of "New Country" to air in July. Video from "New

Country" may be used later on TNN's two clip shows, "Video-Country" and "CountryClips."

In addition, notes TNN's David Hall, the opportunity exists for Merinet albums to be racked at Opryland and sold offstage at "Nashville Now."

"We're bypassing the usual outlets of radio and retail," explains Merit's Wilson. "We control the marketing and promotion ourselves. Our sales will come directly through TNN. We might conceiv-

(Continued on page 52)

# NASHVILLE SCENE

by Kip Kirby



**NEXT-DAY PUNSTERS** called it "Bush Country," which is what it was at the Grand Ole Opry when **George Bush** paid an official visit to country music's great enduring tradition.

To maximize the public relations value of the appearance, the vice president's visit took place during the nationally televised 7 p.m. portion of the Opry, with Bush seeming pleased by a bipartisan opportunity to trade quips with **Roy Acuff**. It was Acuff who made the formal introduction to an Opry audience of 4,000—not to mention millions more who now watch via The Nashville Network's live cable feed.

Bush, referring to the music as "country and western," noted that he and his wife **Barbara** (who attended the Opry with her husband and sat onstage next to Tennessee governor **Lamar Alexander** during the show) usually fall asleep and wake up with country music on their radio. (Must be an AM station, since Bush noted it was "at the end of the dial.") During the segment the vice presidential couple attended, they

## The Opry welcomes the vice president

heard performances by Acuff, **Minnie Pearl** and **Conie Smith**, and Bush received a silver Grand Ole Opry Casket from Acuff before returning with his wife to the nearby Opryland Hotel for the night.

While the Opry cast and crew tried to assume a "business as usual" posture, it was hard to overlook the security precautions that surrounded Bush's attendance. After all, how do you ignore some 50 Secret Service agents and police, 14 motorcycle officers, a limousine escort on the ground, surveillance helicopters in the air, and rooftop guards on adjacent Nashville Network buildings?

**THE LATEST Nitty Gritty Dirt Band** album, "Partners, Brothers And Friends," is the group's 17th together. More remarkable is the fact that the members are originals—something you can't say about many acts these days. The title cut is autobiographical; whether or not it becomes a single, Warner Bros. is planning to do a video for the song, using old footage of the band between new takes.

By the way, that's **Jeff Hanna** singing lead on "Modern Day Romance," his first time back at the main microphone since "Shot Full Of Love" began the group's swift ascent up the country charts three years ago. Hanna sang lead on the band's big '60s and '70s hits ("Mr. Bojangles," "American Dream," "Make A Little Magic"), but starting with "Dance Little Jean," the last five Dirt Band singles have fea-

tured guitarist **Jimmy Ibbotson**.

**Eddie Rabbi**, **Even Stevens** and **David Malloy** have written what could be country's first "wrestlemania" song, capitalizing on the national craze popularized by **Cyndi Lauper**, **Mr. T** and others. Their song is called "One Two Three ... You've Really Got A Hold On Me," and uses wrestling terminology to describe the effects of love. If Rabbi's expected RCA signing comes through, this could be the first song he records with new producer **Phil Ramone**. Ramone is also reportedly producing Nashville export **Deborah Allen**, who has switched to RCA's pop division and is now handled by Rod Stewart's manager.

**COME OUT SWINGING** when the bell rings: It started at a recent Nashville screening of "Rustlers' Rhapsody," when WSM air personalities **Marijo Monette** and **Katie Haas** broke the news to **Pinkard & Bowden** just before the film started that the duo's hilarious "Crumbly Stumbleweed" had been cut from the movie. That sounded like a challenge to Sandy and Richard, who promptly stormed the mike inside the theatre and issued their own challenge: a wrestling match for vindication.

Undoubtedly a publicity ploy, but one with a payoff: Pinkard & Bowden will go into the ring with the WSMers May 30 at the Nashville Fairgrounds. Their bout will take place as a charity event during a real pro wrestling match.

To publicize the fracas, Pinkard & Bowden have been taking to the airwaves around Nashville with their challenge; and, of course, the WSM female DJs are doing their part to fan the furor. (We understand they aren't worried about the upcoming bout now that it's been learned Pinkard & Bowden actually failed a Pepsi Challenge not long ago.)

Meanwhile, if you want to hear the song that started this, you'll have to buy the soundtrack album, because unfortunately, "Crumbly Stumbleweed" really was cut from the movie. Too bad; the movie could have used it—and Pinkard & Bowden—and **Riders In The Sky**, too.

The Nashville Music Assn. is determined to get local a&r types out to see its upcoming June 5 Spotlight with headliners **Poco**, **Pure Prairie League** and **Dave Gibson**.

The purpose of these Spotlights is to showcase unsigned talent for record companies and—hopefully—get the acts signed; but attendance by the necessary label reps hasn't been overwhelming at previous NMA showcases. So this time, the NMA is sending limousines around to pick up the various executives shortly before showtime and carry them downtown to the Tennessee Performing Arts Center. The limo service is compliments of Limousines Unlimited in Nashville.

## CMA Changes Approved at Board Meetings

NASHVILLE The Country Music Assn.'s board of directors established a new awards category, restructured its Talent Buyers Seminar, approved more market research in England and elected two new officers at its series of April meetings in Australia and New Zealand.

For the first time this year, the CMA awards show in October will

(Continued on page 50)

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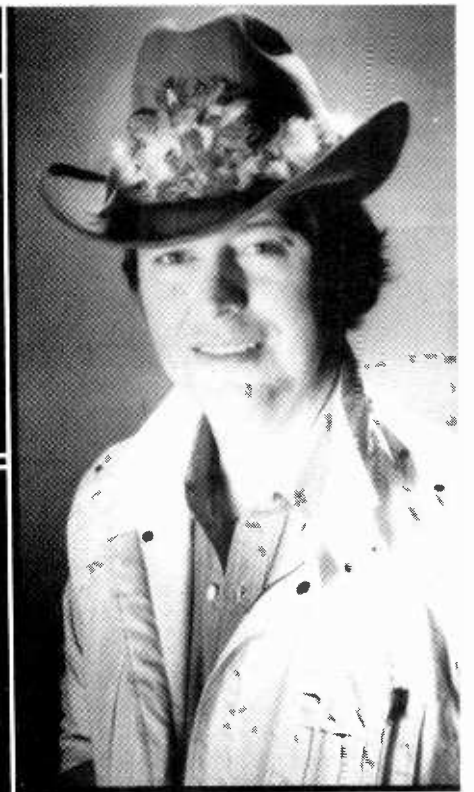
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# HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	8	12	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)		1 week at No. One CONWAY TWITTY WARNER BROS. 7-29057
2	2	3	16	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)		SYLVIA RCA 13997
3	4	9	12	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)		◆ MERLE HAGGARD EPIC 34-04830
4	5	11	11	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)		◆ RICKY SKAGGS EPIC 34-04831
5	7	14	10	LITTLE THINGS R.CHANCEY (B.BARBER)		◆ THE OAK RIDGE BOYS MCA 52556
6	10	18	9	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)		RONNIE MILSAP RCA 14034
7	8	13	13	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)		BARBARA MANDRELL MCA 52537
8	11	17	11	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)		◆ CRYSTAL GAYLE WARNER BROS. 7-29050
9	12	16	12	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)		◆ MEL MCDANIEL CAPITOL 5458
10	1	2	16	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)		◆ CHARLY MCCLAIN EPIC 34-04777
11	14	21	9	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIRE)		◆ EXILE EPIC 34-04864
12	17	24	8	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)		WILLIE NELSON COLUMBIA 38-04847
13	16	22	10	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)		DAN SEALS EMI-AMERICA 8261
14	15	20	10	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)		EMMYLOU HARRIS WARNER BROS. 7-29041
15	21	25	7	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)		LEE GREENWOOD MCA 52564
16	6	5	15	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)		RONNIE MCDOWELL EPIC FE-39954
17	19	23	11	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)		ED BRUCE RCA 14037
18	22	26	9	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)		STEVE WARINER MCA 52562
19	23	28	7	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)		THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
20	24	27	10	MAYBE MY BABY R.C.BANNON (E.CARMEN)		LOUISE MANDRELL RCA 14039
21	26	30	7	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)		EDDY RAVEN RCA 14044
22	9	6	15	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)		MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
23	28	36	5	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)		EARL THOMAS CONLEY RCA 14060
24	30	37	7	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)		JOHN SCHNEIDER MCA 52567
25	13	7	14	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)		JOHN CONLEE MCA 52543
26	29	32	8	DOWN ON THE FARM B.MEVIS (J.GREENEBAUM, T.SEALS, E.SETSER)		CHARLEY PRIDE RCA 14045
27	33	42	5	OLD HIPPIY E.GORDY, JR., J.BOWEN (D.BELLAMY)		THE BELLAMY BROTHERS MCA/CURB 52579/MCA
28	37	53	3	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)		◆ ALABAMA RCA 14085
29	31	34	8	DON'T CRY DARLIN' B.SHERRILL (D.DILLON)		DAVID ALLAN COE COLUMBIA 38-04846
30	34	41	6	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)		GEORGE JONES AND LACY J. DALTON EPIC 34-04876
31	35	43	5	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)		RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
32	38	46	5	LASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)		◆ GARY MORRIS WARNER BROS. 7-29028
33	36	45	5	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)		JOHN ANDERSON WARNER BROS. 7-29002
34	40	49	4	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)		HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
35	18	1	17	STEP THAT STEP R.SCRUGGS (M.MILLER)		◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
36	42	60	3	HIGHWAYMAN C.MOMAN (J.WEBB)		◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
37	39	44	8	LOVE IS WHAT WE MAKE IT J.GUESS (R.MURRAH, K.STEGALL)		KENNY ROGERS LIBERTY 1524/EMI-AMERICA
38	49	65	3	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)		ANNE MURRAY CAPITOL 5472
39	50	—	2	REAL LOVE D.MALLOY, R.BRANNON, R.MCCORMICK		DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
40	46	59	4	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)		JOHNNY LEE WARNER BROS. 7-29021
41	44	54	7	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)		CHANCE MERCURY 880-555-7/POLYGRAM
42	45	57	5	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.J.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)		VERN GOSDIN COMPLEAT 142/POLYGRAM
43	25	12	13	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)		THE WHITES MCA/CURB 52535/MCA
44	32	15	16	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)		REBA MCENTIRE MCA 52527
45	51	68	3	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)		◆ JANIE FRICKE COLUMBIA 38-04896
46	27	10	13	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCCEE, W.HOLYFIELD)		T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
47	52	66	4	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)		◆ T.G. SHEPPARD COLUMBIA 38-04890
48	20	4	15	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)		EDDIE RABBITT WARNER BROS. 7-28089
49	53	62	5	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)		BANDANA WARNER BROS. 7-29029
50	63	73	3	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)		GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	57	63	5	WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)		NICOLETTE LARSON MCA 52571
52	NEW ▶			THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)		GEORGE STRAIT MCA 52586
53	61	67	5	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER JR., D.MALLOY, E.STEVENS)		HILLARY KANTER RCA 14053
54	43	31	19	DON'T CALL IT LOVE D.MALLOY (D.PITCHFORD, T.SNOW)		DOLLY PARTON RCA 13987
55	64	69	3	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)		LANE BRODY EMI-AMERICA 8266
56	41	19	17	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)		◆ ALABAMA RCA 13992
57	69	75	4	WOMEN IN LOVE M.WRIGHT (B.MCDILL)		BILL MEDLEY RCA 14081
58	77	—	2	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)		MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
59	74	—	2	I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU) J.BOWEN (B.MCDILL)		MAC DAVIS MCA 52573
60	75	—	2	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)		TOM T. HALL MERCURY 800 690-7/POLYGRAM
61	59	56	7	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLODIN)		◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
62	47	39	11	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)		◆ JIMMY BUFFETT MCA 52550
63	54	29	16	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)		◆ KEITH STEGALL EPIC 34-04771
64	48	33	18	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)		THE JUDDS RCA/CURB 13991/RCA
65	55	35	19	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J.L.WALLACE, T.SKINNER (T.SKINNER, K.BELL, J.L.WALLACE)		THE FORESTER SISTERS WARNER BROS. 7-29114
66	79	—	2	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN)		DOTTIE WEST PERMAN 82010/MCA
67	NEW ▶			I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)		RESTLESS HEART RCA 14086
68	NEW ▶			I DON'T KNOW WHY YOU DON'T WANT ME R.CROWELL, D.THOENER (R.CASH, R.CROWELL)		ROSANNE CASH COLUMBIA 38-04809
69	NEW ▶			DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)		CARL JACKSON COLUMBIA 38-04926
70	58	38	12	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H.SHANNON)		KATHY MATTEA MERCURY 880-595-7/POLYGRAM
71	60	40	12	TRUE LOVE E.GORDY, JR. (V.GILL)		VINCE GILL RCA 14020
72	65	47	11	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPFIER)		JUDY RODMAN MTM 72050/CAPITOL
73	NEW ▶			YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)		MEL TILLIS RCA 14061
74	NEW ▶			IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)		THE KENDALLS MERCURY 880-828-7/POLYGRAM
75	62	64	6	PITY PARTY W.HAYNES (B.ANDERSON)		BILL ANDERSON SWANEE 5015
76	NEW ▶			SOMEONE'S GONNA LOVE ME TONIGHT J.E.NORMAN, SOUTHERN PACIFIC (T.GOODMAN, B.GOWDY)		SOUTHERN PACIFIC WARNER BROS. 7-29020
77	80	—	2	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO R.PENNINGTON (L.BACH)		RAY PRICE STEP ONE 341
78	NEW ▶			IF IT WAS ANY BETTER (I COULDN'T STAND IT) J.MORRIS (E.BURTON, T.GRANT, M.MORRIS)		NARVEL FELTS EVERGREEN 1030
79	72	58	9	YOU'RE EVERY STEP I TAKE T.JENNINGS, M.SILLIS (R.J.FRIEND)		JOHNNY PAYCHECK AMI 1323
80	83	—	2	STRAIGHT LACED LADY R.C.BANNON (R.C.BANNON, K.MCGREGOR)		TRACY LYNDEN RCA 14059
81	68	51	18	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)		GEORGE STRAIT MCA 52526
82	67	50	20	TIME DON'T RUN OUT ON ME J.E.NORMAN (C.KING, G.GOFFIN)		◆ ANNE MURRAY CAPITOL 5436
83	82	86	3	LEAVING J.GIBSON, J.PAYNE (J.FULLER)		CHARLESTON EXPRESS (WITH JESSE WALES) SOUNDWAVES 4749/NSD
84	70	52	10	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINS)		TERRI GIBBS WARNER BROS. 7-29056
85	71	61	20	I NEED MORE OF YOU D.BELLAMY, S.KLEIN (D.BELLAMY)		THE BELLAMY BROTHERS MCA/CURB 52518/MCA
86	66	55	8	I CAN FEEL THE FIRE GOIN' OUT B.MONTGOMERY (T.SEALS, E.SETSER)		LLOYD DAVID FOSTER COLUMBIA 38-04836
87	73	70	7	STILL ON A ROLL B.MEVIS (J.GREENEBAUM, B.HOBBS, B.MEVIS)		◆ MOE BANDY & JOE STAMPLEY COLUMBIA 38-04843
88	76	74	6	DID I STAY TOO LONG J.SLATE (J.SLATE, L.KEITH, J.REID)		DENNIS BOTTOMS WARNER BROS. 7-29035
89	56	48	10	FIRE IN THE SKY M.DANIEL, J.DOWELL (J.CYMBAL)		THE WRIGHT BROTHERS MERCURY 880-596/POLYGRAM
90	81	80	9	MY SWEET-EYED GEORGIA GIRL D.HUNGATE, J.BOWEN (S.HARRIS, J.ROSASCO)		ATLANTA MCA 52552
91	86	79	22	COUNTRY GIRLS J.BOWEN (T.SEALS, E.SETSER)		JOHN SCHNEIDER MCA 52510
92	84	82	22	HONOR BOUND N.LARKIN, E.T.CONLEY (C.BLACK, T.ROCCO, A.ROBERTS)		EARL THOMAS CONLEY RCA 13960
93	89	72	14	FOUR WHEEL DRIVE B.FISHER (M.WATKINS)		THE KENDALLS MERCURY 880-828-7/POLYGRAM
94	85	71	7	WHEN YOU HELD ME IN YOUR ARMS A.DIMARTINO (H.MOFFATT)		REX ALLEN JR. MOON SHINE 3036
95	90	78	10	TOO GOOD TO SAY NO TO B.RICE (B.RICE, M.S.RICE)		LEON EVERETTE MERCURY 880-611/POLYGRAM
96	94	93	4	GUILTY H.SHEDD (A.ZANETIS)		MERLE KILGORE WARNER BROS. 7-29062
97	78	76	25	SEVEN SPANISH ANGELS B.SHERRILL (T.SEALS, E.SETSER)		◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
98	96	95	25	WHAT I DIDN'T DO T.BROWN, J.BOWEN (W.NEWTON, M.NOBLE)		STEVE WARINER MCA 52506
99	92	91	3	YOUR EYES T.CHOATE, D.WILSON (J.L.WALLACE, T.SKINNER, W.PERKINS)		SIMON & VERITY EMI-AMERICA 8264
100	91	84	8	DO ME RIGHT J.E.NORMAN (B.PRICE)		DAVID FRIZZELL & SHELLY WEST VIVA 7-29048/WARNER BROS.

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.

SALES		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	3	DON'T CALL HIM A COWBOY	CONWAY TWITTY	1
2	2	FALLIN' IN LOVE	SYLVIA	2
3	4	NATURAL HIGH	MERLE HAGGARD	3
4	5	COUNTRY BOY	RICKY SKAGGS	4
5	8	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	7
6	7	LITTLE THINGS	THE OAK RIDGE BOYS	5
7	10	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	6
8	9	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	9
9	11	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	8
10	12	SHE'S A MIRACLE	EXILE	11
11	14	MY OLD YELLOW CAR	DAN SEALS	13
12	13	WHITE LINE	EMMYLOU HARRIS	14
13	15	WHEN GIVIN' UP WAS EASY	ED BRUCE	17
14	17	FORGIVING YOU WAS EASY	WILLIE NELSON	12
15	1	RADIO HEART	CHARLY MCCLAIN	10
16	6	IN A NEW YORK MINUTE	RONNIE MCDOWELL	16
17	21	DIXIE ROAD	LEE GREENWOOD	15
18	22	HEART TROUBLE	STEVE WARINER	18
19	24	HELLO MARY LOU	THE STATLER BROTHERS	19
20	23	MAYBE MY BABY	LOUISE MANDRELL	20
21	16	WARNING SIGN	EDDIE RABBITT	48
22	18	STEP THAT STEP	SAWYER BROWN	35
23	29	OPERATOR, OPERATOR	EDDY RAVEN	21
24	19	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	22
25	20	WORKING MAN	JOHN CONLEE	25
26	—	DOWN ON THE FARM	CHARLEY PRIDE	26
27	25	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	43
28	—	DON'T CRY DARLIN'	DAVID ALLAN COE	29
29	26	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	44
30	—	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	24

AIRPLAY		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	3	DON'T CALL HIM A COWBOY	CONWAY TWITTY	1
2	2	FALLIN' IN LOVE	SYLVIA	2
3	4	NATURAL HIGH	MERLE HAGGARD	3
4	6	COUNTRY BOY	RICKY SKAGGS	4
5	7	LITTLE THINGS	THE OAK RIDGE BOYS	5
6	11	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	6
7	9	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	8
8	10	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	7
9	12	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	9
10	1	RADIO HEART	CHARLY MCCLAIN	10
11	14	SHE'S A MIRACLE	EXILE	11
12	16	FORGIVING YOU WAS EASY	WILLIE NELSON	12
13	19	DIXIE ROAD	LEE GREENWOOD	15
14	15	WHITE LINE	EMMYLOU HARRIS	14
15	18	MY OLD YELLOW CAR	DAN SEALS	13
16	20	HEART TROUBLE	STEVE WARINER	18
17	22	HELLO MARY LOU	THE STATLER BROTHERS	19
18	21	WHEN GIVIN' UP WAS EASY	ED BRUCE	17
19	24	MAYBE MY BABY	LOUISE MANDRELL	20
20	26	OPERATOR, OPERATOR	EDDY RAVEN	21
21	5	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	22
22	8	IN A NEW YORK MINUTE	RONNIE MCDOWELL	16
23	28	LOVE DON'T CARE	EARL THOMAS CONLEY	23
24	30	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	24
25	13	WORKING MAN	JOHN CONLEE	25
26	—	OLD HIPPY	THE BELLAMY BROTHERS	27
27	29	DOWN ON THE FARM	CHARLEY PRIDE	26
28	—	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	28
29	—	SIZE SEVEN ROUND (MADE OF GOLD)	JONES/DALTON	30
30	—	DON'T CRY DARLIN'	DAVID ALLAN COE	29

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	19
MCA/Curb (3)	
Permian (1)	
RCA (18)	19
RCA/Curb (1)	
WARNER BROS. (13)	16
Warner/Curb (2)	
Viva (1)	
COLUMBIA	12
POLYGRAM	9
Mercury (8)	
Compleat (1)	
EPIC (7)	8
Full Moon/Epic (1)	
CAPITOL (3)	5
Capitol/Curb (1)	
MTM (1)	
EMI-AMERICA (4)	5
Liberty (1)	
AMI	1
ATLANTIC	1
Atlantic/America (1)	
EVERGREEN	1
MOON SHINE	1
NSD	1
Soundwaves (1)	
STEP ONE	1
SWANEE	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
28 40 HOUR WEEK (FOR A LIVIN') (Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	(Anbern, ASCAP)	49 IT'S JUST ANOTHER HEARTACHE (Vogue, BMI/Dejamus, ASCAP)	(Pacific Island, BMI/Tree, BMI)
60 A BAR WITH NO BEER (Hallnote, BMI)	64 GIRLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP)	70 IT'S YOUR REPUTATION TALKIN' (Welbeck, ASCAP/Terrace, ASCAP)	77 (SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO (Lyn Pen, BMI/Mercer Brothers, PRO)
63 CALIFORNIA (April, ASCAP/Blackwood, BMI/Stegall, BMI)	61 GO DOWN EASY (Irving, BMI/Danor, BMI)	72 I'VE BEEN HAD BY LOVE BEFORE (Coal Miners, BMI)	45 SHE'S SINGLE AGAIN (Blackwood, BMI/April, ASCAP)
58 CAROLINA IN THE PINES (Mystery, BMI)	96 GUILTY (Tree, BMI)	32 LASSO THE MOON (Ensign, BMI)	30 SIZE SEVEN ROUND (MADE OF GOLD) (Taylor And Watts, BMI/Algee, BMI)
4 COUNTRY BOY (Ackee, ASCAP)	55 HE BURNS ME UP (Unichappell, BMI)	83 LEAVING (Phono, SESAC)	44 SOMEBODY SHOULD LEAVE (Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)
91 COUNTRY GIRLS (Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	18 HEART TROUBLE (Irving, BMI/Silverline, BMI)	9 LET IT ROLL (LET IT ROCK) (Arc, BMI)	76 SOMEONE'S GONNA LOVE ME TONIGHT (That's What She Said, BMI/Making Belts, BMI)
81 THE COWBOY RIDES AWAY (Cross Keys, ASCAP/Tightlist, ASCAP)	19 HELLO MARY LOU (Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	5 LITTLE THINGS (Reynsong, BMI)	22 SOMETIMES WHEN WE TOUCH (Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)
88 DID I STAY TOO LONG (Warner House of Music, ASCAP/Reidem, ASCAP)	36 HIGHWAYMAN (White Oak, ASCAP)	50 (LOVE ALWAYS) LETTER TO HOME (Latter End, BMI)	35 STEP THAT STEP (Gid, ASCAP)
42 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) (Comet, BMI)	92 HONOR BOUND (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	23 LOVE DON'T CARE (Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	87 STILL ON A ROLL (Auddad, ASCAP/WB, ASCAP/Made Believus, ASCAP/Beckaroo, BMI)
15 DIXIE ROAD (Southern Soul, BMI/Window, BMI)	86 I CAN FEEL THE FIRE GOIN' OUT (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	37 LOVE IS WHAT WE MAKE IT (Blackwood, BMI/Magic Castle, BMI)	80 STRAIGHT LACED LADY (Warner-Tamerlane, BMI/Three Ships, BMI)
69 DIXIE TRAIN (CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	68 I DON'T KNOW WHY YOU DON'T WANT ME (Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	20 MAYBE MY BABY (Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	65 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE (Hall-Clement, BMI)
100 DO ME RIGHT (Dane Bryant, BMI/Peppermint Flash, BMI)	38 I DON'T THINK I'M READY FOR YOU (Happy Trails, BMI/Music Corp. of America, BMI)	13 MY OLD YELLOW CAR (Debdave, BMI/Briar Patch, BMI)	7 THERE'S NO LOVE IN TENNESSEE (Tom Collins, BMI/Tapadero, BMI)
1 DON'T CALL HIM A COWBOY (Southern Nights, ASCAP)	85 I NEED MORE OF YOU (Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	90 MY SWEET-EYED GEORGIA GIRL (Blackwood, BMI/Priority, ASCAP)	56 THERE'S NO WAY (Alabama Band, ASCAP)
54 DON'T CALL IT LOVE (Pzazz, BMI/Snow, BMI) CPP	59 I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU) (Hall-Clement, BMI)	3 NATURAL HIGH (Mount Shasta, BMI)	82 TIME DON'T RUN OUT ON ME (Screen Gems-EMI, BMI/Elorac, ASCAP)
29 DON'T CRY DARLIN' (Dean Dillon, BMI/Larry Butler, BMI)	67 I WANT EVERYONE TO CRY (Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	8 NOBODY WANTS TO BE ALONE (Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	41 TO BE LOVERS (Acuff-Rose, BMI/Marledge, ASCAP)
26 DOWN ON THE FARM (Make Believus, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	43 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) (Acuff-Rose, BMI)	27 OLD HIPPY (Bellamy Bros., ASCAP)	95 TOO GOOD TO SAY NO TO (April, ASCAP/Swallowfork, ASCAP)
2 FALLIN' IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	78 IF IT WAS ANY BETTER (I COULDN'T STAND IT) (Tapadero, BMI/Lynn Shawn, BMI)	21 OPERATOR, OPERATOR (Goldline, ASCAP/Granite, ASCAP)	71 TRUE LOVE (Benefit, BMI)
84 A FEW GOOD MEN (Hall-Clement, BMI)	74 IF YOU BREAK MY HEART (Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	75 PITY PARTY (Stallion, BMI/Ledger, BMI)	48 WARNING SIGN (Debdave, BMI/Briar Patch, BMI)
89 FIRE IN THE SKY (Longjohns, ASCAP)	34 I'M FOR LOVE (Bocephus, BMI)	10 RADIO HEART (Tapadero, BMI/Tom Collins, BMI)	66 WE KNOW BETTER NOW (Collins Court, ASCAP/Tom Collins, BMI)
52 THE FIREMAN (Tree, BMI)	16 IN A NEW YORK MINUTE (Tree, BMI/O'Lyric, BMI)	39 REAL LOVE (Debdave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP)	53 WE WORK (Lionsmate, ASCAP/Fishin' Fool, BMI/Debdave, BMI)
47 FOOLED AROUND AND FELL IN LOVE (Crabshaw, ASCAP)	31 IT AIN'T GONNA WORRY MY MIND (April, ASCAP/Lionhearted, ASCAP)	40 SAVE THE LAST CHANCE (Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	98 WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP)
12 FORGIVING YOU WAS EASY (Willie Nelson, BMI)	24 IT'S A SHORT WALK FROM HEAVEN TO HELL (Hall-Clement, BMI)	97 SEVEN SPANISH ANGELS (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	17 WHEN GIVIN' UP WAS EASY (Cavesson, ASCAP)
93 FOUR WHEEL DRIVE	33 IT'S ALL OVER NOW (Abkco, BMI)	6 SHE KEEPS THE HOME FIRES BURNING (Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	51 WHEN YOU GET A LITTLE LONELY (Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



## CMA BOARD MEETINGS

(Continued from page 47)

have a best video category, a division already acknowledged by the Academy of Country Music in its awards presentations. This marks the first addition to the CMA prize roster since the Horizon Award was instituted in 1981.

Changes in the Talent Buyers Seminar include a new name (Talent Buyers Entertainment Marketplace), the establishment of an agents' marketplace during the event for actual bookings, and the setting up of three showcases, during which 15 separate acts will perform. In addition, the first SRO Award will be conferred on an outstanding country music talent buyer or promoter.

Syndicated columnist and author Lewis Grizzard will deliver the keynote address to the buyers. The seminar will be held this year at the Hyatt Regency, Oct. 11-13.

The board approved continued research by the Gallup Organization in England to determine the market for country music there and throughout Europe. Part of the study will involve compiling record sales statistics from chain and specialty stores to make up a country album chart.

Bill Sherard of WPKX Washington was elected to replace Don Nelson as vice president, and Charlie Ochs of KJZZ Phoenix was named to fill Bill Anderson's slot as assistant

secretary. Both Nelson and Anderson cut their terms short—Nelson because he had switched to a station with a non-country format, and Anderson because of his wife's injury last fall in a car wreck.

The board was told that the CMA and the National Assn. of Recording Merchandisers (NARM) will again promote the October awards show and country music record sales generally with display contests for rackjobbers and retailers. Kraft, the awards show's sponsor, will also renew its participation in the campaign.

The next CMA board meeting will be held in Charlotte, N.C., July 16-18.



**Small Is Better.** Or at least just as good, as Freddie Hart discovers when he tries playing his first El Dorado record, "I Don't Want To Lose You," in miniature form. The small version was mailed to radio stations as a promotion gimmick, but it really does play.

Billboard

# HOT COUNTRY SINGLES ACTION

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## RADIO MOST ADDED



## RETAIL BREAKOUTS

### NATIONAL

130 REPORTERS

ARTIST	TITLE	RECORD LABEL	NEW ADDS	TOTAL ON
GEORGE STRAIT	THE FIREMAN	MCA	80	87
RESTLESS HEART	I WANT EVERYONE TO CRY	RCA	39	39
MEL TILLIS	YOU DONE ME WRONG	RCA	32	33
DOLLY PARTON (DUET WITH KENNY ROGERS)	REAL LOVE	RCA	32	110
THE KENDALLS	IF YOU BREAK MY HEART	MERCURY	29	30

### NATIONAL

64 REPORTERS

NUMBER REPORTING

ARTIST	TITLE	RECORD LABEL	NUMBER REPORTING
EARL THOMAS CONLEY	LOVE DON'T CARE	RCA	30
JOHN SCHNEIDER	IT'S A SHORT WALK FROM HEAVEN TO HELL	MCA	20
DAVID ALLAN COE	DON'T CRY DARLIN'	COLUMBIA	17
HANK WILLIAMS, JR.	I'M FOR LOVE	WARNER/CURB	17
GEORGE JONES AND LACY J. DALTON	SIZE SEVEN ROUND (MADE OF GOLD)	EPIC	16

### REGION 1

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

WGNA Albany, NY  
WBOS Boston, MA  
WYRK Buffalo, NY  
WOKQ Dover, NH  
WPOR-FM Portland, ME  
WHIM Providence, RI  
WSEN-FM Syracuse, NY

### REGION 2

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

WCAO Baltimore, MD  
WRKZ Hershey, PA  
WHN New York City, NY  
WXTU Philadelphia, PA  
WMZQ Washington, DC  
WPKX Washington, DC  
WVVA Wheeling, WV

### REGION 3

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

WJAZ Albany, GA  
WWNC Asheville, NC  
WPLO Atlanta, GA  
WGUS Augusta, GA  
WXBQ Bristol, VA  
WEZL Charleston, SC  
WSOC-FM Charlotte, NC  
WDOD Chattanooga, TN  
WUSY Chattanooga, TN  
WCOS Columbia, SC  
WGTO Cypress Springs, FL  
WFNC Fayetteville, NC  
WESC Greenville, SC  
WCRJ Jacksonville, FL  
WIVK Knoxville, TN  
WWOD Lynchburg, VA  
WCMS Norfolk, VA  
WHOO Orlando, FL  
WWKA Orlando, FL  
WPAP Panama City, FL  
WKIX Raleigh, NC  
WRNL Richmond, VA  
WSLC Roanoke, VA  
WQYK St. Petersburg, FL  
WIRK West Palm Beach, FL  
WTQR Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WMNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WWWW Detroit, MI  
WAXX-FM Eau Claire, WI  
WROZ Evansville, IN  
WGEE Green Bay, WI  
WFMS Indianapolis, IN  
WIRE Indianapolis, IN  
WITL Lansing, MI  
WAMZ Louisville, KY  
WTSO Madison, WI  
WMIL Milwaukee, WI  
WXCL Peoria, IL  
WKKN Rockford, IL

### REGION 5

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

KHAK Cedar Rapids, IA  
KSO Des Moines, IA  
KLXL Dubuque, IA  
KFGO Fargo, ND  
KWMT Fort Dodge, IA  
KFKF Kansas City, MO  
WDAF Kansas City, MO  
KEBC Oklahoma City, OK  
WOW Omaha, NE  
KTTS Springfield, MO  
KUSA St. Louis, MO  
WIL-FM St. Louis, MO  
KTPK Topeka, KS  
KVOO Tulsa, OK  
KFDI Wichita, KS

### REGION 6

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

KEAN-AM/FM Abilene, TX  
KMML Amarillo, TX  
KASE Austin, TX  
WYNK Baton Rouge, LA  
WZZK Birmingham, AL  
KOUL Corpus Christi, TX  
WTVV Dothan, AL  
KHEY El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
WKSJ-FM Mobile, AL  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
WNOE New Orleans, LA  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KKYX San Antonio, TX  
KRMD Shreveport, LA  
KWKH Shreveport, LA  
WACO Waco, TX  
KLUR-FM Wichita Falls, TX

### REGION 7

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

KRST Albuquerque, NM  
KUZZ Bakersfield, CA  
KSSS Colorado Spring, CO  
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

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

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

50,000 WATTS OF PLEASURE FROM

# Charly McClain

Radio's love affair with Charly McClain has never been hotter! She's got a "Radio Heart" on her latest album. And in addition to the number one title song, she's recorded *three* radio-right duets with Wayne Massey, including the next single, "With Just One Look In Your Eyes".

Charly Loves Radio!  
Radio Loves Charly!



CHARLY McCLAIN  
"RADIO HEART"  
(FE 39871)

Produced by NORRO WILSON

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## Skaggs Recorded 'Live In London'

LONDON Ricky Skaggs' recent sold-out concerts in London have been recorded for an album to be released by Epic this fall. The album will also be released in Compact Disc form.

Plans call for Skaggs to return to London concurrent with the release of the "Live In London" album in the U.K. for promotion, followed by a concert tour in Europe set for early next year.

The May 18-19 London shows, performed by Skaggs and his band at the Dominion, were videotaped by RPM Productions for a full-length U.S. cable special this fall, as well as foreign television distribu-

tion and subsequent home video release through CBS/Fox, coinciding with release of "Live In London."

The concerts occurred as part of Skaggs' first European tour, May 15-23, spanning Holland, Germany, Ireland, Sweden, Scotland and the U.K.



**Two at Work.** Apparently enjoying their collaboration are RCA artist Hillary Kanter and producer Even Stevens, shown cutting her current single, "We Work," at Emerald Studio in Nashville.

## MERINET MUSIC SERIES

(Continued from page 47)

ably pull a single from an album for secondary markets if we get requests, but we aren't looking to radio in this situation."

TNN provides ideal exposure for future Merinet artists, who could include older members of the Grand Ole Opry, since recent Nielsen surveys indicate that TNN now reaches 23 million homes per week and is actively viewed by six million households. At this point, no artists, except Grant have been signed.

FOR WEEK ENDING JUNE 1, 1985

# Billboard® TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	15	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD) 10 weeks at No. One	40 HOUR WEEK
2	3	4	14	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
3	2	2	41	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
4	4	3	28	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
5	6	6	9	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
6	5	5	32	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
7	9	10	11	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
8	8	9	17	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
9	11	11	13	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
10	7	7	31	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
11	12	15	7	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
12	13	17	10	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
13	14	16	10	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
14	10	8	31	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
15	15	13	36	EXILE EPIC FE-39424	KENTUCKY HEARTS
16	18	19	31	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
17	17	21	7	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
18	20	32	3	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
19	19	22	11	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
20	16	14	29	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
21	NEW ▶			HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
22	38	44	3	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
23	23	26	29	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
24	26	12	24	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
25	29	—	2	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
26	25	27	7	MERLE HAGGARD EPIC FE-39602	KERN RIVER
27	28	29	7	THE KENDALLS MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
28	32	33	3	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
29	22	23	10	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
30	31	41	117	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
31	21	18	46	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
32	33	34	4	TAMMY WYNETTE EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
33	34	39	9	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS
34	27	24	55	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
35	35	35	40	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
36	36	40	44	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
37	30	25	51	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
38	42	56	3	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	24	20	16	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
40	45	52	4	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
41	49	—	2	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
42	48	54	59	ALABAMA ▲² RCA AHL1-4939 (8.98) (CD)	ROLL ON
43	39	37	9	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
44	40	28	32	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
45	44	42	6	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
46	47	31	39	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
47	50	50	109	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
48	37	38	29	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
49	46	46	89	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
50	41	36	15	RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
51	NEW ▶			W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
52	NEW ▶			CHARLY MCCLAIN COLUMBIA FC 39871	RADIO HEART
53	53	55	79	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
54	61	61	6	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
55	56	58	15	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
56	52	49	4	JOHN MCEUEN WARNER BROS. 25266 (8.98)	JOHN MCEUEN
57	43	30	14	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
58	59	62	5	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS
59	66	69	34	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
60	64	—	2	ATLANTA MCA 5576 (8.98)	ATLANTA
61	63	63	168	ALABAMA ▲³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
62	62	70	11	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
63	67	71	115	ALABAMA ▲² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	NEW ▶			VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
65	58	59	193	WILLIE NELSON ▲² COLUMBIA KC 237542 (CD)	GREATEST HITS
66	54	45	6	GEORGE JONES EPIC FE-39899/CBS	FIRST TIME LIVE
67	65	65	27	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
68	51	48	44	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
69	75	64	82	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
70	60	53	5	MICKEY GILLEY EPIC FE-39900 (8.98)	LIVE! AT GILLEYS
71	72	73	28	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
72	73	75	13	VARIOUS ARTISTS EPIC FE 39597	19 HOT COUNTRY REQUESTS
73	68	66	167	WILLIE NELSON ▲³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
74	71	72	369	WILLIE NELSON ▲³ COLUMBIA JC 35305 (CD)	STARDUST
75	55	43	22	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# Billboard Hot 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	2	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	3	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	2
3	1	FRESH	KOOL & THE GANG	7
4	7	ELECTRIC LADY	CON FUNK SHUN	4
5	4	IN MY HOUSE	THE MARY JANE GIRLS	9
6	6	MEETING IN THE LADIES ROOM	KLYMAXX	6
7	11	SANCTIFIED LADY	MARVIN GAYE	3
8	14	SUDDENLY	BILLY OCEAN	5
9	8	SMOOTH OPERATOR	SADE	12
10	10	AXEL F	HAROLD FALTERMEYER	13
11	5	RHYTHM OF THE NIGHT	DEBARGE	16
12	18	FREAK-A-RISTIC	ATLANTIC STARR	8
13	19	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	10
14	13	CAN'T STOP	RICK JAMES	11
15	12	I FOUND MY BABY	THE GAP BAND	21
16	9	LOST IN LOVE	NEW EDITION	20
17	15	WE ARE THE WORLD	USA FOR AFRICA	19
18	26	FEEL SO REAL	STEVE ARRINGTON	17
19	29	DO YOU WANNA GET AWAY	SHANNON	14
20	25	EVERYTHING SHE WANTS	WHAM!	18
21	17	BRING BACK YOUR LOVE	GLENN JONES	27
22	16	READ MY LIPS	MELBA MOORE	37
23	—	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	15
24	—	HANGIN' ON A STRING	LOOSE ENDS	26
25	21	INNOCENT	ALEXANDER O'NEAL	39
26	—	YOU TALK TOO MUCH	RUN-D.M.C.	28
27	30	NEW ATTITUDE	PATTI LABELLE	45
28	—	OH YEAH!	BILL WITHERS	23
29	28	BABY COME AND GET IT	THE POINTER SISTERS	25
30	23	'TIL MY BABY COMES HOME	LUTHER VANDROSS	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	1	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	2
3	2	SANCTIFIED LADY	MARVIN GAYE	3
4	5	FREAK-A-RISTIC	ATLANTIC STARR	8
5	7	SUDDENLY	BILLY OCEAN	5
6	8	ELECTRIC LADY	CON FUNK SHUN	4
7	6	DO YOU WANNA GET AWAY	SHANNON	14
8	18	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	15
9	12	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	10
10	4	MEETING IN THE LADIES ROOM	KLYMAXX	6
11	9	CAN'T STOP	RICK JAMES	11
12	14	THROUGH THE FIRE	CHAKA KHAN	22
13	11	FEEL SO REAL	STEVE ARRINGTON	17
14	19	DANGEROUS	NATALIE COLE	24
15	21	EVERYTHING SHE WANTS	WHAM!	18
16	17	AXEL F	HAROLD FALTERMEYER	13
17	23	OH YEAH!	BILL WITHERS	23
18	24	BABY COME AND GET IT	THE POINTER SISTERS	25
19	—	RASPBERRY BERET	PRINCE & THE REVOLUTION	31
20	13	FRESH	KOOL & THE GANG	7
21	—	HANGIN' ON A STRING	LOOSE ENDS	26
22	29	A WOMAN, A LOVER, A FRIEND	KLIQUE	29
23	—	SUSSUDIO	PHIL COLLINS	36
24	10	WE ARE THE WORLD	USA FOR AFRICA	19
25	25	KEEP GIVIN' ME LOVE	GLADYS KNIGHT & THE PIPS	32
26	16	SMOOTH OPERATOR	SADE	12
27	30	MATERIAL THANGZ	DEELE	30
28	—	YOU TALK TOO MUCH	RUN-D.M.C.	28
29	—	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	33
30	28	BABIES	ASHFORD & SIMPSON	35

## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	12
Mirage (2)	
Philly World (2)	
Cotillion (1)	
Island (1)	
Modern (1)	
MCA (8)	11
Camel/MCA (1)	
Constellation/MCA (1)	
Virgin/MCA (1)	
RCA (5)	9
Total Experience (3)	
Planet (1)	
CAPITOL (7)	8
Manhattan (1)	
COLUMBIA	7
EPIC (5)	7
Portrait (1)	
Tabu (1)	
MOTOWN (3)	7
Gordy (4)	
WARNER BROS. (4)	7
Geffen (1)	
Paisley Park (1)	
Sire (1)	
ELEKTRA (3)	6
Solar (3)	
A&M	4
ARISTA (2)	4
Jive (2)	
POLYGRAM	4
Mercury (3)	
De-Lite (1)	
PROFILE	2
BEVERLY GLEN	1
CRITIQUE	1
EMERGENCY	1
ISLAND	1
4th & B'Way (1)	
JWP	1
MALACO	1
POP ART	1
SINBAN	1
SOUNDTOWN	1
SUNNYVIEW	1
TIMTRAX/HEAT	1
URBAN SOUND	1

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## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC -Z (LISTED BY TITLE)

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

1 ALL SHE WANTS TO DO IS DANCE (Kortchmar, ASCAP)  
ANGEL (WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)  
ANIMAL INSTINCT (Zomba, ASCAP)  
AXEL F (Famous, ASCAP)  
BABIES (Nick-O-Val, ASCAP)  
BABY COME AND GET IT (Dyad, BMI/Eisman, BMI/Hen-AI, BMI/Kings Road, BMI)  
BABY FACE (Blackwood, BMI/April, ASCAP)  
BACK IN STRIDE (Amazement, BMI)  
BE YOUR MAN (Crazy People, ASCAP/Almo, ASCAP)  
BIG MOUTH (Zomba, ASCAP)  
BODYSNATCHER (Hip Trip, BMI/Midstar, BMI)  
BORN IN THE U.S.A. (Bruce Springsteen, ASCAP)  
BOYFRIEND (Sewelka, BMI)  
BRING BACK YOUR LOVE (Chappell, ASCAP/Richer, ASCAP)  
CALL ME MR. TELEPHONE MAN (Not Listed)  
CAN YOU HELP ME (Crazy People, ASCAP/Almo, ASCAP)  
CAN'T STOP (Stone City, ASCAP/National League, ASCAP)  
CAN'T STOP THIS FEELING (Young Millionaire's Club, BMI/Avodah, ASCAP/Steel Chest, ASCAP)  
CAN'T WAIT TIL TOMMOROW (Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)  
(COME ON) SHOUT (Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP)  
DANGEROUS (Temp. Co., BMI)  
DANGEROUS (Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell,

ASCAP)  
2 DEEP INSIDE YOUR LOVE (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)  
3 DO YOU WANNA GET AWAY (Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)  
4 DON'T KEEP ME WAITING (Hip Trip, BMI/Midstar, BMI)  
5 DOUBLE OH-OH (Bridgeport, BMI/Duexvon, BMI)  
6 ELECTRIC LADY (Funk Groove, ASCAP/Zomba, ASCAP)  
7 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP)  
8 FEEL SO REAL (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)  
9 FRIENDS (RCA Musica, BMI/Gipsy, BMI)  
10 GENTLE (New Trend, BMI)  
11 GIRLS LOVE THE WAY HE SPINS (Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)  
12 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP)  
13 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)  
14 I FOUND MY BABY (Temp. Co., BMI)  
15 I JUST WANNA HANG AROUND YOU (WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)  
16 I REALLY WANT YOU (Marie, BMI)  
17 I WANNA BE A B BOY (Wicked Stepmother, ASCAP/Wedot, ASCAP)  
18 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)  
19 I'LL STILL BE LOOKIN' UP TO YOU (Abkco, BMI/Ashtray, BMI)  
20 I'M SORRY (Temp.Co., BMI)  
21 IN MY HOUSE

(Stone City, ASCAP/Jay Warner, ASCAP)  
22 INNOCENT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)  
23 INTO THE NIGHT (MCA, ASCAP) MCA  
24 ITCHIN' FOR A SCRATCH (T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)  
25 JAMMIN' (April, ASCAP/Midnight Magnet, ASCAP)  
26 JUST FOR YOU (Tricky-Trac, BMI)  
27 KEEP GIVIN' ME LOVE (Unichappell, BMI/Mr. Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)  
28 KING TUT (Oval, PRS)  
29 KISS ME NOW (JC Sinban, ASCAP)  
30 LET ME KNOW (Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)  
31 LET'S GO OUT TONIGHT (RCA Musica, BMI/ASCAP)  
32 LET'S GO TOGETHER (Little Macho, ASCAP/WB, ASCAP)  
33 LOST IN LOVE (Colgems-EMI, ASCAP)  
34 LOVE ON THE RISE (MCA, ASCAP/Little Tanya, ASCAP/Wayne A. Braitwaite, ASCAP/New Music, BMI) MCA  
35 MATERIAL THANGZ (Hip Trip, BMI/Deele Reelee, BMI/Midstar, BMI)  
36 MEETING IN THE LADIES ROOM (Hip-Trip, BMI/Midstar, BMI)  
37 MY LOVE IS TRUE (TRULY FOR YOU) (Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)  
38 MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI)  
39 MY TU-TU (Sid Sim, BMI/Flattown, BMI)  
40 THE NATURE OF THINGS (Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)  
41 NEW ATTITUDE (Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)  
42 NIGHTSHIFT

(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP  
23 OH YEAH! (Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)  
24 ONE NIGHT IN BANGKOK (MCA, ASCAP)  
25 PARADISE (Herds of Birds, ASCAP/Double M Stable, ASCAP)  
26 QUEEN OF ROX (SHANTE ROX ON) (Pop Art, ASCAP)  
27 RAINBOW (Philly World, BMI)  
28 RAPPIN' (Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo, ASCAP/Broome Street, ASCAP)  
29 RAPPIN' DUKE (Bar-John, BMI)  
30 RASPBERRY BERET (Controversy, ASCAP)  
31 READ MY LIPS (WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)  
32 RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP)  
33 ROCK ME TONIGHT (Bush Burmin', ASCAP)  
34 SANCTIFIED LADY (April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)  
35 SAVE YOUR LOVE (FOR #1) (A La Mode, ASCAP)  
36 SEXY WAYS (Stone Diamond, BMI)  
37 SHOW SOME RESPECT (Chappell, ASCAP/Rightsong, BMI/Sookkoozy, BMI)  
38 SMOOTH OPERATOR (Adu, MCPS/StJohn, MCPS)  
39 SOMEDAY WE'LL ALL BE FREE (Kuumba, BMI/Warner Bros., BMI)  
40 SUDDENLY (Zomba, ASCAP/Willesden, BMI)  
41 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP)  
42 TEASER (Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)  
43 TELEPHONE (Pure Love, ASCAP)  
44 THIEF IN THE NIGHT

(Mycenae, ASCAP)  
55 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI)  
33 THINKING ABOUT YOUR LOVE (Larry Spier, ASCAP)  
22 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)  
42 'TIL MY BABY COMES HOME (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA  
63 TILL MIDNIGHT (St.Winevelyn, BMI/Edge Of Fluke, BMI/Outer Snake, BMI)  
41 TOO MANY GAMES (Amazement, BMI)  
58 WALKING ON THE CHINESE WALL (Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)  
19 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP)  
97 WE NEED LOVE (Persebre, ASCAP/Philly World, BMI)  
29 A WOMAN, A LOVER, A FRIEND (Regent, BMI/Lena, BMI)  
2 YOU GIVE GOOD LOVE (New Music Group, BMI/MCA, BMI) MCA  
78 YOU GOT ME RUNNING (Hills Hideaway, BMI/Variena, BMI)  
28 YOU TALK TOO MUCH (Protons, 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 Moguil
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.



## RADIO MOST ADDED



## RETAIL BREAKOUTS

NATIONAL 89 REPORTERS		NEW TOTAL ADDS ON	NATIONAL 140 REPORTERS		NUMBER REPORTING
<b>DIANA ROSS</b> TELEPHONE RCA		22	50	<b>COMMODORES</b> ANIMAL INSTINCT MOTOWN	15
<b>NILE RODGERS</b> LET'S GO OUT TONIGHT WARNER BROS.		22	48	<b>MIDNIGHT STAR</b> BODYSNATCHER SOLAR	15
<b>PRINCE &amp; THE REVOLUTION</b> RASPBERRY BERET PAISLEY PARK		21	73	<b>KENNY G &amp; KASHIF</b> LOVE ON THE RISE ARISTA	15
<b>MIDNIGHT STAR</b> BODYSNATCHER SOLAR		20	35	<b>MAZE FEATURING FRANKIE BEVERLY</b> TOO MANY GAMES CAPITOL	15
<b>THE FORCE MD'S</b> ITCHIN' FOR A SCRATCH ATLANTIC		19	40	<b>PHIL COLLINS</b> SUSSUDIO ATLANTIC	13

REGION 1 CT, MA, ME, NY State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX	REGION 1 CT, MA, ME, NY State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX
<b>WILD</b> Boston, MA <b>WKND</b> Hartford, CT <b>WNHC</b> New Haven, CT <b>WDKX-FM</b> Rochester, NY  <b>REGION 2</b> DE, D.C., MD, NJ, NY Metro, PA, WV  <b>WWIN-FM</b> Baltimore, MD <b>WXYV</b> Baltimore, MD <b>WRKS</b> New York, NY <b>WNJR</b> Newark, NJ <b>WOCQ</b> Ocean City, MD <b>WDAS-FM</b> Philadelphia, PA <b>WUSL</b> Philadelphia, PA <b>WAMO</b> Pittsburgh, PA <b>WDJY</b> Washington, DC <b>WHUR</b> Washington, DC  <b>REGION 3</b> FL, GA, NC, SC, East TN, VA  <b>WAOK</b> Atlanta, GA <b>WIGO</b> Atlanta, GA <b>WVEE</b> Atlanta, GA <b>WPAL</b> Charleston, SC <b>WWWZ</b> Charleston, SC <b>WGIV</b> Charlotte, NC <b>WPEG</b> Charlotte, NC <b>WJTT</b> Chatanooga, TN <b>WRBD</b> Ft. Lauderdale, FL <b>WJAX-AM</b> Jacksonville, FL <b>WJAX-FM</b> Jacksonville, FL <b>WPDQ</b> Jacksonville, FL <b>WEDR</b> Miami, FL <b>WOWI</b> Norfolk, VA <b>WRAP</b> Norfolk, VA <b>WORL</b> Orlando, FL <b>WPLZ</b> Petersburg, VA <b>WANT</b> Richmond, VA <b>WEAS</b> Savannah, GA <b>WRXB</b> St. Petersburg, FL <b>WWDM</b> Sumter, SC <b>WANM</b> Tallahassee, FL <b>WWIL-FM</b> Wilmington, NC <b>WAAA</b> Winston-Salem, NC	<b>WBMX</b> Chicago, IL <b>WGCI-FM</b> Chicago, IL <b>WJPC</b> Chicago, IL <b>WBLZ</b> Cincinnati, OH <b>WCIN</b> Cincinnati, OH <b>WDMT</b> Cleveland, OH <b>WJMO</b> Cleveland, OH <b>WZAK</b> Cleveland, OH <b>WDAO</b> Dayton, OH <b>WGPR</b> Detroit, MI <b>WJLB</b> Detroit, MI <b>WKWM</b> Grand Rapids, MI <b>WTLC</b> Indianapolis, IN <b>WJYL</b> Louisville, KY <b>WLJU</b> Louisville, KY <b>WLUM</b> Milwaukee, WI <b>WNOV</b> Milwaukee, WI  <b>REGION 5</b> IA, KS, MN, MO, NE, ND, OK, SD  <b>KPRS</b> Kansas City, MO <b>KAEZ</b> Oklahoma City, OK <b>KMJM</b> St. Louis, MO <b>WESL</b> St. Louis, MO <b>WZEN</b> St. Louis, MO	<b>WXOK</b> Baton Rouge, LA <b>WATV</b> Birmingham, AL <b>WENN-FM</b> Birmingham, AL <b>KNOK</b> Ft. Worth, TX <b>KCOH</b> Houston, TX <b>KMJQ</b> Houston, TX <b>WJMI</b> Jackson, MS <b>WKXI</b> Jackson, MS <b>KLAZ</b> Little Rock, AR <b>KRNB</b> Memphis, TN <b>WDIA</b> Memphis, TN <b>WHRK</b> Memphis, TN <b>WBLX</b> Mobile, AL <b>WQOK</b> Nashville, TN <b>WVOL</b> Nashville, TN <b>WYLD-AM</b> New Orleans, LA <b>WYLD-FM</b> New Orleans, LA <b>KHYS</b> Port Arthur, TX <b>KAPE</b> San Antonio, TX <b>KOKA</b> Shreveport, LA <b>KZEY</b> Tyler, TX  <b>REGION 7</b> AZ, Southern CA, CO, HI, Southern NV, NM, UT  <b>KDKO</b> Denver, CO <b>KACE</b> Los Angeles, CA <b>KDAY</b> Los Angeles, CA <b>KJLH</b> Los Angeles, CA <b>KUKQ</b> Phoenix, AZ <b>XHRM</b> San Diego, CA  <b>REGION 8</b> AK, Northern CA, ID, MT, Northern NV, OR, WA, WY  <b>KRE</b> San Francisco, CA <b>KSOL</b> San Francisco, CA	<b>Cambridge 1-Stop</b> Boston, MA <b>Cavages</b> Cheektowah, NY <b>Easy Records 1-Stop</b> N.Quincy, MA <b>Hill Records</b> E. Norwalk, CT <b>Mass One-Stop</b> Boston, MA <b>Skippy White's</b> Mattapan, MA  <b>REGION 2</b> DE, D.C., MD, NJ, NY Metro, PA, WV  <b>A-1 One Stop</b> New York, NY <b>Al Wicke Records</b> Elizabeth, NJ <b>Broadway Record Museum</b> Camden, NJ <b>C&amp;M 1-Stop</b> Hyattsville, MD <b>Disc-O-Mat</b> New York, NY <b>Gola Electronics</b> Philadelphia, PA <b>Harmony Music</b> Bronx, NY <b>J&amp;R Music World</b> New York, NY <b>Kemp Mill</b> Beltsville, MD <b>King James Records</b> Philadelphia, PA <b>Olens Record &amp; Tape Ltd.</b> Washington, DC <b>P &amp; L Records</b> Philadelphia, PA <b>Record &amp; Tape Collector</b> Baltimore, MD <b>Record Outlet</b> Pittsburgh, PA <b>Richman Brothers</b> Pennsauken, NJ <b>Sabins Records</b> Washington, DC <b>Sam K Records</b> Washington, DC <b>Stratford</b> Garden City, NY <b>The Wiz</b> Washington, DC <b>The Wiz</b> Brooklyn, NY <b>Tower</b> New York, NY <b>Tower</b> Washington, DC <b>Universal One-Stop</b> Philadelphia, PA <b>Vogels</b> Elizabeth, NJ <b>Waxie Maxie</b> Washington, DC <b>Webb's Dept Store</b> Philadelphia, PA <b>Win's Records</b> Long Island City, NY <b>Your Record Shop</b> Baltimore, MD  <b>REGION 3</b> FL, GA, NC, SC, East TN, VA  <b>Album Den</b> Richmond, VA <b>Bibb One Stop</b> Charlotte, NC <b>Cals Records</b> Jacksonville, FL <b>Camelot</b> Decatur, GA <b>Camelot</b> Atlanta, GA <b>Churchill's</b> Richmond, VA <b>D.J. Records</b> Jacksonville, FL <b>Frankie's Got It</b> Norfolk, VA <b>Goldmine Records</b> Atlanta, GA <b>Jerry Bassin's 1-Stop</b> N.Miami Beach, FL <b>Nova Records 1-Stop</b> Norcross, GA <b>One-Stop Records</b> Atlanta, GA <b>Peaches</b> N. Miami, FL <b>Peppermint Records</b> Atlanta, GA <b>Pritchetts</b> St. Petersburg, FL <b>Record Boutique</b> Winston-Salem, NC <b>Second Act</b> Atlanta, GA <b>Southern Music</b> Orlando, FL <b>Specs Records</b> Miami, FL <b>Tidewater One-Stop</b> Norfolk, VA <b>Tropical Records</b> Miami, FL <b>Tucker's Record Shop</b> Knoxville, TN	<b>Angott 1-Stop</b> Detroit, MI <b>Audie's One Stop</b> Milwaukee, WI <b>Barneys</b> Chicago, IL <b>Central 1-Stop</b> Columbus, OH <b>Cleveland One-Stop</b> Cleveland, OH <b>Color Rite Records</b> Chicago, IL <b>Damon's</b> Detroit, MI <b>Detroit Audio Systems</b> Detroit, MI <b>Eklund Enterprises</b> Kansas City, MO <b>Filmore Records</b> Cleveland, OH <b>Fletcher's One Stop</b> Chicago, IL <b>Gemini One-Stop</b> Cleveland, OH <b>Greater Detroit</b> Detroit, MI <b>Kendricks Records</b> Detroit, MI <b>Metro Music</b> Chicago, IL <b>Music Master</b> Chicago, IL <b>Musicland</b> Southfield, MI <b>Northern Records</b> Cleveland, OH <b>Old Town Record Shop</b> Hamtramck, MI <b>Professional Records &amp; Tapes</b> Detroit, MI <b>Radio Doctors</b> Milwaukee, WI <b>Record Center</b> Cleveland, OH <b>Record Den</b> Cleveland, OH <b>Record Rendezvous</b> Cleveland, OH <b>Singer One Stop</b> Chicago, IL <b>Sound Asylum</b> Toledo, OH <b>Sounds Good</b> Chicago, IL	<b>All South Distributors</b> New Orleans, LA <b>Big State Distributors</b> Dallas, TX <b>Bowie's Records</b> Baton Rouge, LA <b>Brown Sugar</b> New Orleans, LA <b>Curly</b> Dallas, TX <b>Discount Records</b> Nashville, TN <b>H&amp;W Records</b> Dallas, TX <b>Hastings Records</b> Houston, TX <b>Kings Record Mart</b> Dallas, TX <b>Mushroom</b> New Orleans, LA <b>Music Center, One Stop</b> Birmingham, AL <b>Peaches</b> Memphis, TN <b>Peaches</b> New Orleans, LA <b>Pop Tunes</b> Memphis, TN <b>Poplar Tunes</b> Memphis, TN <b>Reeses Records</b> Dallas, TX <b>Sam's Records</b> Dallas, TX <b>Select-O-Hits</b> Memphis, TN <b>Sound Warehouse</b> Metairie, LA <b>Southern Records</b> New Orleans, LA <b>Southwest Distributing</b> Houston, TX <b>Stans Record Service</b> Shreveport, LA <b>Sunbelt Music</b> Dallas, TX <b>Tape City U.S.A.</b> Metairie, LA <b>Western Merch. One Stop</b> Houston, TX <b>Wherehouse</b> Metairie, LA  <b>REGION 7</b> AZ, Southern CA, CO, HI, Southern NV, NM, UT  <b>Circles</b> Phoenix, AZ <b>City One Stop</b> Los Angeles, CA <b>Flipside Records</b> Los Angeles, CA <b>Fortune Records</b> Inglewood, CA <b>Jazz City</b> Los Angeles, CA <b>Malt Shop</b> Denver, CO <b>Mid-Cities</b> Los Angeles, CA <b>Music Brokers</b> Los Angeles, CA <b>On Target</b> San Diego, CA <b>Riverwood Music</b> Inglewood, CA <b>Sun State</b> Los Angeles, CA <b>Tower</b> San Diego, CA <b>Wherehouse</b> Los Angeles, CA <b>World Of Records</b> Los Angeles, CA  <b>REGION 8</b> AK, Northern CA, ID, MT, Northern NV, OR, WA, WY  <b>Evans House Of Music</b> San Francisco, CA <b>Leopold's Records</b> San Jose, CA <b>Leopold's Records</b> Berkeley, CA <b>Music Menu</b> Seattle, WA <b>Music People</b> Oakland, CA <b>Record Factory</b> Oakland, CA <b>Tower</b> San Francisco, CA <b>Tower</b> Seattle, WA <b>Wauzi Records</b> 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

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**City Girls.** Two residents of Queens share smiles backstage at New York's Town Hall recently. In costume is Audrey Wheeler, who has been appearing with Jeff Lorber on his national tour and provided lead vocals on his single "Step By Step." Next to her is singer/songwriter LaLa, composer of Whitney Houston's No. 1 black single "You Give Good Love."

FOR WEEK ENDING JUNE 1, 1985

Billboard

# 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	1	1	9	LUTHER VANDROSS EPIC FE 39882 5 weeks at No. One	THE NIGHT I FELL IN LOVE
2	2	2	10	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
3	3	4	24	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
4	8	15	9	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
5	5	5	15	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
6	6	13	4	PRINCE & THE REVOLUTION PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
7	7	9	11	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
8	4	3	10	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
9	9	10	12	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
10	11	14	20	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
11	12	11	17	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
12	20	—	2	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
13	10	7	15	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
14	17	17	43	BILLY OCEAN ▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
15	13	6	7	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043	WE ARE THE WORLD
16	15	12	50	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
17	19	25	3	CON FUNK SHUN MERCURY 824345-1M-1 (8.98)	ELECTRIC LADY
18	14	8	32	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
19	26	35	3	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
20	16	18	15	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
21	21	22	29	WHODINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
22	29	51	3	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
23	22	19	13	WILTON FELDER MCA 5510 (8.98)	SECRETS
24	23	20	24	TEENA MARIE ● EPIC FE39528	STARCHILD
25	25	26	8	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
26	31	—	2	THE REDDINGS POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
27	18	16	21	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
28	24	24	6	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
29	32	32	17	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
30	27	21	29	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
31	30	29	9	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
32	28	23	29	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
33	40	31	10	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
34	33	33	17	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
35	35	38	10	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
36	36	36	43	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
37	57	57	3	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
38	39	28	24	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	34	24	MADONNA ▲ <sup>4</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
40	38	27	37	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
41	37	37	35	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
42	47	47	6	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
43	45	49	13	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
44	43	42	33	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
45	46	41	82	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
46	53	60	3	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
47	51	56	4	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
48	48	50	28	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
49	42	43	9	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
50	50	39	24	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
51	60	—	2	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
52	55	58	3	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
53	59	48	7	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
54	58	—	2	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
55	NEW ▶	—	—	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
56	56	44	12	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
57	67	67	32	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
58	NEW ▶	—	—	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
59	NEW ▶	—	—	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
60	NEW ▶	—	—	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
61	62	46	36	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
62	54	55	5	THE EMOTIONS MOTOWN 6136ML (8.98)	IF I ONLY KNEW
63	52	54	32	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
64	44	45	8	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
65	NEW ▶	—	—	BOBBY WOMACK BEVERLY GLEN 10006 (8.98)	SOMEDAY WE'LL ALL BE FREE
66	41	30	24	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
67	61	53	17	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
68	69	65	29	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98)	BIG BAM BOOM
69	64	61	45	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
70	66	66	47	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
71	49	40	27	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
72	63	52	5	GEORGE DUKE ELEKTRA 60398 (8.98)	THIEF IN THE NIGHT
73	70	63	28	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
74	72	71	24	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
75	65	62	12	JENNY BURTON ATLANTIC 81238 (8.98)	JENNY BURTON

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.



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## Big Changes at Standard Management Shuffle Announced

TORONTO Only days after Toronto broadcast executive Allan Slaight announced he had agreed to buy Standard Broadcasting Corp., a major managerial shuffle was announced.

Standard's radio division president Peter Shurman insisted that the changes were in the works for several months. Nevertheless, they are significant as Slaight takes over the Standard empire in a deal that could ultimately be worth \$126.6 million (Billboard, May 25).

Ralph Lucas, general manager of Standard's CJAD Montreal, moves to Toronto, where he replaces John Spragge as program director at flagship station CFRB. The move is effective this week.

Last Tuesday (21), CKFM-FM Toronto general manager Bill Bal-

lantine stepped down and was replaced by John Mackey, program director of Standard's CJSB Ottawa. A report last week failed to include CJSB in a list of Standard stations.

The arrival of Lucas is being widely interpreted as further evidence that CFRB is aiming for a younger audience. Already this spring it has spruced up its playlist by dropping big band music and adding soft rock.

Slaight's takeover, believed to be the largest such transaction in Canadian broadcasting history, includes a \$64 million (Canadian) purchase of the 49% of Standard held by influential brothers Conrad and Montegu Black. A followup offer of \$21.50 per share is being made to other holders of Standard stock.

KIRK LaPOINTE

In B.C., Ontario

## 'Tears' Lotteries Approved

VANCOUVER In a rather quick about-face, the British Columbia and Ontario governments have issued lottery permits to allow the Northern Lights For Africa Society to hold draws for 10 signed song-sheets by the artists who participated in the recording of "Tears Are Not Enough," the all-star Canadian single for Ethiopian famine relief.

Earlier, officials had said it would take up to six months to issue the permits. Without them, the society could only quietly urge those who wished to bid for the sheets to send

cash. Solicitation under such circumstances is illegal.

Only about one quarter of the thousands who sent their names to the society for the drawing were sending money. It will now cost \$5 to enter.

"Tears Are Not Enough" continues to sell well at Canadian outlets, and CBS is predicting a second life for the song when it is issued in the U.S. as the next single from the "We Are The World" album (Billboard, May 18). The single is closing in on triple platinum.

## Maple Briefs

**A&M SALES VICE PRESIDENT Bill Ott** is heading a committee to develop an industry-wide Record Marketing Month. The Ontario government has already pledged \$25,000 in assistance, and an announcement is expected soon.

**MUCHMUSIC NETWORK** debuted **Supertramp's** 19-minute film, "Brother Where You Bound," on May 13. A recent fracas involving MuchMusic and the broadcast regulator prevented the network from showing composer/producer **Gior-**

**gio Moroder's** updated version of the silent film classic "Metropolis" in full, but the network got around that by showing the music videos from the movie.

**AIDES TO Communications Minister Marcel Masse** are playing down reports that a purge of cultural agency chiefs is about to take place. CBC president **Pierre Juneau** and CRTC chairman **Andre Bureau** are safe in their jobs, they say.

**SPEAKING OF** communications ministers, it's interesting to see what two former cabinet members are up to. **Francis Fox** has surfaced as chairman of the proposed youth television network. Fox was a Liberal under former Prime Minister Pierre Trudeau. **David MacDonald**, communications minister under the short-lived Joe Clark government in 1979 and 1980, is president-elect of a proposed religious television network and is also Canada's coordinator for Ethiopian famine relief.

**A LATE APPOINTMENT** announcement (the mail just doesn't arrive quickly anymore): **Dave Watt** to artist relations and national publicity manager at MCA. He had been Ontario promotional representative at the company.

## Erdmann Elected CRIA Chairman

TORONTO Peter Erdmann, the president of PolyGram Canada, was elected chairman of the Canadian Recording Industry Assn. (CRIA) at its annual meeting.

Ross Reynolds, MCA Records Canada vice president and general manager, is the CRIA's new vice chairman, while A&M Records Canada senior vice president Joe Summers is treasurer. WEA Music of Canada president Stan Kulin is past chairman. Brian Robertson remains as president.

## Harrod's Record Outlet: Recession-Proof Prestigious Site, Conservative Buying Policy Pay Off

By NICK ROBERTSHAW

LONDON Through the long sales recession of the late '70s, one U.K. record outlet continued to increase its annual turnover relentlessly. With a clientele dominated by "A" and "B" social groups and tourists, the 2,500 square foot site within London's famous Harrods store benefits from one of the most prestigious shopping locations in the world, and surely one of the most recession-proof.

According to record buyer David Mullan, the record store, which opened in the '20s, now earns close to \$2 million annually, with classical product accounting for nearly half the total turnover. Vinyl disks represent less than 30% of sales; cassette business is exceptionally strong, and Compact Discs already generate 14% of overall earnings. Videocassettes, introduced four years ago and sold exclusively on a straight sale basis, now earn more than \$250,000 annually from a display area of only 100 square feet, Mullan says.

Mullan, who like all Harrods' more than 200 buyers has full responsibility for his own department, characterizes its buying policy as "conservative: little and often rather than large and indigestible." Price discounting, still widespread among U.K. retailers, is not part of his policy.

"We're not competing with the High St. multiples," he says. "They're in a totally different marketplace. Instead we offer large discounts in our January and July sales, so much so that we've even had local dealers coming in to snap up sale stock at half price."

One small department within a vast store of 1.3 million square feet, Harrods' record shop faces particular constraints: no passing customers, and the nearest window display two floors and a hundred yards away. Catering to an international clientele also dictates a certain *modus operandi*: Tourist videos are available in NTSC format; a thriving mail order business is conducted; cashier and customer service areas are kept well apart, and the stock layout is exceptionally clean, with white browsers, red signs, and most disk and tape stock displayed face on.

Mullan notes: "Record companies go to a lot of trouble to make their covers attractive. It would be foolish to hide them."

Unlike many retailers here, Harrods still provides listening facilities, and it uses a self-selection system in preference to master-bagging, with an inventory-controlled security device to prevent shrinkage. Total refurbishment of the department is planned within the next 18 months.

"We hope to have a new concept of presentation, marketing and selling, using current techniques from other areas of the retail trade," says Mullan, "the basic objective being to provide the finest overall selection that's commercially feasible in the most pleasant environment possible."

"Most record shops look as if they had been hit by a bomb," he continues. "Even the good ones. It's only recently people have begun to learn the environment is as much a part of retailing as the product."

"Staff training is also under-rated. There are people working in multiples who know nothing about the industry, which is a great tragedy. I like to see shops that give a genuine service to their customers."

Harrods' status has allowed Mullan to undertake promotions other retailers cannot. In 1977 the store ran an exhibition in conjunction with the British Phonographic Industry celebrating "100 Years of Recorded Sound."

The record department participates in occasional store-wide promotions showcasing the products of a particular country. Recently it was Hong Kong: Mullan made and

sold a limited edition of 500 Harrods cassette boxes. Next year it will be France, and he is already planning liaison with the French record industry.

Harrods has even marketed its own albums, "A Touch Of Harrods" and "Live From Harrods," featuring live piano from one of the store's restaurants. A "Harrods Guide To London" on cassette has just been completed. Spoken word recordings account for nearly 3% of the store's turnover.

Despite its breadth of stock, Harrods is no different from any other retailer in concentrating its effort where the turnover is: on hit product. "I'm like a good greengrocer," says Mullan. "It's my job to see the fruit that's in season is on the shelves, because it goes off very quickly."

## 1984 BRITISH CHARTS

(Continued from page 9)

is the dominance of the most popular recordings which colors perception to the greatest degree, and it's worth emphasizing that the U.K. is not a cultural colony when it comes to popular music."

U.K. success in the U.S., "outstanding" in 1983, continued through last year, says BPI, with seven British titles among the 20 chart-toppers registered. British artists received 12 platinum and 16 gold album awards from the U.S. industry last year, plus five gold singles, with long-established acts like the Rolling Stones and Yes as well as new names represented.

"The 1985 outlook for British pop in the U.S. is encouraging," BPI says, "with artists like Alison Moyet, Nik Kershaw, Sade and Paul Young set for major breakthroughs."

The number of BPI-certified awards in Britain in 1984 was lower than it had been in 1983. But, BPI points out, "Even though the absolute number of awards is declining, the size of the record market measured by total sales has not declined to the same extent. This is explained by the increase in volumes for the really big sellers."

Even so, the platinum (million sales) singles sector was last year at its highest level (five, compared to just one in 1983) for five years. Gold singles were down from 17 to 12, and silver singles marginally up to 58 from 55.

There were 32 platinum albums, compared to 33 the year before, while gold albums were down from 86 to 65 and silver albums from 52 to 49.

### INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 5/25/85

This Week	Last Week	SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS
2	7	A VIEW TO A KILL DURAN DURAN PARLOPHONE
3	8	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
4	2	MOVE CLOSER PHYLLIS NELSON CARRERE
5	3	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
6	4	RHYTHM OF THE NIGHT DEBARGE GORDY
7	15	KAYLEIGH MARILLION EMI
8	5	FEEL SO REAL STEVE ARRINGTON ATLANTIC
9	6	WALLS COME TUMBLING DOWN! STYLE COUNCIL POLYDOR
10	35	WE ALL FOLLOW MAN UNITED MANCHESTER UNITED FOOTBALL TEAM COLUMBIA
11	14	SLAVE TO LOVE BRYAN FERRY EG/POLYDOR
12	11	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
13	10	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
14	32	HERE WE GO EVERTON 1985 COLUMBIA
15	9	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
16	20	MAGIC TOUCH LOOSE ENDS VIRGIN
17	24	CALL ME GO WEST CHRYSALIS
18	31	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
19	22	RAGE TO LOVE KIM WILDE MCA
20	39	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
21	25	SHAKE THE DISEASE DEPECHE MODE MUTE
22	13	I WANT YOUR LOVIN' CURTIS HAIRSTON LONDON
23	19	CRY GODLEY & CREME POLYDOR
24	33	GET IT ON POWER STATION PARLOPHONE
25	18	WOULD I LIE TO YOU EURYTHMICS RCA
26	12	THE UNFORGETTABLE FIRE U2 ISLAND
27	36	STAINSBY GIRLS CHRIS REA MAGNET
28	38	OBSESSION ANIMATION MERCURY/PHONOGRAM
29	40	THE WORD GIRL SCRITTI POLITTI VIRGIN
30	23	WALK LIKE A MAN DIVINE PROTO
31	28	ALL FALL DOWN FIVE STAR TENT/RCA
32	27	LOVER COME BACK TO ME DEAD OR ALIVE EPIC
33	17	WE ARE THE WORLD USA FOR AFRICA CBS
34	16	ONE MORE NIGHT PHIL COLLINS VIRGIN
35	NEW	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
36	NEW	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER FOURTH & BROADWAY
37	NEW	SUDDENLY BILLY OCEAN JIVE
38	NEW	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
39	34	DON'T FALL IN LOVE TOYAH PORTRAIT
40	NEW	THE LIVE EP GARY NUMAN NUMA
1	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	NEW	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
3	1	VARIOUS THE HITS ALBUM 2 CBS/WEA
4	2	PHIL COLLINS NO JACKET REQUIRED VIRGIN
5	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
6	3	EURYTHMICS BE YOURSELF TONIGHT RCA
7	NEW	NEW ORDER LOW-LIFE FACTORY
8	9	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
9	NEW	DEAD OR ALIVE YOUTHQUAKE EPIC
10	8	THE BEST OF ELVIS COSTELLO TELSTAR
11	5	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
12	16	THE BEST OF THE EAGLES ASYLUM
13	7	BRUCE SPRINGSTEEN BORN IN THE USA CBS
14	6	FREDDIE MERCURY MR BAD GUY CBS
15	17	GO WEST CHRYSALIS
16	10	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
17	14	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
18	11	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
19	26	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
20	NEW	SUPERTRAMP BROTHER WHERE YOU BOUND?
21	NEW	CHRIS REA SHAMROCK DIARIES magnet
22	NEW	NEW MODEL ARMY NO REST FOR THE WICKED EMI
23	13	ALISON MOYET ALF CBS
24	NEW	MAGNUM ON A STORYTELLER'S NIGHT FM
25	12	VARIOUS STREET SOUNDS ELECTRO 7 STREET SOUNDS
26	20	TINA TURNER PRIVATE DANCER CAPITOL
27	18	HOWARD JONES DREAM INTO ACTION WEA
28	19	THE POWER STATION PARLOPHONE
29	22	WHAM! MAKE IT BIG EPIC
30	15	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
31	NEW	USA FOR AFRICA WE ARE THE WORLD CBS
32	25	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
33	29	BRYAN ADAMS RECKLESS A&M
34	30	LOOSE ENDS SO WHERE ARE YOU? VIRGIN
35	21	U2 THE UNFORGETTABLE FIRE ISLAND
36	28	SADE DIAMOND LIFE EPIC
37	24	ZZ TOP ELIMINATOR WARNER BROS.
38	32	ROSE MARIE SINGS JUST FOR YOU A.I.
39	27	PHIL COLLINS FACE VALUE VIRGIN
40	NEW	PHILIP BAILY CHINESE WALL CBS

## CANADA (Courtesy The Record) As of 5/23/85

		SINGLES
1	1	TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
2	3	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
3	2	RHYTHM OF THE NIGHT DEBARGE GORDY/QUALITY
4	7	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS VERTIGO/POLYGRAM
5	5	WE ARE THE WORLD USA FOR AFRICA COLUMBIA/CBS
6	11	CRAZY FOR YOU MADONNA SIRE/WEA
7	6	SHOUT TEARS FOR FEARS VERTIGO/POLYGRAM
8	4	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
9	9	JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH WARNER BROS./WEA
10	13	EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS
11	8	NIGHTSHIFT COMMODORES MOTOWN/QUALITY
12	12	ALL SHE WANTS TO DO IS DANCE DON HENLEY GEFEN/WEA
13	17	SMOOTH OPERATOR SADE PORTRAIT/CBS
14	10	OBSESSION ANIMATION MERCURY/POLYGRAM
15	NEW	BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM
16	16	ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA
17	14	A CRIMINAL MIND GOWAN COLUMBIA/CBS
18	NEW	WOULD I LIE TO YOU EURYTHMICS RCA
19	15	SOME LIKE IT HOT THE POWER STATION CAPITOL
20	NEW	TOKYO ROSE IDLE EYES WEA/WEA
1	2	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
2	1	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
3	5	USA FOR AFRICA WE ARE THE WORLD COLUMBIA/CBS
4	4	MADONNA LIKE A VIRGIN SIRE/WEA
5	3	JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
6	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
7	8	PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY PAISLEY PARK/WEA
8	6	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
9	11	SADE DIAMOND LIFE PORTRAIT/CBS
10	10	WHAM! MAKE IT BIG COLUMBIA/CBS
11	9	THE POWER STATION CAPITOL
12	12	TOM PETTY & THE HEARTBREAKERS SOUTHERN ACCENTS MCA
13	13	BRYAN ADAMS RECKLESS A&M
14	14	GOWAN STRANGE ANIMAL COLUMBIA/CBS
15	15	BEVERLY HILLS COP SOUNDTRACK MCA
16	16	ANIMATION LANGUAGE OF ATTRACTION MERCURY/POLYGRAM
17	17	CHICAGO 17 FULL MOON/WEA
18	NEW	EURYTHMICS BE YOURSELF TONIGHT RCA
19	NEW	SUPERTRAMP BROTHER WHERE YOU BOUND A&M
20	20	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 5/27/85

		SINGLES
1	1	LIVE IS LIFE OPUS POLYDOR/DGG
2	2	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
3	3	WE ARE THE WORLD USA FOR AFRICA CBS
4	4	THE HEAT IS ON GLENN FREY MCA/WEA
5	13	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
6	5	COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC
7	7	MIDNIGHT MAN FLASH & THE PAN EPIC/CBS
8	NEW	CRY GODLEY & CREME POLYDOR/DGG
9	16	OBSESSION ANIMATION MERCURY/PHONOGRAM
10	8	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
11	12	THE LAST KISS DAVID CASSIDY ARISTA/ARIOLA
12	9	I CAN'T STAND THE RAIN TINA TURNER CAPITOL/EMI
13	6	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
14	19	WE CLOSE OUR EYES GO WEST CHRYSALIS/ARIOLA
15	10	NIGHTSHIFT COMMODORES MOTOWN/RCA
16	NEW	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
17	NEW	AROUND MY DREAM SILVER POZZOLI TELDEC
18	NEW	FUER ALLE WIND JUPITER/DGG
19	11	EVERYBODY WANTED TO RULE THE WORLD TEARS FOR FEARS MERCURY/PHONOGRAM
20	NEW	I FEEL LOVE BRONSKI BEAT & MARC ALMOND LONDON/METRONOME
1	3	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
2	1	PHIL COLLINS NO JACKET REQUIRED WEA
3	2	TINA TURNER PRIVATE DANCER CAPITOL/EMI
4	5	SOUNDTRACK BEVERLY HILLS COP MCA/WEA
5	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
6	4	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
7	6	OPUS LIVE IS LIFE POLYDOR/DGG
8	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
9	11	HERBERT GROENEMEYER 4630 BOCHUM EMI
10	8	COMMODORES NIGHTSHIFT MOTOWN/RCA
11	NEW	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
12	10	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS./WEA
13	20	FREDDIE MERCURY MR. BAD GUY CBS
14	12	MICK JAGGER SHE'S THE BOSS CBS
15	9	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/PHONOGRAM
16	13	USA FOR AFRICA WE ARE THE WORLD CBS
17	17	CHRIS REA SHAMROCK DIARIES MAGNETS/DGG
18	15	JENNIFER RUSH CBS
19	14	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
20	19	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/25/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	3	DON'T YOU SIMPLE MINDS VIRGIN
3	2	EVERYBODY WANTS TO RULE TEARS FOR FEARS PHONOGRAM
4	4	RHYTHM OF THE NIGHT DEBARGE RCA
5	NEW	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
6	8	THE SUMMERTIME BZN MERCURY
7	7	5 ALL AT ONCE WHITNEY HOUSTON ARIOLA
8	10	CRY GODLEY & CREME POLYDOR
9	9	MIJN MEISSIE DANNY DE MUNK RCA
10	NEW	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
1	2	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	3	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
3	1	PHIL COLLINS NO JACKET REQUIRED WEA
4	4	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
5	8	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WEA
6	7	USA FOR AFRICA WE ARE THE WORLD CBS
7	6	TALKING HEADS STOP MAKING SENSE EMI/BOVEMA
8	5	ERIC CLAPTON BEHIND THE SUN WEA
9	10	DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA
10	NEW	ODE ANN AMADEUS STENBERG & VAN ZWEDEN-PHONOGRAM

## AUSTRALIA (Courtesy Kent Music Report) As of 5/27/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	ONE MORE NIGHT PHIL COLLINS WEA
3	5	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
4	3	THE HEAT IS ON GLENN FREY MCA
5	4	SOME LIKE IT HOT POWER STATION PARLOPHONE
6	6	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
7	15	WIDE BOY NIK KERSHAW MCA
8	10	NIGHTSHIFT COMMODORES MOTOWN
9	20	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
10	NEW	WE CLOSE OUR EYES GO WEST CHRYSALIS
11	7	BARBADOS MODELS MUSHROOM
12	NEW	WOULD I LIE TO YOU EURYTHMICS RCA
13	8	LOVE AND PRIDE KING CBS
14	NEW	50 years UNCANNY X-MEN MUSHROOM
15	NEW	JUST A GIGOLO DAVID LEE ROTH WARNER BROS.
16	12	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
17	18	KISS ME STEPHEN 'TINTIN' DUFFY VIRGIN
18	13	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
19	11	NEUTRON DANCE POINTER SISTERS PLANET
20	9	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
1	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	3	VARIOUS 1985 LET'S GO RCA
3	2	VARIOUS HEAPS OF HITS '85 CBS
4	1	PHIL COLLINS NO JACKET REQUIRED WEA
5	4	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
6	7	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
7	6	INXS DEKADANCE WEA
8	8	USA FOR AFRICA WE ARE THE WORLD CBS
9	5	RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA
10	10	PAUL YOUNG SECRET OF ASSOCIATION CBS
11	13	ORIGINAL SOUNDTRACK AMADEUS FANTASY
12	NEW	JULIAN LENNON VALOTTE VIRGIN
13	12	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
14	9	VARIOUS THE GREATEST ROCK 'N' ROLL COLLECTION K-TEL
15	11	U2 THE UNFORGETTABLE FIRE ISLAND
16	14	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
17	NEW	TALKING HEADS STOP MAKING SENSE EMI
18	15	PARADE SPANAU BALLET CHRYSALIS
19	NEW	JULIE ANTHONY THIS IS IT J+B
20	NEW	ORIGINAL SOUNDTRACK BEVERLY HILLS COP WEA

## JAPAN (Courtesy Music Labo) As of 5/27/85

		SINGLES
1	NEW	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEIEI
2	NEW	OCHINADE MADONNA TOSHIHIKO TAHARA CANYON/JOHNNY'S
3	1	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
4	3	AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
5	2	NIKUMARESONA NEW FACE KOJI KIKAWA SMS/WATANABE
6	4	FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
7	5	WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
8	6	ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA-THREE STARS
9	7	SCHOOLGIRL C-C-B POLYDOR/NICHION
10	8	TOKONATSU MUSUME KYOKO KOIZUMI VICTOR/BURNING
11	9	MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
12	12	SOSHITE MEGURIAI HOROSHI ITSUKI TJC/TV-ASAHI M.SOUND I
13	10	WE ARE THE WORLD USA FOR AFRICA CBS-SONY/NICHION
14	19	DJ IN MY LIFE ANNIE EPIC-SONY/TAIYO-CELLULOID
15	NEW	TOUCH HOSHIMI IWASAKI CANYON/TOHO-FUJI
16	11	ANATO TO HAPPENING HIDEKI ISHIKAWACC RVC/GEIEI
17	16	SEINEN NO SHUCHO TUNNELS VICTOR
18	14	SATUI NO VACANCES MINAKO HONDA TOSHIBA-EMI/BOND-NICHION
19	NEW	BEAT ON PANIC SHINGO KAZAMI FOR LIFE/BURNING
20	18	KESSIN HIROMI IWASAKI VICTOR/NTV.M
1	1	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
2	2	SOUNDTRACK TAN TAN TANUKI CANYON
3	3	JUNICHI INAGAKI NO STRINGS FUN HOUSE
4	4	TOSHIYUKI OSAWA INFINITY EPIC-SONY
5	5	MIYUKI NAKAZIMA OIRONAOSHI CANYON
6	7	AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
7	6	AMZEMCHITAI NEDLESS KITTY
8	10	POWER STATION TOSHIBA-EMI
9	9	PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER
10	8	TAKAKO SHIRAI & CRAZY BOYS FLOWER POWER CBS-SONY
11	13	THE SQUARE RESORT CBS-SONY
12	12	KOJI KIKAWA INNOCENT SKY SMS
13	15	KIYOTAKA SUHIYAMA V OMETTA TRIBE NEVER ENDING SUMMER VAP
14	11	SHIBUGAKITAI BARROW GANG BC CBS-SONY
15	17	CULTURE CLUB LOVE IS LOVE TOSHIBA-EMI
16	19	PAUL YOUNG SECRET OF ASSOCIATION EPIC-SONY
17	20	SOUNDTRACK CARIBAI NO SYMPHOINY CBS-SONY
18	14	7800 FAHRENHEIT BON JOVI PHONOGRAM
19	18	YOU HAYAMI WAW TAURUS
20	NEW	YUTAKA OZAKI KAIKISEN CBS-SONY

## ITALY (Courtesy Germano Ruscitto) As of 5/21/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	7	VOLARE ITALIA PER L'ETIOPIA RICORDI
3	2	MIXING DURAN DURAN EMI
4	3	SHOUT TEARS FOR FEARS POLYGRAM
5	4	DON'T YOU SIMPLE MINDS VIRGIN
6	5	UNA STORIA IMPORTANTE EROS RAMAZZOTTI DDD/CBS
7	NEW	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
8	NEW	SOME LIKE IT HOT POWER STATION EMI
9	6	RAGAZZI DI OGGI LUIS MIGUEL EMI
10	9	I'LL FLY FOR YOU SPANAU BALLET RCA
11	8	THIS IS NOT AMERICA DAVID BOWIE EMI
12	18	SUSSUDIO PHIL COLLINS WEA
13	13	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
14	11	THE WILD BOYS DURAN DURAN EMI
15	NEW	MATERIAL GIRL MADONNA WEA
16	NEW	NO TIME NO SPACE FRANCO BATTIATO EMI
17	12	EVERYTIME YOU GO AWAY PAUL YOUNG CBS
18	17	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
19	15	GHOSTBUSTERS RAY PARKER JR. CGD MM
20	10	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/RICORDI



## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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## POP

### PICKS

#### U2

**Wide Awake In America**  
PRODUCERS: Various  
Island 90279-1-A (EP)

Four-song EP lists at \$4.98 and features two previously unreleased tunes plus live versions of "Bad" and "A Sort Of Homecoming." As with the previous "Live At Red Rocks," which was piggybacked on the "War" album and tour, "Wide Awake In America" should be able to garner significant sales on both its own merits and the momentum created by the "Unforgettable Fire" album and just-completed tour. U2 has been enjoying an incredible hot streak, and this uniquely priced package should stir additional action.

#### BOB DYLAN

**Empire Burlesque**  
PRODUCER: Bob Dylan  
Columbia FCT 38862

Self-produced album sounds like Dylan's most commercially viable collection since "Blood On The Tracks." First single, "Tight Connection," should generate strong airplay, as could "When The Night Comes Falling From The Sky." Several outstanding ballads are also contained, including "Emotionally Yours" and "Dark Eyes." Fans of the songwriter's feistier side should be pointed towards "Clean Cut Kid." All in all, a well rounded example of Dylan's diverse abilities, served up with appropriate production.

#### MARVIN GAYE

**Dream Of A Lifetime**  
PRODUCERS: Marvin Gaye, Gordon Banks, Harvey Fuqua  
Columbia 39916

Scandalous, sad, prophetic. Liner notes by CBS Records' Larkin Arnold accurately characterize the contents of this eight-cut release. The best songs—"It's Madness," "Symphony," "Life's Opera"—are quintessential Gaye, reminiscent of his "Let's Get It On" and "Here, My Dear" career peaks. The worst—"Savage In The Sack," "Masochistic Beauty"—are rough and redundant, devoid of value except as artifacts. Enigmatic recordings from an enigmatic talent.

#### JOHN CAFFERTY & THE BEAVER BROWN BAND

**Tough All Over**  
PRODUCER: Kenny Vance  
Scotti Brothers FZ 39405

Bar circuit veterans produced the sleeper of 1984 with the Springsteen sound-alike "Eddie & the Cruisers" soundtrack. That album proved that the public wasn't getting its fill of Springsteen, and that cable television could sell significant numbers of soundtrack albums, but left a lot of questions unanswered about Cafferty and company. This time out they go for a broader sound, and the results are more diffuse, making a clear call difficult. But then, nobody called the last one, either. Best cuts: "Small Town Girl," "C-I-T-Y" and "Strangers In Paradise."

#### NIGHT RANGER

**7 Wishes**  
PRODUCER: Pat Glasser  
Camel/MCA 5593

Corporate rock lives with this quintet, whose sound seems a response to a composite profile of teenage consumers. Big arena sound and those vocal harmonies they can't seem to get enough of on the Midwest concert circuit.

#### FOUR TOPS

**Magic**  
PRODUCERS: Various  
Motown 6130

The Tops' sound, especially that of lead vocalist Levi Stubbs, is as distinctive as ever, and the group maintains high visibility through a vigorous performing schedule. The result should be solid, older-demographic sales for this pop/AC-oriented package.

#### DEADLINE

**Down By Law**  
PRODUCERS: Bill Laswell, Phillip Wilson  
Celluloid 6111

Drummer Phillip Wilson resurrects the band name he used around New York clubs four years ago, but this time his funk/rock concept is coupled with Afro-beat and spiced by high-tech percussion. Underground all-star band features Bernie Worrell, Bill Laswell, Olu Dara, Ayib Dieng and Afro-pop godfather Manu Dibango.

#### PETER SCHILLING

**Things To Come**  
PRODUCERS: Armin Sabol, Peter Schilling  
Elektra 60404

Schilling's Teutonic techno-pop gets a transatlantic infusion of jangling guitars, yielding a commercial balance of rock classicism and '80s electronics.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**A View To A Kill**  
PRODUCERS: Various  
Capitol SJ-12413

James Bond soundtrack vet Barry offers dependably stylish cues, but it's Duran Duran's main title song, a well-crafted if typical techno-pop piece, that will likely offer the main lure.

#### EVERYTHING BUT THE GIRL

**Love Not Money**  
PRODUCER: Robin Miller  
Sire 25274

British pop outfit's first full album poses a cool, melodic pop/rock equation factored from '60s components; vocalist Tracey Thorn's mix of anguish and control is compelling.

#### NINA HAGEN

**Nina Hagen in Ekstasy**  
PRODUCERS: Various  
Columbia BFC 40004

Transplanted Berliner's avant-pop throws in everything but the kitchen sink for dizzying pop, rock and beyond; Hagen's own over-the-top persona remains front-and-center throughout.

## NEW AND NOTEWORTHY

#### E. KOESTYARA & GROUP GAPURA

**Sangkala**  
PRODUCER: Yale Evelev  
Icon 5501

Modern Indonesian music using traditional instruments and the ancient degung ensemble format of flute, drum and tuned gongs and metalophones. If the description puts you off, you owe it to yourself to put the record on: While the present "new age" craze has indies and majors alike scrambling for exotic earthtones, New York's tiny Icon label has uncovered what should become a staple of the genre. In-store play will assure response. Distributed by Important Records and New Music Distribution Service, 500 Broadway, New York, N.Y.; (212) 925-2121.

#### HANK WILLIAMS

**Just Me And My Guitar**  
PRODUCER: Bob Pinson  
Country Music Foundation Records CMF 006

Historically, this is an important album; and musically, it's an enjoyable one. It is a collection of rare—and only recently discovered—demo recordings. Some songs are familiar, some never released and some at variance with their commercial versions. The sound is clean and distinct.

#### BRUCE COCKBURN

**Dancing In The Dragon's Jaws**  
PRODUCER: Eugene Martynec  
Gold Mountain/A&M 3276

Cockburn's new label reactivates this solid 1979 album by the veteran Canadian song poet, which yielded his only prior U.S. hit, "Wondering Where The Lions Are."

#### BILLY CIOFFI

**Dangerous Type**  
PRODUCERS: Billy Cioffi, Zeke Zirngiebel  
GAL Records GAL 3471

L.A. journalist/musician, best known for his work with the Monte Carlos (Darlene Love's backup for her comeback there), flexes crisp arrangements, solid production on this six-song mini, which downplays retro rock for more modern fare. Contact: 6519 Hayes Drive, Los Angeles, Calif. 90048.

#### THE TAILGATORS

**Swamp Rock**  
PRODUCER: Spot  
Wrestler WR 285

Trio from Texas includes ex-Leroi Brother Don Leady on guitar, ex-Fabulous Thunderbird Keith Ferguson on bass and drummer Gary Smith. Result is rock served straight-no-chaser, with occasional Cajun accents. Fans of the Thunderbirds or Rockpile are directed here. Contact: (512) 441-1689.

#### KING

**Steps In Time**  
PRODUCERS: Richard James Burgess, Liam Henshall  
Epic BFE 40061

Latest British pop act is a quartet featuring vocalist Paul King and not much else. Best track: "Won't You Hold My Hand Now."

#### TOURE KUNDA

**Natalia**  
PRODUCER: Bill Laswell  
Celluloid 6113

African trio is among the very finest to work their way into the U.S. record market in the wake of King Sunny Ade. Celluloid has already released several titles by the group, but this is the best to date.

#### CHAZ JANKEL

**Looking At You**  
PRODUCER: Zeus B. Held  
A&M SP 6 5050

First-rate songwriter has yet to pull a hit himself. Although tracks like "Number One" and "Hard Music" make for thinking man's dance music, there seems little here that can break in a big way.

#### GEORGE GRITZBACH

**All American Songs**  
PRODUCERS: George Gritzbach, David Budries  
Flying Fish FF353

A versatile storyteller, Gritzbach offers an eloquent and light-hearted sampling of fine folk, ragtime and acoustic blues guitar. Highlights are Gritzbach's a cappella solo on "Common Demoninator" and a spooky creole tune that closes side one.

#### FIDDLE FEVER

**Waltz Of The Winds**  
PRODUCERS: Fiddle Fever, Glen Berger  
Flying Fish FF303

Aptly described on the liner notes as "latter day chamber music," this album is alternately moody and brightly melodic. The fiddle's country association is understated, making this project accessible to adventurous listeners of all types.

## BLACK

#### RODNEY FRANKLIN

**Skydance**  
PRODUCERS: Rodney Franklin, Paul Buckmaster  
Columbia FC 39962

Pianist continues in the pop/jazz framework of his previous four albums. Added emphasis on vocals this time seems to be aimed at "Quiet Storm" programming. Pleasant if predictable.

#### CARL ANDERSON

**Protocol**  
PRODUCER: Patrick Henderson  
Epic BFE 39889

Fine vocalist has yet to distinguish himself with a big hit. Best shots here are "Let's Talk" and "Somebody Up There Likes Me."

#### TWO TONS (a.k.a. THE WEATHER GIRLS)

**Megatonnage: The Best Of The Two Tons**  
PRODUCERS: Various  
Fantasy MPF-4521

Greatest hits package includes the vocal duo's one Columbia hit as the Weather Girls, "It's Raining Men," as well as earlier tracks done for Fantasy.

#### LOOSE ENDS

**A Little Spice**  
PRODUCER: Nick Martinelli  
MCA 5588

Trio plies slick sound on ballads and moderate-tempo vehicles. Very smooth, very listenable and very forgettable.

## JAZZ-FUSION

### PICKS

#### KEVIN EUBANKS

**Opening Night**  
PRODUCER: Kevin Eubanks  
GRP 1013

Outstanding date finds young guitarist splitting time between electric and acoustic guitars and making memorable music regardless of setting. First-rate sidemen include Kenny Kirkland, Buster Williams and Branford Marsalis. Certainly Eubanks' best recording to date.

#### JACK DE JOHNETTE

**The Jack DeJohnette Piano Album**  
PRODUCERS: Orrin Keepnews, Jack DeJohnette  
Landmark 1504

Master percussionist's occasional keyboards on recent albums with his shifting Special Edition ensemble offer only a glimpse of the craft revealed here, where he shines on acoustic piano and synthesizer in a

classic trio format. Teamed with bassist Eddie Gomez and drummer Freddie Waits, DeJohnette ranges from Coltrane to Cyndi Lauper, with visits to Gigi Gryce and Denny Zeitlin for material.

### RECOMMENDED

#### GENE AMMONS

**Night Lights**  
PRODUCER: Bob Porter  
Prestige P-7862

A full album of material associated with Nat King Cole provides the late tenor great a chance to show his throaty ballad abilities. Features Wynton Kelly on piano.

#### DEXTER GORDON

**At Montreux**  
PRODUCERS: Joel Dorn, Michael Cuscuna  
Prestige P-7861

Live recording from 1970 features Gordon in front of the Junior Mance trio. Strong playing and a hot version of "Rhythm-A-Ning," but no surprises in terms of repertoire.

#### JIMMY PONDER

**So Many Stars**  
PRODUCER: Bob Porter  
Milestone M-9132

Jazz/funk guitarist mines that familiar groove. Hip as Dupree or Upchurch, but cooler.

#### PHILLY JOE JONES

**Drum Song**  
PRODUCER: Ed Michel  
Galaxy GXY-5153

Four standards and two originals by Slide Hampton, who also handled the arrangements, act as the framework for a fine septet session. Surprisingly, the title track is not a feature for the leader.

#### RON CARTER & JIM HALL

**Telephone**  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-270

Live pairing of the virtuoso bassist and nonpareil guitarist, yielding their third album together, is reliably fine. Concord Jazz Festival performance from last August mixes old and new originals and standards.

#### CORKY HALE

**Harp Beat**  
PRODUCERS: Susan McCusker, Dennis Williams  
Stash ST245

Studio ensemble peppered with strong jazz players hews more to the pop/black crossover mandate, with harpist Hale's lacy pluckings evoking the same soft focus romanticism as much of Earl Klugh's recent work.

#### GERARD PANSANEL

**Calyppo**  
PRODUCERS: Guy Simon, Gerard Pansanel  
Owl 036 (PSI)

French guitarist flexes a rounded, relaxed style in a limber quintet setting sparked by sax and piano as melodic foils. Sunny, straight-ahead acoustic jazz, as well as more classically-oriented acoustic guitar spots.

#### FRED HIRSCH TRIO

**Horizons**  
PRODUCER: Fred Hirsch  
Concord Jazz CJ-267

Young pianist's first date as leader confirms his promise in a strong program spanning Alec Wilder, Rodgers & Hart, Herbie Hancock, Ellington and Wayne Shorter, all probed in trio format. Impressive.

#### THE RAY BROWN TRIO FEATURING GENE HARRIS

**Soular Energy**  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-268

Bassist spotlights pianist Harris, long out of the mainstream but clearly not out of chops or ideas; bluesy, swinging updates of familiar pop and jazz standards predominate, with Red Holloway and Emily Remler guesting on Brown's "Mistreated But Undefeated Blues."

# 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	EVERYTHING SHE WANTS	WHAM!	1
2	5	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	2
3	4	AXEL F	HAROLD FALTERMEYER	3
4	2	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	4
5	9	SUDDENLY	BILLY OCEAN	5
6	6	SMOOTH OPERATOR	SADE	6
7	3	ONE NIGHT IN BANGKOK	MURRAY HEAD	15
8	16	HEAVEN	BRYAN ADAMS	7
9	13	IN MY HOUSE	THE MARY JANE GIRLS	9
10	11	FRESH	KOOL & THE GANG	10
11	15	THINGS CAN ONLY GET BETTER	HOWARD JONES	8
12	10	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	29
13	17	WALKING ON SUNSHINE	KATRINA AND THE WAVES	11
14	8	CRAZY FOR YOU	MADONNA	13
15	7	SOME LIKE IT HOT	THE POWER STATION	16
16	20	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	12
17	21	SMUGGLER'S BLUES	GLENN FREY	18
18	12	WE ARE THE WORLD	USA FOR AFRICA	24
19	14	RHYTHM OF THE NIGHT	DEBARGE	23
20	23	ANGEL	MADONNA	14
21	30	SUSSUDIO	PHIL COLLINS	17
22	25	NEVER ENDING STORY	LIMAH	20
23	22	ONE LONELY NIGHT	REO SPEEDWAGON	19
24	—	WOULD I LIE TO YOU?	EURHYTHMICS	26
25	18	NEW ATTITUDE	PATTI LABELLE	30
26	19	OBSESSION	ANIMATION	33
27	29	SAY YOU'RE WRONG	JULIAN LENNON	21
28	—	VOICES CARRY	'TIL TUESDAY	28
29	—	THE SEARCH IS OVER	SURVIVOR	22
30	26	'TIL MY BABY COMES HOME	LUTHER VANDROSS	32

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	EVERYTHING SHE WANTS	WHAM!	1
2	3	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	2
3	2	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	4
4	6	AXEL F	HAROLD FALTERMEYER	3
5	7	SUDDENLY	BILLY OCEAN	5
6	9	HEAVEN	BRYAN ADAMS	7
7	4	SMOOTH OPERATOR	SADE	6
8	10	THINGS CAN ONLY GET BETTER	HOWARD JONES	8
9	17	ANGEL	MADONNA	14
10	13	IN MY HOUSE	THE MARY JANE GIRLS	9
11	12	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	12
12	14	FRESH	KOOL & THE GANG	10
13	16	WALKING ON SUNSHINE	KATRINA AND THE WAVES	11
14	5	CRAZY FOR YOU	MADONNA	13
15	20	SUSSUDIO	PHIL COLLINS	17
16	23	RASPBERRY BERET	PRINCE & THE REVOLUTION	25
17	8	SOME LIKE IT HOT	THE POWER STATION	16
18	22	THE SEARCH IS OVER	SURVIVOR	22
19	19	ONE LONELY NIGHT	REO SPEEDWAGON	19
20	21	SAY YOU'RE WRONG	JULIAN LENNON	21
21	11	ONE NIGHT IN BANGKOK	MURRAY HEAD	15
22	30	A VIEW TO A KILL	DURAN DURAN	27
23	25	NEVER ENDING STORY	LIMAH	20
24	26	SMUGGLER'S BLUES	GLENN FREY	18
25	—	WOULD I LIE TO YOU?	EURHYTHMICS	26
26	15	RHYTHM OF THE NIGHT	DEBARGE	23
27	18	WE ARE THE WORLD	USA FOR AFRICA	24
28	—	VOICES CARRY	'TIL TUESDAY	28
29	28	INVISIBLE	ALISON MOYET	31
30	—	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	36

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	15
Geffen (4)	
Sire (3)	
Full Moon/Warner Bros. (1)	
Paisley Park (1)	
Qwest (1)	
ATLANTIC (6)	11
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
COLUMBIA	11
EPIC (4)	9
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
RCA (7)	8
Planet (1)	
A&M	7
CAPITOL	7
MCA (5)	7
Camel/MCA (1)	
Constellation/MCA (1)	
POLYGRAM	7
Mercury (6)	
De-Lite (1)	
MOTOWN (3)	6
Gordy (3)	
ARISTA (2)	3
Jive (1)	
CHRYSALIS	3
ELEKTRA	3
EMI-AMERICA	2
CBS	1
HME (1)	

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
78 19	(Oval, ASCAP)	
45 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
70 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	
65 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	
83 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP/MCA	
14 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
57 ANIMAL INSTINCT	(Zomba, ASCAP)	
3 AXEL F	(Famous, ASCAP) CPP	
97 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Ai, BMI/Kings Road, BMI)	
53 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	
94 CALL ME	(ATV, BMI)	
52 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP)	
43 CELEBRATE YOUTH	(Super Ron, BMI)	
56 CENTERFIELD	(Wenaha, ASCAP)	
89 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP) WBM	
13 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
40 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	
58 DANCE ROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	
60 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
29 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
4 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI)	
2 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
59 EVERYTHING I NEED	(April, ASCAP)	
1 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
39 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
64 FIND A WAY	(Bug & Bear, ASCAP/Meadowgreen, ASCAP)	
67 FOREVER	(Milk Money, ASCAP/Foster Frees, BMI)	
90 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
10 FRESH	(Delightful, BMI) CPP	
41 GETCHA BACK	(Daywin, BMI/Careers, BMI)	
48 GLORY DAYS	(Bruce Springsteen, ASCAP)	
86 GO FOR SODA	(Mark-Cain, ASCAP)	
36 THE GOONIES 'R' GOOD ENOUGH	(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM	
7 HEAVEN	(Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	
63 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	
72 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
98 IMAGINATION	(Tritec, ASCAP)	
9 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
31 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI) CPP	
12 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP) HL	
51 JUST AS I AM	(Don Kirshner, BMI/Blackwood, BMI/Rightson, BMI/Mystery Man, BMI) CH/HL	
79 THE LADY OF MY HEART	(Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP)	
84 LET HIM GO	(Big Wad, ASCAP)	
92 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP)	
54 LITTLE BY LITTLE	(Talktime, ASCAP)	
47 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
38 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
100 MATERIAL GIRL	(Minong, BMI)	
62 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI) CPP	
95 MISSING YOU	(Brockman, ASCAP) CLM	
50 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
20 NEVER ENDING STORY	(Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM	
30 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
55 NIGHTSHIFT	(Rightson, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
68 NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP)	
33 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
42 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
19 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
81 ONE MORE NIGHT	(Pun, ASCAP) WBM	
15 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
69 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP) CPP	
61 PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI)	
66 POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)	
25 RASPBERRY BERET	(Controversy, ASCAP) WBM	
82 REACTION TO ACTION	(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP)	
23 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
99 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
77 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
93 SATISFACTION GUARANTEED	(Sundown Kingston, ASCAP)	
91 SAVE THE NIGHT FOR ME	(Jobete, ASCAP/Bobby Sandstrom, ASCAP) CPP	
21 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
22 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
44 SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI)	
37 SHOW SOME RESPECT	(Chappell, ASCAP/Rightson, BMI/Sookloozzy, BMI) CHA/HL	
6 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
18 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
16 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
76 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
80 SQUARE ROOMS	(Anigro, SUIA/Hytheheld, BMI/Red Admiral, BMI)	
5 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
17 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM	
49 THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL	
8 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	
32 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP/MCA	
35 TOUGH ALL OVER	(John Cafferty, BMI)	
27 A VIEW TO A KILL	(Tritec, ASCAP) HL/PPP	
28 VOICES CARRY	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
46 WAKE UP (NEXT TO YOU)	(Ellislan, PRS)	
11 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
87 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)	
71 WAYS TO BE WICKED	(Gone Gator, ASCAP/Wild Gator, ASCAP) WBM	
24 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
96 WE CLOSE OUR EYES	(ATV, BMI) CLM	
73 WHAT ABOUT LOVE?	(Welbeck, ASCAP/Irving, ASCAP/Calyppo Toonz, BMI)	
75 WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
26 WOULD I LIE TO YOU?	(Blue.Network, ASCAP)	
34 YOU GIVE GOOD LOVE	(New Music, BMI/MCA, BMI)	
88 YOU SPIN ME AROUND (LIKE A RECORD)	(Chappell, ASCAP)	
85 YOU'RE THE ONLY LOVE	(Irving, BMI/Blotch, BMI/Foster Frees, BMI) CPP/ALM	

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



# ...newslines...

**"HAL DAVID: EXPRESSING A FEELING"** is the premiere offering of the United States Information Agency's American Songwriter film series. The 30-minute film, featuring the Academy Award-winning lyricist and president of ASCAP, bows June 7 in Munich at the Amerika Haus, the USIA cultural center, as part of Billboard's IMIC gathering. Performing David's material in the film are such artists as Dionne Warwick, Frank Sinatra, the Carpenters, Perry Como and Jackie DeShannon.

**ANOTHER FIRST ARRIVES** via the CBS Catalogue Partnership, which has established a SYNC award for the most creative use of music in a television campaign. The winner for 1984 efforts is Ogilvy & Mather for the use of Henry Mancini's "Pink Panther Theme" in its continuing tv commercials. For 1985 awards, which must involve CBS copyrights, entries should be sent to Danny Strick at the publisher's New York offices, 49 E. 52nd St., New York 10022. Sync in publishing parlance stands for use of music in a visual context, but for the award it also stands for "Song of the Year in National Commercial."

**STUDENTS WILL BE OPERATING** three publishing companies as part of New York Univ.'s music business and technology program under the direction of Prof. Richard Broderick. The companies are MBT, SEHNAP and Broderick, with affiliations with performing rights societies ASCAP, BMI and SESAC, respectively. The companies have applied for non-profit status, with charity and scholarships to benefit from successful songs.

**"THE BEATLES: AN ILLUSTRATED DIARY"** arrives June 11 from Perigee Books. The publisher describes it as the "most accurate year by year, date by date, highlight by highlight chronology of the Beatles' career." Price for the soft-cover tome, penned by H.V. Fulpen, is \$9.95.

**KILMARNOCK IS THE NAME** of a label started years ago by "Hair" composer Galt MacDermot. His son Vincent has now taken over its operation and has announced two new releases: "Boogie Man" by Galt MacDermot's New Pulse Jazz Band and the original cast album of the senior MacDermot's score for "The Human Comedy." Kilmarnock is located at 12 Silver Lake Rd., Staten Island, N.Y. 10301; phone: (718) 816-8139 or (718) 448-4221.

## New Companies

**Target Music Distributors**, a new cutout distributorship, formed by Gary Kulla. 8228 N.W. 6th St., Miami, Fla. 33166; (305) 591-2188.

**Atmosphere Records**, an independent label showcasing avant-garde and experimental music, formed by Doug Moody and Mark Wheaton. 6277 Selma Ave., Hollywood, Calif. 90028-6495; (213) 462-9005.

**Halper & Associates**, a Nashville-based financial management firm geared toward the specific money management needs of individuals and small businesses in the entertainment industry, formed by Wayne R. Halper. 1207 17th Ave. South, Suite 310, Nashville, Tenn. 37212; (615) 320-6166.

**Pink Glove Records**, an independent label specializing in dance-oriented product, formed by Ramon Noguera and Gary Noguera. 2966 Diamond St., Suite 141, San Francisco, Calif. 94131; (415) 469-8448.

**Northwest Records Corp.**, a label concentrating its efforts in the r&b and new music areas, formed by Thomas Walker and Alphonso Taylor. 200 Wendell Ct. SW, Suite 232, Atlanta, Ga. 30331; (404) 696-9522.

**Star Artist Video**, formed by Doug MacDuff. Company's major function is to recompile and redistribute music video product. 241 S. Atlantic Blvd., #300, Ft. Lauderdale, Fla. 33316; (305) 761-1220.

**Bloom & Emery Associates Inc.**, formed by Phillip Bloom and Denise Emery. Company will provide entertainment marketing and merchandising services and consultation, including talent and event sponsorships, marketing executions and promotional merchandising for the advertising and entertainment industries. 250 W. 57th St., Suite 1527, New York, N.Y. 10019; (212) 246-0505.

**Crawford, Greene & Associates**, formed by Jess Crawford and Mike Greene. Company will coordinate record, video, film and television projects for Crawford Communications. 535 Plasamour Dr., Atlanta, Ga. 30324; (404) 876-7149.

**Whitehorse Inc.**, a tour consulting and promotions firm, formed by Mark Shimmel. 2200 Pacific Coast Hwy., Suite 314, Hermosa Beach, Calif. 90254; (213) 376-8781.

**Pearl Hunt Records**, a custom label, formed by Scott Perlman, Bret Perlman and Tracy Hunter. 9200 Sunset Blvd., Suite PH25, Los Angeles, Calif. 90069; (213) 274-7800.

## Lifelines

### BIRTHS

Girl, Jessica Helen, to **Tracy and Ken Hahn**, May 16 in New York. He is co-owner and engineer of Sync Sound Inc. there.

### MARRIAGES

**Denny Rosencrantz to Brenda Nicholas**, May 19 in Los Angeles. He is vice president of promotions at Frontline Management.

### DEATHS

**Herbert J. Springer**, 34, in a car accident, May 2 near Gouverneur,

N.Y. He was chairman of the RGR Broadcasting Companies and president/general manager of radio station WIGS Gouverneur. He is survived by his wife, Penny; his parents and a brother.

**Bohdan Wodiczko**, 73, May 12 in Warsaw. He was founder and director of the Baltic Philharmonic and longtime director/conductor of the National Philharmonic in Warsaw. Well known abroad, he was for many years conductor of the Reykjavic (Island) Philharmonic. In the mid-'60s, he was director of the Warsaw Grand Theatre/Opera.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**sch**, marketing director; **Hans Lange**, controller; and **Alen Darr**, director of management information systems.

**HOME VIDEO**. MCA Home Video names **Jerry Sharell** senior vice president in Universal City, Calif. He was senior vice president of MCA Home Video Distribution. Sharell joined MCA in 1983 as senior vice president of MCA Records.

**Robin Montgomery** is appointed senior vice president of acquisitions, production and corporate marketing for Embassy Home Entertainment in Los Angeles. She was vice president of marketing and sales.

**Barbara Javitz**, vice president of programming and acquisitions at Heron Communications, is appointed a member of the board of Media Home Entertainment in Culver City, Calif. She's been with Media for the past four years.

Prism Entertainment names **Philip Mandell** to the newly created position of Western regional sales manager in Los Angeles. He served in a similar capacity at Media Home Entertainment.

Active Home Video appoints **Ron McGuire** to the newly created post of director of public relations in Beverly Hills. In addition to his new responsibilities, he will continue to direct the creative services department. And **Mark Berger** is named assistant controller. He was senior accountant at the Post Group.

**David F. Friedman** joins Video-X-Pix as West Coast sales representative in Los Angeles. In addition to his new appointment, he will continue to operate Entertainment Ventures, his theatrical distributing company.

**PRO AUDIO/VIDEO**. **Mike Greene** is named executive vice president of Crawford Communications, the Atlanta audio/video studio and post-production facility. Greene, who was with The Video Music Channel in Atlanta, is also president of Crawford, Greene & Associates, the service arm of Crawford Communications.

## Bubbling Under

### THE HOT 100 SINGLES

- 101 I WONDER IF I TAKE YOU HOME LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886
- 102 SANCTIFIED LADY MARVIN GAYE COLUMBIA 38-04861
- 103 BURNING FLAME VITAMIN Z GEFFEN 7-29039 (WARNER BROS.)
- 104 REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
- 105 THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER 4TH & B'WAY 414 (ISLAND)
- 106 OH YEAH BILL WITHERS COLUMBIA 38-04841
- 107 FEEL SO REAL STEVE ARRINGTON ATLANTIC 7-89596
- 108 HANGIN' ON A STRING LOOSE ENDS VIRGIN/MCA 52570 (MCA)
- 109 ZIE ZIE WON'T DANCE PETER BROWN COLUMBIA 38-04832
- 110 CAN YOU HELP ME JESSE JOHNSON'S REVUE A&M 2730

### THE TOP POP ALBUMS

- 201 MOTLEY CRUE SHOUT AT THE DEVIL ELEKTRA 60289
- 202 TWISTED SISTER STAY HUNGRY ATLANTIC 80156
- 203 SOUNDTRACK FOOTLOOSE COLUMBIA JS-39937
- 204 BRUCE SPRINGSTEEN DARKNESS AT THE EDGE OF TOWN COLUMBIA JC 35311
- 205 SHALAMAR HEARTBREAK SOLAR 60385 (ELEKTRA)
- 206 TOM PETTY AND THE HEARTBREAKERS DAMN THE TORPEDOES MCA 5105
- 207 BOBBY WOMACK SOMEDAY WE'LL ALL BE FREE BEVERLY GLEN 10006
- 208 BELOUIS SOME SOME PEOPLE CAPITOL ST-12345
- 209 THE EMOTIONS IF I ONLY KNEW MOTOWN 6136 ML
- 210 JOHN PALUMBO BLOWING UP DETROIT HME BFW 39949 (CBS)

## 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.*

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 12-14, **Association of Professional Recording Studios (APRS) Conference**, Kensington Exhibition Centre, London.

June 13, **21st Annual Awards Dinner Dance, B'nai B'rith Music & Performing Arts Unit**, Sheraton Centre, New York. (212) 245-3939.

June 17, **National Music Publishers' Assn. Annual Meeting**, Park Lane Hotel, New York. (212) 370-5330.

June 21-22, **Bobby Poe's 14th Annual Radio/Records Seminar & Awards Banquet**, Marriott Airport Hotel, Atlanta.

June 22-25, **National Association of Music Merchants (NAMM) Show**, Rivergate Expo Center, New Orleans.

June 25-27, **Computer Graphics '85 West**, National Computer Graphics Assn., Los Angeles. (703) 698-9600.

June 27-29, **ShowBiz Expo '85**, Santa Monica Civic, Los Angeles. (213) 668-1811.

### AUGUST

Aug. 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 25-28, **Video Software Dealers Assn. Convention**, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

### SEPTEMBER

Sept. 11-15, **NAB/NRBA Radio Convention And Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

# SINGLES REVIEWS

(Continued from page 67)

## HUGH MASEKELA

**Lady (6:23)**  
PRODUCER: Hugh Masekela  
WRITER: Fela Anikulapo Kuti  
PUBLISHER: Yaka  
**Jive Afrika JD1-9361** (c/o Arista) (12-inch single; 7-inch version also available, *Jive Afrika JS1-9360*)  
Cross-cultural dance music balances traditional call-and-response vocals with flashes of rock guitar; fascinating polyrhythms.

## JEFF LORBER BAND

**Best Part Of The Night (5:20)**  
PRODUCERS: Mic Murphy, David Frank  
WRITERS: David Frank, Mic Murphy  
PUBLISHERS: April/Science Lab, ASCAP  
**Arista AD1-9365** (12-inch single)

Followup to his Dance chart breakthrough "Step By Step"; tidy, unaggressive electropop, with lead vocals by Gavin Christopher.

## JERMAINE JACKSON

**(Closest Thing To) Perfect (5:50)**  
PRODUCER: Michael Omartian  
WRITERS: Michael Omartian, Bruce Sudano, Jermaine Jackson  
PUBLISHERS: Golden Torch/See This House, ASCAP/Gold Horizon/Sudano/Black Stallion, BMI  
**Arista AD1-9357** (12-inch single; 7-inch reviewed May 25).

## WHODINI

**Escape (I Need A Break) (5:20)**

PRODUCER: Larry Smith  
WRITERS: Larry Smith, Jalil Hutchins  
PUBLISHER: not listed  
**Jive JD1-9372** (c/o Arista) (12-inch single)

Urban nervous-breakdown music arranged with a New Yorker's flair for overstatement.

## RECOMMENDED

## PAUL SIMPSON CONNECTION

**Treat Her Sweeter (7:30)**

PRODUCER: Paul Simpson  
WRITER: P. Simpson  
PUBLISHERS: Publishing Corp. of America/Paul Simpson/Rightsong, BMI  
**Easy Street EZS-7517** (12-inch single)

Low-tech soul/disco with a warm vocal sound. Label based in New York.

## INNER LIFE

**Let's Change It Up (6:18)**

PRODUCER: not listed  
WRITERS: Leroy Burgess, Sonny Davenport  
PUBLISHERS: Personal/Silver Satin, ASCAP  
**Personal P49816** (12-inch single)

Urban contemporary disco formula to the letter. Label based in New York.

## LL. COOL J'

**I Want You (4:50)**

PRODUCER: not listed  
WRITERS: Rick Rubin, James Smith  
PUBLISHER: Def Jam, ASCAP  
**Def Jam DJ005** (12-inch single)

Smooth-voiced rhymers. Contact: (212) 420-8666.

## RICK SPRINGFIELD

**Celebrate Youth (5:20)**

PRODUCERS: Rick Springfield, Bill Drescher  
WRITER: Rick Springfield  
PUBLISHER: Super Ron, BMI  
**RCA PD-14052** (12-inch single, 7-inch reviewed Apr. 13)

## JOUBERT SINGERS

**Stand On The Word (6:24)**

PRODUCERS: Phyllis Joubert, George Rodriguez, Jr.  
WRITER: Phyllis Joubert  
PUBLISHERS: S.T.M./Joubert Rodriguez, BMI  
**Next Plateau NP-50028** (12-inch single)

Gospel chorus hits a righteous groove. Label based in New York.

## SINITTA

**Cruising (5:52)**

PRODUCERS: J.G. Hargreaves, M. Parker  
WRITER: J.G. Hargreaves  
PUBLISHER: Southern  
**Vanguard SPV 87** (12-inch single)

U.S. release of a hi-NRG Italian import that's been causing a club buzz for some time. Label based in New York.

## WILL KING

**I'm Sorry (6:16)**

PRODUCERS: Jimmy Hamilton, Maurice Hayes  
WRITERS: J. Hamilton, M. Hayes  
PUBLISHER: TEMP, BMI  
**Total Experience TED1-2617** (c/o RCA) (12-inch single; 7-inch reviewed Mar. 16)

## ZENOBIA

**In The Night (5:47)**

PRODUCERS: Zenobia, Michael Wooten  
WRITER: Zenobia Conkerite  
PUBLISHERS: Streetwise/Xenobia, BMI  
**Streetwise SW-2240** (12-inch single)

Torchy disco. Label based in New York.

## MALOPOETS

**Sound Of The People (5:40)**  
PRODUCERS: Malopoets, Martin Meissonnier  
WRITERS: Sefolosha, Mokota, Sosibo, Shabalala  
PUBLISHERS: Clouseau/Afrison  
**EMI America V-7859** (12-inch single)  
south African group's "township music" is a blend of highlife and light Western pop.

## BAMBI

**I Want It All (5:49)**

PRODUCER: Allan Felder  
WRITERS: Allan Felder, Larry Richardson  
PUBLISHERS: Timberlake/Top Bound, BMI/Chosen Few/Ramora, ASCAP  
**Domino 8902** (12-inch single)

Feverish techno-soul. Label based in New York.

## MIZ

**Fun With Fat Girls (4:35)**

PRODUCER: Tony Camillo  
WRITERS: Tony Camillo, Michael Brook  
PUBLISHERS: Fools Prayer/Étude, BMI  
**T.C. TC 7004** (12-inch single)

Girl group with beat box and sense of fun. Contact: Sutra Records, New York.

## AC

## RECOMMENDED

## JOHN DENVER

**Don't Close Your Eyes, Tonight (4:15)**

PRODUCER: Roger Nichols  
WRITERS: Richard Kerr, Frank Musker  
PUBLISHERS: Irving/Buchanan Kerr, BMI/April/Rio Cartel, PRS  
**RCA PB-14115**

## ERIC TAGG

**Woman I Love (4:25)**

PRODUCER: Les Williams  
WRITER: R.C. Denem  
PUBLISHER: RMC, ASCAP  
**RMC RMC-712**

Slow soul-jazz ballad; singer was heard on the Lee Ritenour hit "Is It You". Contact: (713) 492-2295.

## OTHER RELEASES

## COUNTRY

**BLASTERS Help You Dream**

Slash 7-29055 (c/o Warner Bros.)

**CODY BEARPAW If I Ever Need A Lady**

Moon Shine 3038. Contact: (615) 244-1990.

**RON WIGGINS Two Lonely People**

Jamex 45-019. Label based in Sherman Oaks, Calif.

**BACKWATER Country Music Is Number One**

A.M.I. 1927. Label based in Hendersonville, Tenn.

**CLYDE BREWER'S ORIGINAL RIVER ROAD BOYS**

**I Do My Cryin' At Night**  
Longhorn 452006. Label based in Studio City, Calif.

**BUTCH BARKDULL Over The Hill**

Skill 45-100.

**CRAIG McDANIELS Your Love**

Starr SF21785. Contact: (614) 253-4418.

**TOMMY BELL Don't Touch (The Pain's Not Dry)**

Westar 101.  
Contact: Redlight Productions, Las Vegas.

**BOB SHOCKLEY She Loves Texas**

Angela Celeste 3460-1. Contact: (805) 832-6633.

**DIANE FISHER & DANNY SCHAFER**

**Swear I'm Fallin' In Love**  
Walking Tree 015. Contact: (313) 581-8100.

**JOHN WINTERS The Rhythm Cowboys Play**

Golden Eagle 136. Contact: (615) 646-9999.

**BONNER FAMILY There's Country In California**

O.L. 45-110. Contact: (213) 946-1524.

**J.D. MATHEWS Suddenly I Knew**

Satin 105.

**SEONA McDOWELL (And Now) I'm Easy**

Wallaby Weccords 1001. Contact: (216) 692-1193.

**DOYE O'DELL Diesel Smoke Dangerous Curves**

Longhorn 452001. Label based in Studio City, Calif.

**PAUL CROSS**

**Somewhere Between Haggard & Jones**  
Hoot Gibson 45-1001. Contact: (713) 473-3668.

**JIMMY WINDROW I Don't Care Who Knows**

Hilton 2009. Contact: Madison Record Dist., P.O. Box 8289, Nashville, Tenn. 37207.

**GLENN SWENSON JR. Two Days To Texas**

Round Robin 750. Contact: (615) 824-9100.

**NORMAN ELDER A Motel In Downey**

Memphis Lee 1001.

**TONY CHARMAGNE Johnny One Time**

Round Robin CD-225. Contact: (615) 824-9100

**BILL GLASS Gulf Of Mexico**

Allegiance 3920. Label based in Hollywood, Calif.

**AL BRUNO Force Of Habit**

Pacific International 1010.  
Contact: (818) 784-2797.

**REBEL Easy Ride**

Belle 100. Label based in Bakersfield, Calif.

**STEVE DOUGLAS Gonna Move Back Home**

Banka 4185. Contact: (713) 682-3760.

**STEVE WESTBROOK Family Farm**

Timestar 2327. Contact: (615) 244-1028.

**JESSE C. YOUNG Porch Light**

Country Star 1069.

**BOB ROGERS & THE SWINGING STRINGS**

**I'll Always Be Holden To You**

Big Sound 1059.  
Label based in No. Hollywood, Calif.

**CAGLE FAMILY BAND Vicksburg**

Jay-Vol 4-1-85. Contact: Cagle Music, Carriere, Miss.

**GARY RAY Nothin' On But The Radio**

Pony NR16001-2. Contact: (704) 632-4635.

**ALBERT UPDYKE**

**Silver Tongued Devil Strikes Gold**  
Stargem 2330. Contact: (615) 244-1028.

**SILVER CREEK EXPRESS I Want You**

Timestar 2328. Contact: (615) 244-1028.

**SILVER STAR Moving On**

Trend 193. Contact: (803) 756-4337.

**BILL CROZIER Somewhere Out In Texas**

Dee-Lark 500851.  
Contact: Swanee Records, Mt. Juliet, Tenn.

**JOYCE JAGGAR Dream On Little Dreamer**

Treva (no number). Label based in Orville, Wash.

**GEORGE PICKARD Coke Was It**

Stargem 2331. Contact: (615) 244-1028.

**VICKI LEE Cry-Cry**

Rustic 1027. Contact: (615) 776-2060.

**EXILE Dixie Girl**

MCA/Curb 52596

**BOBBY & BILLY SPROUT**

**Never Be Anyone Else But You**  
Sound Track 1060. Contact: (615) 297-2239.

**HANK CHANEY I'll Comfort You**

CMI HC-02

**DEE HENDERSON From 7 Days To 2**

Fraternity 3500. Label based in Cincinnati.

**DON McHAN TV The Ruler**

Great Chalice 850001. Contact: (615) 255-2175.

**DENISE BURRESS Gimme A Break**

Soundwaves 4754. Contact: NSD, Nashville.

**PAUL PROCTOR Tennessee Woman**

BNA 013. Contact: (615) 776-2343.

**LORI LEE (WOODS) & JACO Storms Never Last**

Legs 45-102. Contact: (414) 725-4467.

**MAX COOLEY Slid Into Home**

Six-One-Five S1002. Contact: (615) 833-1457.

**WALT CASSITY The Night Time**

Pacific 2105. Label based in Nashville.

**DOC & SMITTY BAND Please Don't Change The Taste**

Bridges NR16054-1. Contact: NSD, Nashville.

**DAVID WALSH Alice, Rita and Donna**

Charta 196. Contact: (615) 255-2175.

**FRED SMOTHERS Miss Liberty**

Statue NR16010-1.  
Contact: Project One Records, Ft. Payne, Ala.

**LOU HOBBS You Turn My World Around**

Polyfox U-13330M.

**SOUTHERNER Half Past Thirty**

Rose Petal 001. Contact: (404) 943-6496.

**TERRY BELL A Date With Destiny**

Down The Road 112. Label based in Bratenahl, Oh.

**O'ROARK BROTHERS**

**Playing Both Ends Against The Middle**  
Comstock 1783. Contact: (913) 631-6060.

**CARL HILEMAN Another Piece Of America**

Mi Star 001. Contact: (615) 824-8025.

**GREG TRAFIDLO Song For A Fiddler's Lady**

Audio Traks GT 2122. Contact: (703) 774-6939.

**TEX ROWLAND What's A Woman Good For Anyway?**

Bonfire 105. Label based in Miami Beach, Fla.

**TEX ROWLAND There's A Full Moon Out Tonight**

Bonfire 106. Label based in Miami Beach, Fla.

**CESAR AND SANDY We're Having A Love Affair**

Texan 10030

**DANI HAYES True Blue**

USA Country 1006. Contact: (318) 688-4999.

**TONY ALAMO Quiet Nights Of Quiet Stars**

Alamo 333. Contact: (603) 752-1117.

**PATTY GOODMAN Don't Monkey With Me**

Osage AV-1185. Contact: (603) 752-1117

**BARBARA LEE Sad Movies Make Me Cry**

Emerald AS 3296. Contact: (615) 327-4538.

**R.W. WHITE Clozin Time (Come One Drink To Soon)**

Lone Star 0003. Label based in Amarillo, Tex.

**HENRY LEWIS Jalapeno Lips**

Burgundy 1009. Contact: NSD, Nashville.

**VIK CHANDLER Then I'll Stop Loving You**

Soundwaves 4756. Contact: NSD, Nashville.

**JACKIE G (I Just Found) A Natural High**

Triple TTT JG-2. Contact: (512) 321-4930.

**LEE WRIGHT The Eyes Have It**

Prairie Dust 5185. Label based in Nashville.

## POP

**DAVE EDMUNDS Do You Want To Dance**

Columbia 38-04923.

**TODD WALKER Point of No Return**

T & J T&J 001.

**MELANIE Who's Been Sleeping In My Bed**

Amherst AM-300-7 (12-inch reviewed Apr. 27).  
Label based in Buffalo, N.Y.

**ROBERT FORMAN Wednesday**

Scotti Bros. Z54 04915 (c/o CBS).

**GOWAN A Criminal Mind**

Columbia 38-04927.

**THEREZA BAZAR Gotcha!**

MCA 52581.

**SMITHS How Soon Is Now?**

Sire 7-29007.

**KEEL The Right To Rock**

Gold Mountain GS-82014 (c/o A&M)

**NYLONS That Kind Of Man**

Open Air OS-0012 (c/o A&M)

**SEVENTY SEVENS Mercy Mercy**

Exit WW-2736 (c/o A&M)

**JANICE PAYSON Jealous Love**

Atlantic 7-89554

**ALAN MERRILL Hard Hearted Woman**

Polydor 881 941-1

**MUD, SWEAT & JEERS Every Dawg Has Its Day**

RCA PB-14088 (12-inch version also available.

RCA PW-14089)

**REVOLVER You Don't Know**

Macola MRC 0906. Contact: (213) 469-5821.

**SOUTH PAW Hot Razors In My Heart**

USA Rock USAR-2002. Contact: (615) 321-4498.

**ROADHOUSE Cheap Talk, Patter And Jive**

C S CSR-022. Contact: (312) 934-0993.

**PREPPS Flip Flop (Squid Top)**

Shrinkin Head SO-17671.

Contact: (616) 451-2632.

**HEY Paradise Road**

Breakfast IO 500. Contact: (215) 245-5448.

**BRUCE MICHAELS Love After you (I Have My Doubts)**



# TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

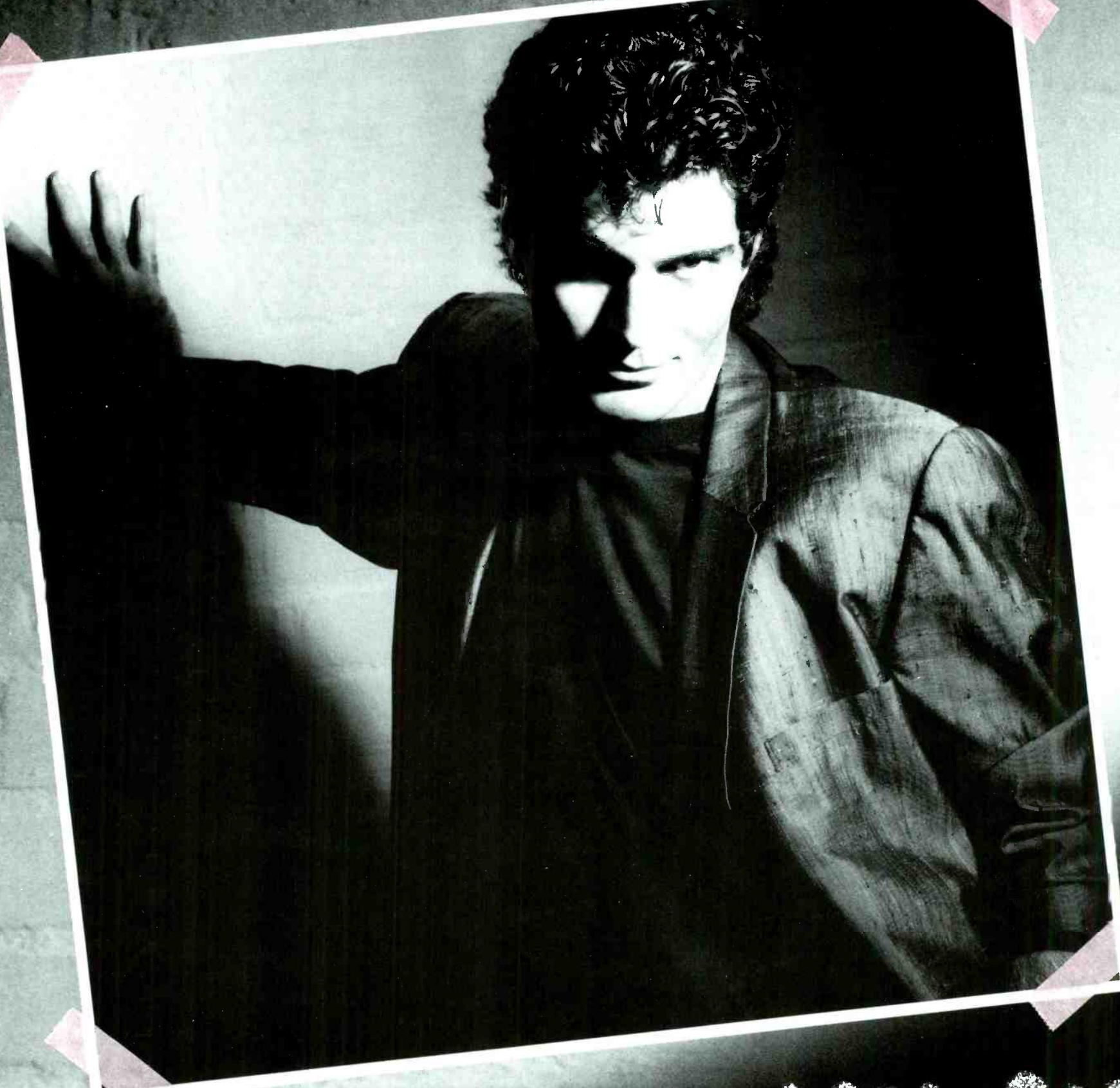
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	5	4	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD) 1 week at No. One	AROUND THE WORLD IN A DAY
2	1	1	13	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	4	4	50	BRUCE SPRINGSTEEN ▲ <sup>6</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	3	3	21	SOUNDTRACK ▲ MCA 5553 (8.98) (CD)	BEVERLY HILLS COP
5	6	6	15	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
6	9	12	10	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
7	7	8	27	MADONNA ▲ <sup>4</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
8	8	9	30	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
9	5	2	7	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043	WE ARE THE WORLD
10	11	11	28	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	10	7	8	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
12	12	13	8	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
13	13	10	19	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
14	14	24	7	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
15	18	26	41	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
16	15	16	15	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
17	20	21	25	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
18	16	15	51	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
19	21	23	11	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
20	24	25	9	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
21	23	27	6	RICK SPRINGFIELD RCA AJL1-5370 (9.98)	TAO
22	17	17	13	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
23	29	30	25	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
24	19	14	16	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
25	25	18	28	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
26	27	28	14	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
27	38	41	12	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
28	22	20	22	FOREIGNER ▲ <sup>2</sup> ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
29	26	19	80	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
30	35	42	8	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
31	33	70	4	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
32	37	38	31	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
33	39	39	14	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
34	44	40	36	SURVIVOR ● SCOTTI BROS. PZ 39578/EPIC (CD)	VITAL SIGNS
35	42	45	7	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
36	30	22	14	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
37	52	—	2	EURHYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
38	28	31	15	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
39	41	37	12	MICK JAGGER ● COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
40	31	33	34	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
41	34	36	9	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
42	45	64	3	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
43	43	44	12	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
44	40	34	30	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
45	46	46	9	ALISON MOYET COLUMBIA BFC 39956	ALF
46	48	60	6	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
47	47	49	12	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
48	49	50	18	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
49	32	32	53	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
50	55	56	10	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
51	36	29	32	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
52	50	47	7	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
53	58	65	4	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
54	53	48	82	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
55	51	35	36	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	51	15	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
57	57	43	22	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
58	60	52	76	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
59	68	67	87	HUEY LEWIS & THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
60	62	62	11	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
61	63	63	47	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
62	70	71	34	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
63	64	66	7	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
64	65	59	15	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
65	66	53	10	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
66	79	86	4	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
67	56	57	33	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
68	96	—	2	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
69	59	54	11	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
70	93	129	3	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
71	72	72	10	FIONA ATLANTIC 81242 (8.98)	FIONA
72	74	74	92	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
73	83	112	5	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
74	61	61	28	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
75	77	83	11	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
76	78	87	10	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
77	NEW	NEW	NEW	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
78	71	68	25	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
79	82	114	5	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
80	87	125	3	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
81	67	55	25	TEENA MARIE ● EPIC FE 39528	STARCHILD
82	69	58	10	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
83	76	77	28	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
84	104	109	14	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
85	80	73	45	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
86	86	91	11	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
87	85	80	30	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
88	75	76	14	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
89	73	69	13	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
90	88	88	61	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
91	91	93	19	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
92	92	95	6	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
93	90	75	94	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
94	109	146	3	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
95	101	84	9	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
96	97	97	10	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
97	89	82	28	SOUNDTRACK FANTASY WAM-1791 (2LPS)/ (19.98) (CD)	AMADEUS
98	81	81	11	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
99	150	—	2	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
100	124	—	2	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
101	103	106	84	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
102	138	—	2	SOUNDTRACK DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
103	NEW	NEW	NEW	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	THE CONFESSOR
104	99	101	13	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
105	129	155	3	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
106	105	94	10	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
107	84	78	11	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
108	107	103	85	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
109	100	90	32	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
110	112	89	15	RAY CHARLES COLUMBIA 39415	FRIENDSHIP

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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# GINO VANNELI



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# June Hot Album Releases

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

ARTIST	TITLE	LABEL	DATE	PRODUCER
AC/DC	FLY ON THE WALL/\$9.98	ATLANTIC	LATE JUNE	ANGUS & MALCOLM YOUNG
JOHN ANDERSON	TOKYO, OKLAHOMA	WARNER BROS.	JUNE 10	JIM ED NORMAN, JOHN ANDERSON, LOU BRADLEY
LAURA BRANIGAN	HOLD ME/\$9.98	ATLANTIC	LATE JUNE	JACK WHITE
CAMEO	SINGLE LIFE	ATLANTA ARTISTS/POLYGRAM	JUNE 17	LARRY BLACKMAN
BOB DYLAN	EMPIRE BURLESQUE	COLUMBIA	EARLY JUNE	BOB DYLAN
FAT BOYS	THE FAT BOYS ARE BACK	SUTRA	JUNE 1	KURTIS BLOW
BILLY JOEL	GREATEST HITS, Vol. 1 & 2/double hits album	COLUMBIA	JUNE 24	PHIL RAMONE
MEN AT WORK	TWO HEARTS	COLUMBIA	JUNE 3	COLIN HAY, GREG HAM
MOTLEY CRUE	THEATRE OF PAIN/\$9.98	ELEKTRA	JUNE 14	TOM WERMAN
RAY PARKER JR.	SEX AND THE SINGLE MAN	ARISTA	JUNE 27	RAY PARKER JR.
SCORPIONS	WORLDWIDE LIVE/double live \$10.98	MERCURY/POLYGRAM	JUNE 17	DIETER DIERKS
STING	THE DREAM OF THE BLUE TURTLES	A&M	JUNE 17	STING, PETE SMITH
TALKING HEADS	LITTLE CREATURES	SIRE/WARNER BROS.	JUNE 10	TALKING HEADS
STEVIE WONDER	IN SQUARE CIRCLE	TAMLA/MOTOWN	ASAP	STEVIE WONDER
"WEIRD AL" YANKOVIC	DARE TO BE STUPID	SCOTTI BROS./EPIC	JUNE 17	RICK DERRINGER

## 15 GOLD, PLATINUM ACTS SPARK JUNE RELEASE LIST

(Continued from page 1)

heavyweights; a film via A&M is planned for theatrical release.

Columbia has set a June 3 release for Men At Work's "Two Hearts," the first album in more than two years by the Australian band whose first two albums were in Billboard's top 10 simultaneously in May, 1983. It's been a long layoff for the group, which won the Grammy as best new artist of 1982, preceding Culture Club and Cyndi Lauper.

Also due from Columbia in June is Bob Dylan's "Empire Burlesque," his first studio album since the gold "Infidels" in late 1983. It's Dylan's first release since his participation in the No. 1 "We Are The World" refocused attention on him for the younger pop audience.

The top release through Warner Bros. is the Talking Heads' "Little Creatures" on Sire. The group went gold in 1983 with two albums, "Speaking In Tongues" and "More Songs About Buildings And Food." Also due from Warners: John Anderson's "Tokyo, Oklahoma," his followup to the gold "Wild And Blue."

Motown continues to await delivery of Stevie Wonder's "In Square Circle," the superstar's first studio album since 1980's "Hotter Than July." Other top black music releases set for June include Cameo's "Single Life," "The Fat Boys Are Back" and Ray Parker Jr.'s "Sex And The Single Man." All are followups to gold albums; Parker's album—his first studio set since the platinum "Ghostbusters" soundtrack—is his last album for Arista before he moves over to Geffen.

Other notable black music releases set for June: Aretha Franklin's "Who's Zoomin' Who?," produced by Narada Michael Walden for Arista; Peabo Bryson's "Take No Prisoners," produced by Tommy LiPuma and Arif Mardin for Elektra, and George Clinton's "Some Of My Best Jokes Are Friends," produced by Thomas Dolby, among others, for Capitol. Also: Jean Knight's "My Toot Toot" (Mirage),

Stacy Lattisaw's "I'm Not The Same Girl" (Cotillion) and One Way's "Wrap Your Body" (MCA).

Among the key artists set to make label debuts in June are Heart, who will move from Portrait to Capitol with the June 14 release of "Heart," produced by Ron Nevison, and Carly Simon, who will move from Warner Bros. to Epic.

Also due from the Epic label group in June: Jeff Beck's "The Flash," produced by Nile Rodgers, Arthur Baker and Beck; Cheap Trick's "Standing On The Edge," and "Weird Al" Yankovic's "Dare To Be Stupid," the comic's first album since "In 3-D."

Two other comedy albums are set for June: Joe Piscopo's "New Jersey" on Columbia and Pinkard & Bowden's "PG 13" on Warner Bros. The latter album was produced by Jim Ed Norman.

Top release from EMI America is Corey Hart's "Boy In The Box," the second album from the Canadian singer whose single "Sunglasses At Night" went top 10 last year.

Top releases from A&M, apart from Sting's solo debut, include Herb Alpert's "Dancing In The Lights," Y&T's "Open Fire" and, through Windham Hill, Shadowfax's "Watercourse Way."

## CASSETTE SALES OUTPACE LPS

(Continued from page 1)

sister group, the Video Software Dealers' Assn. (VSDA), will be released this week.

Retailers report that the combined sale of LPs and singles just nudges past cassette volume, with vinyl accounting for 37.9% compared to 36.7% for prerecorded cassettes. Among NARM members, prerecorded video is still in its infancy, accounting for less than 3% of store volume. Blank tape and accessories combined account for 10.8% of sales, with hardware providing an additional 4.2%.

By category, rock and pop continue to account for the lion's share of prerecorded music sales for retailers, with 52.5% of total sales volume. Soul is a distant second with 12% and country third with 9%. Classical shows a strong 6.8%—nearly double the market share for jazz—perhaps as a result of the music's strong representation on Compact Disc.

While the rock/pop category is equally strong with one-stops, rack-jobbers and independent distributors, the soul designation accounts for nearly 16% of indies' prerecorded music sales and a whopping 23.7% of one-stop volume. Country

remains strong for rackjobbers, accounting for 20.7% of sales. The rack sector also continues to account for a larger proportion of children's record sales, with kiddie product holding 5.3% of that record market, as compared to 2.3% for the pure record retail outlet.

Within the comparatively small prerecorded video segment, NARM retailers report that fully two-thirds of that income derives from sales. In a product pool that also includes blank tape sales, prerecorded VHS titles account for slightly more than half of all sales, while Beta has a small 8.9% share. Disks account for 5.2% of the video volume, with blank tapes of both formats accounting for a total of 34.2%. Almost 19% of the stores surveyed rent video hardware.

Under a general business operations heading, the survey reports the average record retail transaction at \$14, based on 1.9 units at \$7.37 apiece. The average number of titles per store is put at 12,233, with 55,565 total units at a value of just under \$250,000. Estimated annual inventory turn is 3.2, with an average shrinkage rate of 1.4%.

## SEE HOT SUMMER FOR HOME VIDEO

(Continued from page 1)

150,000-unit sales of Thorn EMI/Home Box Office Home Video's "The Terminator" by a considerable margin.

Another title considered likely to help make summer a warm time at the sales counter is Walt Disney Home Video's "Pinocchio," a \$79.95 title with a ship date of June 27.

RCA/Columbia is also well represented among the other titles expected to do strongly, including "Starman," "Micki & Maude" and "A Soldier's Story." The company will also be putting out "We Are The World" via its MusicVision line.

MGM/UA Home Video's "2010" and a 10-title promotion of its classic musical titles are expected to be powerful performers, while Vestron Video has two touted titles: "The Flamingo Kid" and "The Falcon And The Snowman." Warner Home Video's "Protocol" and "City Heat" are expected to be strong, while MCA Home Video has "Dune" and "The River," and CBS/Fox has "Johnny Dangerously."

Specialty-oriented indie titles expected to make their mark include Family Home Entertainment's "Transformers" and Coliseum Video's "Wrestlemania."

Home video executives are also expecting the VCR market to get a spur from this year's Summer Consumer Electronics Show, scheduled for June 2-5, with new low price points set by Korean and Taiwanese manufacturers and play-only machines.

Many home video executives predict that a lot of the summer sales heat will be concentrated at the top end of the market, with catalog and backlist product making a weak showing until fall rolls around.

"We slowed down last summer, and it looks like we'll slow down this summer," says East Texas Distribution president Ron Eisenberg. "I'm not talking so much absolute dollars as I am catalog sales."

Most home video executives say business in May followed this pattern strongly, especially after the boom-level business done in the previous two months. "I would call it a

mild downturn from what we were doing in March and April," says VCA/Technicolor president and chief executive officer Al Markim.

Markim says the main impact on his firm, one of the top video duplicating houses in the country, has been that product is no longer back-ordered, with his slave machines just working at capacity.

May's sag and the large roster of hit films due for summer release could have a significant impact on the performance of indie home video companies and backlist and catalog product for the summer season.

"A good title will always sell," says Prism Entertainment Corp. head Barry Collier. But, he adds, his other titles in recent weeks "did not perform up to standard." One reason he gives is "more selectivity on the part of the retailer."

Vestron Video's Janice Wiffen says the same is true for her firm, with big titles selling but "sales lower on B and C titles for the last month." Used tape volume may be part of the reason for the slump, she suggests.

At Philadelphia Video Exchange, a major used tape brokerage, executive vice president Wilbur Pierce says he has not seen any sudden boost in the amount of used tape available or in demand for used product. "We haven't seen them open the faucet and sell off films—only to a modest extent," he says.

Market strength seems to be heavily dependent upon region. Impact appears to have been greater in the Midwest than on either coast, according to Paramount Home Video's Eric Doctorow. Distributors from the area confirm Doctorow's observation, with one saying they're "waiting for the air conditioners to turn on."

Just a little weather can go a long way towards affecting home video revenues, says Sight & Sound Entertainment's Larry DeVoino. "They have no cash flow," he says of retailers. "If business goes soft last weekend, they can't buy product this week."



Houston's Hot All Over. Arista's international operations vice president Rick Blaskey, left, offers a special plaque to Arista/Ariola Holland label manager Gerard Kostermans for being the label's first overseas representative to bring Whitney Houston to the top five in his country. The presentation was made in New York, where Kostermans was flown to catch Houston's recent show at the Bottom Line.

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)	131	—	2		STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
(112)	116	123	16		DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
113	114	104	37		TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
114	94	85	30		ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
115	111	102	33		SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
116	95	92	34		KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
117	108	111	24		GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
118	120	115	12		DONNIE IRIS HME HFV-39949/CBS	NO MUSS... NO FUSS
(119)	128	133	4		EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
120	98	98	13		VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
121	123	96	27		DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
122	113	113	6		NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
123	125	117	22		FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
(124)	164	—	2		FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
125	121	124	26		MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
(126)	152	—	2		WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
127	102	79	26		GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
(128)	144	163	3		KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
129	122	99	29		THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
130	117	121	17		DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
131	118	120	71		VAN HALEN ▲ <sup>5</sup> WARNER BROS. 1-23985 (8.98) (CD)	1984
(132)	135	139	5		SLADE CBS ASSOCIATED FZ 39976/EPIC	ROGUES GALLERY
(133)	142	136	33		CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
134	136	110	14		THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
135	106	100	20		BRONSKI BEAT MCA 5538 (6.98)	THE AGE OF CONSENT
(136)	161	—	29		TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
137	115	105	26		TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
138	141	122	78		U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
139	132	132	111		Z Z TOP ▲ <sup>4</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
140	130	130	6		MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
141	139	138	13		THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
142	140	135	574		PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
(143)	<b>NEW</b>				W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
(144)	149	180	3		MELISSA MANCHESTER MCA 5587 (8.98)	MATHEMATICS
145	145	149	7		ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
146	148	145	50		RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
(147)	154	172	6		CHET ATKINS COLUMBIA FC 29591	STAY TUNED
148	151	154	63		BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
149	133	127	133		PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
150	119	119	8		THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
151	143	137	28		AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
152	147	148	100		U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
153	134	131	20		THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
154	137	140	68		BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
(155)	179	—	2		MENUDO RCA AFL1-5420 (8.98)	MENUDO

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	<b>NEW</b>				KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
157	159	160	7		GEORGE STRAIT MCA 5567 (8.98)	GREATEST HITS
158	126	116	33		JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
159	110	107	13		WILTON FELDER MCA 5510 (8.98)	SECRETS
(160)	165	194	3		FREDDIE MERCURY COLUMBIA FC 40071	MR. BAD GUY
161	160	128	25		JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
162	162	167	5		AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
163	163	170	3		LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
(164)	176	—	2		THE 3 O'CLOCK I.R.S. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
165	173	144	137		LIONEL RICHIE ▲ <sup>4</sup> MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
166	127	108	37		STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
167	153	134	95		GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
(168)	190	—	2		RED 7 MCA 5538 (8.98)	RED 7
(169)	<b>NEW</b>				MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
(170)	174	—	2		CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
(171)	175	175	5		VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
172	171	142	58		STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
173	157	141	13		JEFF LORBER ARISTA AL8-8269 (8.98) (CD)	STEP BY STEP
(174)	184	—	2		EMMYLOU HARRIS WARNER BROS. 1-25205 (8.98)	THE BALLAD OF SALLY ROSE
(175)	<b>NEW</b>				DAVID BYRNE ECM 1-25022/WARNER BROS. (9.98)	MUSIC FOR THE KNEE PLAYS
176	172	151	35		KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
177	167	150	27		DURAN DURAN ▲ <sup>2</sup> CAPITOL SWAV12374 (9.98) (CD)	ARENA
178	181	158	25		WHAM! COLUMBIA BFC 38911	FANTASTIC
(179)	183	—	2		BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
180	155	143	8		SOUNDTRACK COLUMBIA JS 39983	PORKY'S REVENGE
(181)	<b>NEW</b>				CHINA CRISIS WARNER BROS. 1-25296 (8.98)	FLAUNT THE IMPERFECTION
182	158	161	6		THE LORDS OF THE NEW CHURCH I.R.S. SP-70049/A&M (8.98)	THE METHOD TO OUR MADNESS
183	156	126	11		GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
184	177	164	34		WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
185	185	187	3		STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
186	168	173	79		BILLY IDOL ▲ <sup>2</sup> CHRYSALIS FV 41450 (CD)	REBEL YELL
187	187	188	56		JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
188	166	166	6		MOUNTAIN SCOTTI BROS. FZ-40006/EPIC	GO FOR YOUR LIFE
(189)	194	—	2		THE BOOMTOWN RATS COLUMBIA FC 39335	IN THE LONG GRASS
190	169	147	13		THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
191	197	184	49		ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
192	146	118	8		SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
193	178	176	34		PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98) (CD)	FIRST CIRCLE
194	170	165	22		JASON & THE SCORCHERS EMI-AMERICA SQ 19008 (8.98)	FERVOR
195	192	181	44		EDDIE MURPHY ▲ COLUMBIA FC 39005	COMEDIAN
196	196	—	77		BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
197	182	152	7		KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT YOU MAKE IT
198	193	168	26		LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
199	186	159	13		RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
200	200	162	7		PETER GABRIEL GEFEN GHS-24070/WARNER BROS. (9.98)	BIRDY-SOUNDTRACK

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

- |                                     |                              |                                 |                                 |                                   |                                     |                                  |                            |
|-------------------------------------|------------------------------|---------------------------------|---------------------------------|-----------------------------------|-------------------------------------|----------------------------------|----------------------------|
| The 3 O'Clock 164                   | Ray Charles 110              | Kenny G 156                     | Howard Jones 14                 | Melissa Manchester 144            | The Alan Parsons Project 89         | Beverly Hills Cop 4              | U2 67, 138, 152            |
| Accept 106                          | Chicago 49                   | Peter Gabriel 200               | Stanley Jordan 111              | Teena Marie 81                    | Steve Perry 172                     | The Big Chill 108                | USA For Africa 9           |
| Bryan Adams 148, 10                 | China Crisis 181             | The Gap Band 153, 141           | Katrina And The Waves 30        | Wynton Marsalis 184               | Tom Petty And The Heartbreakers 11  | Birdy 200                        | Van Halen 131              |
| Alabama 56                          | Eric Clapton 41              | General Public 109              | Keel 104                        | The Mary Jane Girls 27            | Pink Floyd 142                      | Berry Gordy's The Last Dragon 82 | Van Zant 171               |
| Alcatraz 145                        | Phi Collins 101, 2           | Go West 60                      | Nik Kershaw 122                 | Maze Featuring Frankie Beverly 65 | The Pointer Sisters 29              | Into The Night 192               | Luther Vandross 20         |
| Animation 38                        | Commodores 24                | Lee Greenwood 163               | Chaka Khan 133                  | Meat Loaf 80                      | The Power Station 12                | Porky's Revenge 180              | VARIOUS ARTISTS            |
| Joan Armatrading 76                 | Con Funk Shun 70             | Greg Kihn 107                   | Greg Kihn 107                   | Prince 149                        | Prince & The New Power Generation 1 | Chess 47                         | The Velvet Underground 190 |
| Steve Arrington 185                 | Miles Davis 169              | Kiss 176                        | Kiss 176                        | REO Speedwagon 25                 | REO Speedwagon 25                   | West Side Story 102              | Andreas Vollenweider 84    |
| Ashford & Simpson 114               | Debarge 19                   | Earl Klugh 119                  | Earl Klugh 119                  | Raven 98                          | Raven 98                            | The Woman In Red 166             |                            |
| Chet Atkins 147                     | Deep Purple 121              | Klymaxx 48                      | Klymaxx 48                      | Red 7 168                         | Red 7 168                           | Bruce Springsteen 3, 154, 196    | Joe Walsh 103              |
| Atlantic Starr 105                  | Depeche Mode 112             | Glady's Knight & The Pips 183   | Glady's Knight & The Pips 183   | Lionel Richie 54, 165             | Lionel Richie 54, 165               | Rick Springfield 21              | Andrew Lloyd Webber 95     |
| Autograph 57                        | Dokken 62                    | Kool & The Gang 23              | Kool & The Gang 23              | Kenny Rogers 197                  | Kenny Rogers 197                    | The Statler Brothers 162         | Wham! 178, 8               |
| Philip Bailey 87                    | Duran Duran 177              | Cyndi Lauper 58                 | Cyndi Lauper 58                 | Linda Ronstadt 198                | Linda Ronstadt 198                  | George Strait 157                | Whodini 83                 |
| George Benson 91                    | Sheena Easton 115            | Julian Lennon 44                | Julian Lennon 44                | Diana Ross 55                     | Diana Ross 55                       | Supertramp 77                    | Hank Williams, Jr. 94      |
| The Blasters 86                     | Eurythmics 37                | Huey Lewis & The News 59        | Huey Lewis & The News 59        | David Lee Roth 16                 | David Lee Roth 16                   | Survivor 34                      | George Winston 167         |
| Kurtis Blow 116                     | Fat Boys 123                 | Limahl 46                       | Limahl 46                       | Run-D.M.C. 64, 146                | Run-D.M.C. 64, 146                  | Survivor 34                      | Bill Withers 179           |
| Bon Jovi 42                         | Wilton Felder 159            | Kenny Loggins 52                | Kenny Loggins 52                | New Edition 40                    | New Edition 40                      | Talking Heads 113                | Stevie Wonder 166          |
| The Boomtown Rats 189               | Fiona 71                     | Lone Justice 66                 | Lone Justice 66                 | Alexander O'Neal 92               | Alexander O'Neal 92                 | Tears For Fears 136, 6           |                            |
| Boy Meets Girl 79                   | The Firm 26                  | Jeff Lorber 173                 | Jeff Lorber 173                 | Billy Ocean 15                    | Billy Ocean 15                      | The Temptations 129              | Paul Young 68              |
| Bronski Beat 135                    | Dan Fogelberg 31             | The Lords Of The New Church 182 | The Lords Of The New Church 182 | ORIGINAL BROADWAY CAST            | ORIGINAL BROADWAY CAST              | Third World 150                  | Z Z Top 139                |
| David Byrne 175                     | John Fogerty 13              | Los Lobos 78                    | Los Lobos 78                    | Cats 191                          | Cats 191                            | Richard Thompson 199             |                            |
| John Cafferty/Beaver Brown Band 187 | Foreigner 28                 | Loudness 88                     | Loudness 88                     | Jeffrey Osborne 158               | Jeffrey Osborne 158                 | George Thorogood 117, 33         |                            |
| Carpenters 170                      | Frankie Goes To Hollywood 74 | Madonna 7, 72                   | Madonna 7, 72                   | Graham Parker & The Shot 63       | Graham Parker & The Shot 63         | 'Til Tuesday 35                  |                            |
| The Cars 90                         | Glenn Frey 32                | Yngwie Malmsteen 73             | Yngwie Malmsteen 73             | John Parr 161                     | John Parr 161                       | The Time 85                      |                            |
|                                     |                              |                                 |                                 |                                   |                                     | Triumph 137                      |                            |
|                                     |                              |                                 |                                 |                                   |                                     | Tina Turner 18                   |                            |



## NAIRD CONVENTION DRAWS RECORD TURNOUT

(Continued from page 3)

er Jonathan Takiff, who urged, "Do your homework." This remark was defined as:

- Understanding and gearing a story pitch to the publication's audience.

- Finding a writer who would be interested in your type of product.

- Helping journalists put your item in a larger news perspective.

"Press is one area where major label dollars don't count indies out," said Tommy Boy vice president Monica Lynch, who also suggested counseling artists on how to handle themselves in an interview. Lynch also alerted indies to the potential of film opportunities, both as a means of hitting a mainstream audience and as a route to getting relatively cheap videos.

In general, videos were placed fairly low on the publicity totem pole for indies. Here, the cost-to-value ratio was said to be way out of whack because of the predisposition of MTV and other clip outlets toward major product.

Publicity was acknowledged as a key factor in artist development, an area addressed in another panel. With commercial radio basically out of indies' reach, heavy touring and extensive coordination with retail were cited as the most important factors in building a bigger audience for artists.

The wisdom of indies managing

acts on their own label was questioned by Alligator's Bruce Iglauer and Tommy Boy's Silverman, who claimed that such a situation usually arose at the artist's request. Countering a comment from the floor that such a situation was a "dangerous conflict of interest," Silverman said, "The biggest problem artists suffer from is poor management."

Rescuing a panel bogged down in generic discussions of computer applications and terminology, Silverman outlined the installation of Tommy Boy's IBM system and software program now in progress. Claiming that the set-up could be worth \$50,000 to \$250,000 to Tommy Boy over the next five years, Silverman said going on-line was an essential business tool for indies: "We must have all the information that the majors do in order to beat them at their own game."

Specifically, Silverman cited the ability to track regional distributor effectiveness, returns and weekly profits as the biggest assets, and noted that a program for royalty payments was now in progress. Silverman and his staff have been working with Rob Auspitz of McIntyre Designs to create a music industry software package that will be commercially available to others in the future.

Outside of the panels, convention highlights included the NAIRD hospitality suite and the indies awards banquet, with a special performance by Living Music Records principal Paul Winter and part of his Consort. Michael Tearson, an air personality on local AOR station WMMR, presided over these ceremonies, handing out awards in 14 categories as voted on by NAIRD members. The recipients were:

**Country:** Sugar Hill for Chris Hillman's "Desert Rose."

**Folk:** Arhoolie for "Elizabeth Cotton: Live!"

**Children's:** Rounder for John McCutcheon's "Howjadoo."

**World Music:** Redwood for Inti-Ilumani's "Palimpsesto."

**Album Design:** Kaleidoscope for Bob Wills & the Texas Playboys' "Best Of The Tiffanies," art direction by Elizabeth Weil.

**Bluegrass/String Band:** Sugar Hill for Doc & Merle Watson's "Down South."

**British Isles:** Green Linnet for Phil Cunningham's "Airs & Graces."

**Blues:** Alligator for Johnny Winter's "Guitar Slinger."

**Rock:** Blacktop for the Neville Brothers' "Nevillization."

**Reggae:** Alligator for the Skatalites' "Scattered Lights."

**Historical:** Kaleidoscope for Bob Wills & the Texas Playboys' "Best Of The Tiffanies."

**Gospel:** Flying Fish for Jane Sapp's "Take A Look At My People."

**String Band Jazz:** Flying Fish for Robin Flower's "First Dibs."

**Jazz:** Concord Jazz for Carmen McRae's "You're Lookin' At Me."

Assistance in preparing this story provided by Fred Goodman in New York.

## Songwriter Says Richie Copied His Composition

LOS ANGELES Local songwriter Gene Thompson has filed suit in Federal District Court here, accusing Lionel Richie of copying largely from his copyrighted song, "Somebody's Got To Love Her," in two songs from the album "Can't Slow Down."

Thompson alleges he provided an agent for Richie with a copy of a tape containing the infringed song in June, 1980, with the agent asking for another copy in July, 1980, stating that the first had been lost. The complaint states that "Stuck On You" and "Hello" are copied from the Thompson composition.

The suit seeks a temporary injunction and asks the court to establish damages.

Other defendants named in the action are Motown Records, Brookman Music and James Anthony Carmichael.

A spokeswoman for Richie declined comment on the litigation.



**Rebirth of a Salesman.** MCA's Boston/Hartford branch salesman Michael Khouri accepts a plaque as one of the company's salesmen of the year. Making the presentation is MCA Distributing's John Burns, right.

## Cara Takes Legal Action Against Coury, Network

LOS ANGELES Irene Cara is mounting a two-pronged legal attack against Al Coury and his Network Records here. The singer has filed a California Labor Commission petition along with a Superior Court suit.

In the petition to the state labor board, Cara alleges that Coury acted as an agent, seeking and obtaining employment for her, though he did not have an agent's license.

In the court complaint, she claims Coury mishandled her career. She seeks exemplary and punitive damages of \$10 million and compensatory damages estimated at \$2 million.

In her filing, Cara traces the relationship between the two back to May, 1980, when as a 20-year-old unknown she signed with RSO Records, where Coury was president and chief operating officer. In that role, Cara says he won her confidence to a point where he persuaded her to sign with his label when he left the Stigwood Organization in July, 1981.

Cara's complaint contends that Coury misled her into a publishing agreement which was "one-sided, unjust and oppressive." In the court file is a composer royalty statement for the period ending Dec. 31, 1984, which shows royalties of \$24,536 to the defendant's firm and \$61,343 to the plaintiff.

Cara alleges that she signed an Elektra recording binder in October, 1981, in a deal in which Coury told her he had paid "substantial sums" for her release. Cara claims Coury pocketed in excess of \$1 million. Cara alleges that Coury diverted \$2 million in composing/recording deals involving her song "What A Feeling," which was featured in "Flashdance" and won the Oscar for best original song in 1984, and in a deal Coury arranged for her to participate in the music for "D.C.

Cab," a Universal picture.

Cara's complaint alleges that she financed her own recording projects and had to assume "commercial risks" that labels would normally assume, yet she received minimal royalties.

In a filing with the court, an instant motion by the defense to pay Cara \$430,000 in back royalties is mentioned.

Coury denies Cara's charges as without merit in the court file.

## WEA, POLYGRAM

(Continued from page 1)

whether the PolyGram move was tied to a possible sale of its U.S. operation.

In confirming WEA's move, Russ Bach, executive vice president of WEA, said the Cleveland and Dallas operations will continue to handle "all marketing activities except warehousing. We recognize the need for branch managers in the regions," he added, noting that field activities, accounts receivable and order entry will continue to be handled locally with no reduction in the sales or merchandising staffs.

Bach called the move the result of "a very thorough analysis of our customer and shipping needs," adding that a 1985 market study determined a need for only four shipping points.

The four remaining dumps will be Los Angeles, Chicago, Philadelphia and Atlanta. Sales branches will be located in New York, Boston, Dallas and Cleveland. Under the new arrangement, WEA will still operate more warehouses than any other branch distributor, according to Bach.

FRED GOODMAN

## CD PLAYER FORECAST

(Continued from page 3)

U.S. and Canada are among countries under consideration, and a number of potential sites are said to have been surveyed. At best, however, production at a new Denon plant could not be implemented for about two years.

In general, the CDG is looking to extend its reach into new uses for the technology, and is mulling a reduced rate schedule to attract more members. Seminars on CD graphics and ROM are under consideration, as is a program of market research.

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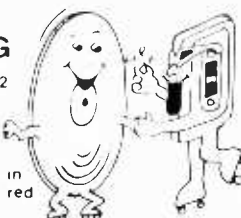
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## NAB'S FRITTS BLASTS 'PORN ROCK'

(Continued from page 6)

NAB officials say they have already received several letters of reply from group owners voicing their concern and appreciation for the letter, and one unnamed owner was said to have been surprised by the explicitness of some lyrics.

Other owners, or their spokespersons, had a more varied response. John Abrams, director of public relations for ABC Radio, said that ABC "supported" the Fritts letter, and that the network's standards and practices division does not allow profanity or sexually explicit words on the air. "However," Abrams added, "it's a very complex question." He noted that ABC Radio had deemed Sheena Easton's "Sugar Walls," mentioned by the mothers' group as an explicit song about gen-

ital arousal, as "suggestive" but "one we play."

Gary Stevens, president of Doubleday Broadcasting, said, "Fritts is simply transmitting his concern to his members, and that's his job. Now, we share that concern, but we are not going to act as censors."

Stevens said Doubleday "has never refused to play a song because of its lyric content, although we reserve the right to do so."

And RKO President Jerry Lyman said he "supports the effort 100%. My philosophy is, we're not in the business of promoting drugs, alcohol misuse, porno or anything like that. But there's a difference between selectivity and censorship. There needs to be some restraint."

## NASHVILLE PANEL ON INDIES

(Continued from page 4)

90 Billboard reporting country stations were playing more than 400 different titles. Today, he noted, the 130 or so reporting stations are playing between 157 and 163 different titles—a fact, he argued, that makes it difficult for even "John Doe" acts on the majors to get on the playlists. Mull is also executive director of the Country Radio Broadcasters.)

Prine—who earlier recorded for Atlantic and Asylum—said he started his own label after having been dropped by a major that could find no place for his music on radio. Majors, Prine continued, are "trying to sell jeans and Corvettes. I'm selling music. The market exists."

He reported that since January his "Aimless Love" album has sold 29,500 copies, more than 50% of them by mail order. He added that he deals with distributors and retailers strictly on a C.O.D. basis: "We don't have to wait 90 to 120 days to get paid, which is why I think most independents go out of business."

Citing the indie success of the various "Roxanne" rap records, Fach announced that Compleat will release an album of eight "Roxanne" songs June 15, with a \$6.98 tag. Seven of the cuts will be covers of the original hits, while the eighth will be a "Rap Your Own Roxanne" track.

Prine said he had invested some

of his indie album income into a computer for keeping track of buyers and their addresses, a ploy he predicted will result in sales of 35,000 out of the box on his next album.

Tolle noted that his promotion work for A&M enabled him to get a head start when he set up Noble Vision. When the label released its first Jim Glaser single, he said, he and his office staff called every country radio station on the Country Music Assn. list to promote the record. "We had plenty of time," he noted wryly.

He agreed that it's difficult for an indie to get paid by distributors unless it turns out a constant flow of hits. The Glaser album produced six country chart singles, one of which went to No.1.

## Auditions Set For 'Star Search'

NASHVILLE Performers interested in appearing on next season's edition of "Star Search," a nationally syndicated talent competition seen in numerous markets across the U.S., should send in an audio or video audition tape to be considered for the show's current road tryouts.

Nashville is one of almost 20 cities "Star Search" will visit to screen applicants for its upcoming 13-week tv talent competition. Tryout dates here are June 11-14.

Only performers who have already sent in their tapes and have been selected as a result of a pre-screening will be seen for live auditions by "Star Search" scouts.

Those interested should mail a non-returnable tape, less than five minutes in length to be received by May 27. Singers may send audio tapes; other category contestants are asked to submit videotapes. Also required is an 8- by 10-inch black and white photo and a resume. Categories under consideration for Nashville auditions include male and female vocalists, comedians, dancers and vocal groups.

Send tapes to "Star Search," Nashville Auditions, 8687 Melrose Ave., M-20, Los Angeles, Calif. 90069.

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**AS IS TRUE** with any convention, last week's NAIRD meet provided a great opportunity to match faces with phone voices and catch up on new and old labels who have been too busy to keep us posted. This four-day meet is unique, however, as it sports an almost communal attitude in exchanging information between industry big guns and beginners.

The level of snobbery was low, with the **Jerry Richmans** and **George Hocutts** of the business explaining items like what a DJ pool is with a commendable amount of patience. Before we go any further, **Sonny Richman** deserves an award of her own for orchestrating the whole affair smoothly and graciously.

As panel coverage appears in other areas of this issue, here's a roundup of more informal happenings. First of all, the Texans with the perpetually flashing camera were **Jack Kirkpatrick** and **Ronnie Henderson** of **Bagg Records/Not Bad Enterprises** in Ft. Worth. The photos came out fairly well and can be obtained at a reasonable price by calling the duo at (817) 457-7871. Under the heading of "unique products," the Enterprises outfit offers die-cut record labels that come in the shape of fists, Buddhas, bunnies or custom designs, and "the string thing" gimmick, which they'll have to explain themselves. The label is

# Grass Route

home to Henderson's **XN-25 Creue**, whose progressive pop EP has just been picked up by **Western Merchandisers'** 150-store Hastings retail chain.

The most interesting label we came across was the **Flushing, N.Y.-based Howards International**. Best defined as a movie star logo, its roster specializes in albums by film, stage and radio stars. The strangest item we picked up is a compilation album called "**Alaskan Hit Singles**," available through **Joan Ingalls** at (212) 662-1480.

The convention's most visible newcomer was **Living Music Productions**, with offices in New York and Sausalito, Calif. The label is home to **Paul Winter**, who performed with part of his Consort during the Indie Awards Banquet. According to Gotham-based **Richard Perl**, Living Music has just purchased a 24-track recording studio in Litchfield, Conn. It's primarily an in-house studio for Winter and members of his Consort, but the facility and its production team will be available to others in the jazz, folk and new age genres soon. For more information, call studio manager **Chris Brown** at (203) 567-8796. . . . Speaking of the Awards Banquet, **Rounder's Marian Leighton**, **Flying Fish's Bruce Kaplan** and **Sugar Hill's Barry Poe** must have put an extra mile on their running shoes while making numerous trips to the podium for first place and honorable mention certificates.

Fondly referred to as "the hostility suite," the NAIRD hospitality room was open and humming every night 'til the wee hours. The high-

light here was the appearance of **Jerry Royce**, pitcher for the Los Angeles Dodgers, who professed to being a big black and country music fan. He posed patiently for endless group photos, most of which include **Action Music Sales' Clay Paster-nak**. Also there, we found **Peter Macklin** of U.K.-based **Demon Records**, home of **Elvis Costello** in that country. He has a roster of other artists and is looking for U.S. distributors. Meanwhile, **Prelude's** promotion man **Joey Bonard** made a typically brief convention appearance to talk up "**D**" **Train's** latest release.

At the hotel pool, we caught the 611 Broadway Boys revealing the secrets of their youthful appearance. All housed in one New York office, **ROIR's Neil Cooper** did a few laps while **Bernie Brightman** discussed a budding jazz/pop hit by **Corky Hale** on his **Stash** logo. And **Cachelot's Eric Dufaure** announced that his third street music compilation, "**Stars Of The Street III**," would hit the pavement next week. The release will be feted with a bash at Gotham's **Lone Star Cafe** on June 12.

In one of NAIRD's genre-specific breakout panels, **Duncan Browne** of **Rounder** graciously offered tips to a group of hopeful rock stars. A complaint that emerged during this session and others was the difficulty of parlaying buzz on a given title from one market to another. As a result, we'd like to open this column to reports from regional distributors on records generating above-average excitement in their markets.

## VIDEO IN SPOTLIGHT AT BOOK CONFAB

(Continued from page 3)

adds Lehman, "in that they are learning how to sell video, not rent it. Video dealers are having to learn how to sell. The gross profit dollars for video are very attractive."

Lehman, too, encourages the idea of cross-promotions. Among the examples she offers: tie "Curious George" children's video to the books and "Star Trek" compendiums to the videos.

The consensus among home video manufacturers, distributors and retailers appears to be that bookstores, at least at this point, are drawing the line at \$29.95-\$39.95 as their list price points for a video production although certain more expensive titles, such as **MGM/UA's "Gone With The Wind"** and the **Jane Fonda** exercise tapes from **Karl/Lorimar**, can be successful. Another view is that bookstores, in order to be a factor, must merchandise the product and let potential buyers know they are stocking video; it can't be merely an impulse buy.

"Repeatability and collectability are big factors," notes **Don Edwards**, manager of audio/video development for the more than 900 **Waldenbooks** nationwide. "But I would observe that \$29.95 would be a maximum price point. We have done very well, though, with 'Gone With The Wind' at \$79.95 and 'Jane Fonda's Workout' at \$59.95.

"Feature films at \$29.95 do very well. We sold many more of **Paramount's 'Star Trek'** movies at \$29.95 than 'Star Wars' at \$79.95," Ed-

wards adds, noting that **Waldenbooks** has made a major commitment to video chainwide and will launch umbrella departments inside each store.

**Waldenbooks** is also beefing up its consumer presence with ads in such publications as **USA Today**, and will augment that with more consumer advertising, as well as cross-promotions. The giant **B. Dalton** chain is also moving more aggressively into home video.

"We're very serious about the book business," notes **Michael Oliveri**, vice president of **Vestron Video**. Like **Karl/Lorimar**, **Vestron** views itself as a "video publisher."

"For sales-oriented product," **Oliveri** notes, "bookstores can be very significant. Some may even get involved in rental, but that will be a function of where they are located. Our new 'Weight Watchers' program will be priced at \$39.95, and I see bookstores having no problem with that."

"Bookstores are a logical place to sell video product," reinforces **Prism** president, **Barry Collier**. "They draw more of an upscale demographic which is inclined to buy. We will be creating programs for them as the year goes by, and we will introduce some very exciting new product that those channels will be natural for."

"Bookstores will be a very significant part of our business," states **Gary Khammar**, senior vice president of **RCA/Columbia Pictures Home Video**. "You can be sure that

our special offer on six \$29.95 titles will be in bookstores." Those titles include "Tootsie," "Close Encounters Of The Third Kind (The Special Edition)," "Annie," "Blue Thunder," "Kramer vs Kramer" and "Stripes."

"The challenge for the bookstores," notes **Eric Doctorow**, vice president of sales and marketing for **Paramount Home Video**, "is to educate customers. If they do that, it can be an integral part of their business."

"They have to take a page out of **Wherehouse's** book," agrees **Paul Culberg** of **New World Video**. "They have to merchandise aggressively, increase their selections and not make it merely into an impulse item. Public domain titles have made significant inroads for them. It's still early in the game for bookstores, and there are still a lot of variables."

**Stephanie Schulman**, director of marketing services for **MGM/UA**, notes substantial success with a "Great Books" promotion the company ran last fall with **B. Dalton** and **Waldenbooks**. The catch phrase was "Watched Any Good Books Lately?" Six classics were offered at \$29.95.

"It was a thematic compilation," she says. "It did so well that it was extended a month. We'll continue developing more programs like that, and we'll come up with more ambitious plans."

## KEEPING SCORE

(Continued from page 61)

placed on the block at **Sotheby's** in London recently.

The identity of "Immortal Beloved" was a mystery that had engaged the interest of generations of scholars. It was only after **Solomon's** detective work, disclosed in his recent biography of the composer, that the identity of the lady was established to the general satisfaction of musicologists.

**BRIEFLY NOTED:** **Telarc** is now being distributed in Canada by **PolyGram**. . . **Elliott Carter**, a recent winner of the National Medal of Arts, will find his **Nonesuch** catalog bolstered by "In Sleep and Thunder" and "Triple Duo" in a release later this year. . . . A **Philips** release this month will feature jazz pianist **John Lewis** in a number of Bach preludes and fugues drawn from the "Well-Tempered Clavier."



# INSIDE TRACK



**Passing on the Spirit.** Top line executives gather to discuss the launch of this year's fundraiser for the City of Hope in Los Angeles. Scotti Brothers Entertainment Chairman Tony Scotti, right, is this year's "Spirit of Life" recipient, while Motown president Jay Lasker, center, was last year's honoree, and MCA president Irving Azoff, left, held the designation in 1983.

## Teen Club Bill Under Fire Calif. Law Would Impose Controls

BY SAM SUTHERLAND

LOS ANGELES Owners and operators of teen dance clubs are teaming with sympathetic area residents, including major record labels, to oppose a proposed California state assembly bill that would control the operation of the clubs.

As introduced by Assemblywoman Maxine Waters, AB 2546 would require proprietors of teen clubs to report illicit use, sale or possession of alcohol or drugs to local law enforcement agencies; require formal identification documents from minors; impose a lower age limit of 13 for admittance without guardian or parent; prohibit sale and consumption of alcoholic beverages; and impose curfews of 10 p.m. on weeknights and midnight on weekends for all minor patrons.

On May 6, according to local club operator Kevin Parr, a series of amendments were made to the bill. Waters herself has been unavailable for comment, and no authorized copies of the amended bill have been released, but revisions are said to include a broadening of the bill to include clubs with live talent policies, not just discos, and an upward adjustment of the admission age without guardian to a minimum of 16 years.

A hearing on the bill in the Assembly's ways and means committee

was held on May 15.

Waters' original proposal ignited local controversy when first filed on March 26. With upwards of two dozen teen clubs in operation across Southern California, four of them in the Los Angeles metropolitan area, residents are divided over the merits and disadvantages of such operations. Sympathizers claim that the teen clubs offer a healthier alternative to conventional clubs where alcohol is served; the clubs' suburban locations also enable parents to monitor their children's activities more closely.

The Waters bill ironically seeks to increase that degree of control while significantly threatening their survival as viable businesses. Parr and other operators claim that the age limits and schedule curfews would force clubs to shift their sights toward adult patrons.

Parr, who runs the Phases club in Canoga Park, a San Fernando Valley community, has helped form the California Lobby For Teen Rights there to combat the bill. He's also approached several labels for support, including Arista, Warner Bros., MCA, Geffen and Motown, contending that the demise of teen clubs could eliminate an important avenue for product exposure to younger teen buyers.

Net Income Up 81%

## MTV Networks: Big Quarter

NEW YORK MTV Networks Inc. increased its first quarter net income 81% over the same period in 1984, from \$1.4 million to \$2.5 million, with per share earnings increasing from nine to 16 cents. Revenues for the company were up 46% over the first quarter of last year, from \$20.6 million to \$30 million.

According to MTV Networks president David Horowitz, some of the credit for the active first quarter goes to the "nationwide enthusiasm" for VH-1, the cable firm's recently launched second music service. Horowitz says VH-1 increased

its subscriber base 62% over the first quarter, and is currently received in 5.5 million homes, according to MTV Networks' own data.

Horowitz also says that the costs associated with certain 1985 first quarter activities (including the launch of VH-1, institution of a dual satellite feed for Nickelodeon and the establishment of a programming arrangement with the National Geographic Society) were offset "substantially" by the elimination of all bank indebtedness that was present in the first quarter of 1984.

STEVEN DUPLER

**POLYGRAM'S SIX-MONTH SEARCH** for a U.S. partner following the collapse of its intended merger with the recorded music interests of Warner Communications Inc. appears over. At presstime, it was expected that such a deal would be concluded with a consortium headed by Alan Hirshfield, former chief of 20th Century-Fox. Negotiations were expected to be concluded in the U.K., where PolyGram was conducting an international management meeting last week at a conference center outside London. Lending further credence to finalization of the tie with Hirshfield was his appearance at the meeting. Hirshfield became a music industry factor more than a decade ago when, as a Columbia Pictures Industries executive, he brought in Clive Davis to run what eventually became Arista Records.

**NAIRD MAY WELL** embrace the more hit-oriented label contingent that composed the Independent Label Coalition, following its national confab last week. Seems **Tommy Boy's Tom Silverman**, who single-handedly conceived and promulgated ILC, is going along with the unification. As predicted here, **Charlie Mitchell**, former boss of **Takoma Records**, is NAIRD counsel and is calling for a September board meeting in New York, the first such interim conclave in NAIRD history... Yet another world charity recording is being formulated, a **Tex-Mex** version which would be endorsed by **San Antonio mayor Henry Cisneros** and produced by **Cara Records president Bob Grever**. The music, to be composed by **Luis Silva**, would be recorded by the end of June.

**CHRYSLER-DODGE**, in its second year of co-sponsorship of concerts with the **Nederlander Organization**, has more than 50 concerts at each of the locations, including **Pine Knob**, Detroit; **Pacific Amphitheatre**, Irvine, Calif.; and the **Greek Theatre**, L.A... Track heard from **Richie Bullock**, who masterminded the now-defunct **Odyssey** stores. He's still healing from the severe injuries suffered in an auto accident and is doing some business consulting from his Santa Cruz home... The proposal to extend recording pacts from seven to ten years, proffered by **California State Senator Ralph Dills**, was kayoed for 1985 with a four-to-two vote by the Senate's industrial relations committee. **RIAA** backed the legislation, while a coalition of **AFTRA**, talent managers' groups and the **AFM** opposed it, seeking instead a five-year limit. Those opposing the RIAA wanted the \$6,000 annual guaranteed wage upped to \$125,000... **Gov. James Blanchard** of Michigan designated **Aretha Franklin** "a natural resource" and set aside last Thursday (23) as the official day for the Michigan resident, who was also given a gold record.

**MCA SOURCES CONFIRM** that the Universal City gi-

## Mobile Fidelity Plans Original Releases Audiophile Label Unveils New Cafe Records Subsidiary

LOS ANGELES Mobile Fidelity Sound Lab is stepping up its involvement with originally produced recordings via Cafe Records, a newly formed subsidiary label that will diverge from the company's prior concentration in premium audiophile reissues via competitively priced, domestically manufactured releases.

According to MFSL president Herb Belkin, the genesis for the new line began with the company's overall search for new markets to augment its core business in half-speed mastered LPs, premium real-time cassette recordings and high-end Compact Discs. Noting a "guarded approach to CD licensing" as impeding rapid expansion for Mobile Fidelity's well-received digital disks, Belkin says, he turned to original recordings.

"I'd read an article noting that just over 1,400 albums were released in 1984, compared to some-

thing like 4,800 in 1978," he explains. "It seemed to me that there are now a lot of experienced performers who can't get their records out in the current marketplace."

Mobile Fidelity had already issued one such project, a solo album by producer David Foster, some months ago. That package was recently given a renewed marketing push, but now Belkin says he's actively screening unreleased masters from various acts.

Downplaying any particular idiom for the line, Belkin cites the common thread to the first six projects as "casual, relaxed pop music," but stresses likely forays into jazz and classical product. "We're probably not ready for Twisted Sister," he jokes, "and the line will probably be diverse and rather eclectic. We're looking into computer music, for example, since we've already been tied into major electronic music projects."

ant is indeed in negotiations to acquire the **Chess** catalog from **Joe Robinson**. MCA already distributes reissues from that catalog via its deal with **Robinson's Sugarhill Records**... After an entire career on **Savoy Records**, gospel legend **Rev. James Cleveland** has signed with **Armen Boladian's Westbound** label. The deal gives Cleveland his own imprint, **King James Records**... **Capitol Records** staffers can tell that **Bhaskar Menon** is recovering from his recent emergency appendectomy. Says one: "The flow of paper is beginning again."

**OVERNIGHT NIELSEN RATINGS** from 10 cities put **NBC-TV's May 19 "Motown Returns To The Apollo"** on top with a 19.6 rating and 31 share. Full ratings later showed the **Motown Productions/Inner City/Don Mischer** extravaganza second place to CBS's "**Christopher Columbus**," which garnered a 17.4/29 to 16.2/27 for "Apollo." Nevertheless, the Motown epic must be regarded as a big hit, another boost for black music on prime time tv.

**LOOK FOR A** major shakeup at the label division of **Word Inc.**, with two major executives set to leave the gospel label to form their own record company... **Stevie Wonder** met with 1000 Washington-area high school seniors Thursday (23) at the Kennedy Center to launch a new music video, "**Don't Drive Drunk**," sponsored by the **U.S. Dept. of Transportation** in conjunction with the **Advertising Council** and **Chrysler Corp.** The **National Assn. of Broadcasters** will distribute the video, along with several public service announcements, on two satellite feeds to tv stations nationwide. **Wonder** and **Casey Kasem** are featured on radio spots... **BMI** honors writers and publishers of 1984's most performed songs and the writers of scores for tv and feature films at back-to-back invitational dinners at the **Beverly Wilshire Hotel**, June 18 and 19.

**THE T.J. MARTELL FOUNDATION'S** 10th anniversary Humanitarian Award dinner at the New York Hilton May 18 raised a record \$3.6 million. Founder and president **Tony Martell** was honored; guest speaker was **Morris Abram**; the **Beach Boys** provided the entertainment... **David Weinberg** was at the NAIRD convention, looking to drum up dollars and customers for his proposed **NightThunder** CD plant. Ground will be broken between July 15-30, he assures Track, with production starting next March. He admits **Night Thunder** lacks a **Philips** license, and has yet to take delivery or mastering or manufacturing equipment from **Philips** or **Optical Disc Corp.** Forms Weinberg distributed at NAIRD offered those labels investing in the project "stock in the company, guaranteed production of Compact Discs, and a 20% per CD discount on its purchase of CDs" from his plant.

Edited by JOHN SIPPEL

Among the initial packages are a solo album from former **Doors** guitarist **Robby Krieger**, recorded with various guest musicians, and a boxed set of live performances by the **Buddy Rich** big band, recently videotaped and recorded in San Francisco for cable television. The latter will be issued as a double-CD or triple-LP package.

The same "gourmet emphasis" used to pitch Mobile Fidelity's audiophile goods will carry over into the marketing mix used for Cafe. "We'll stay with the sort of print media we've used in the past, because there's still a quality orientation common to all our products," Belkin says.

Cassettes for the series will be duplicated in real time, as are MFSL reissues. "The only major difference will be the use of domestic pressers and compound," Belkin notes.

SAM SUTHERLAND

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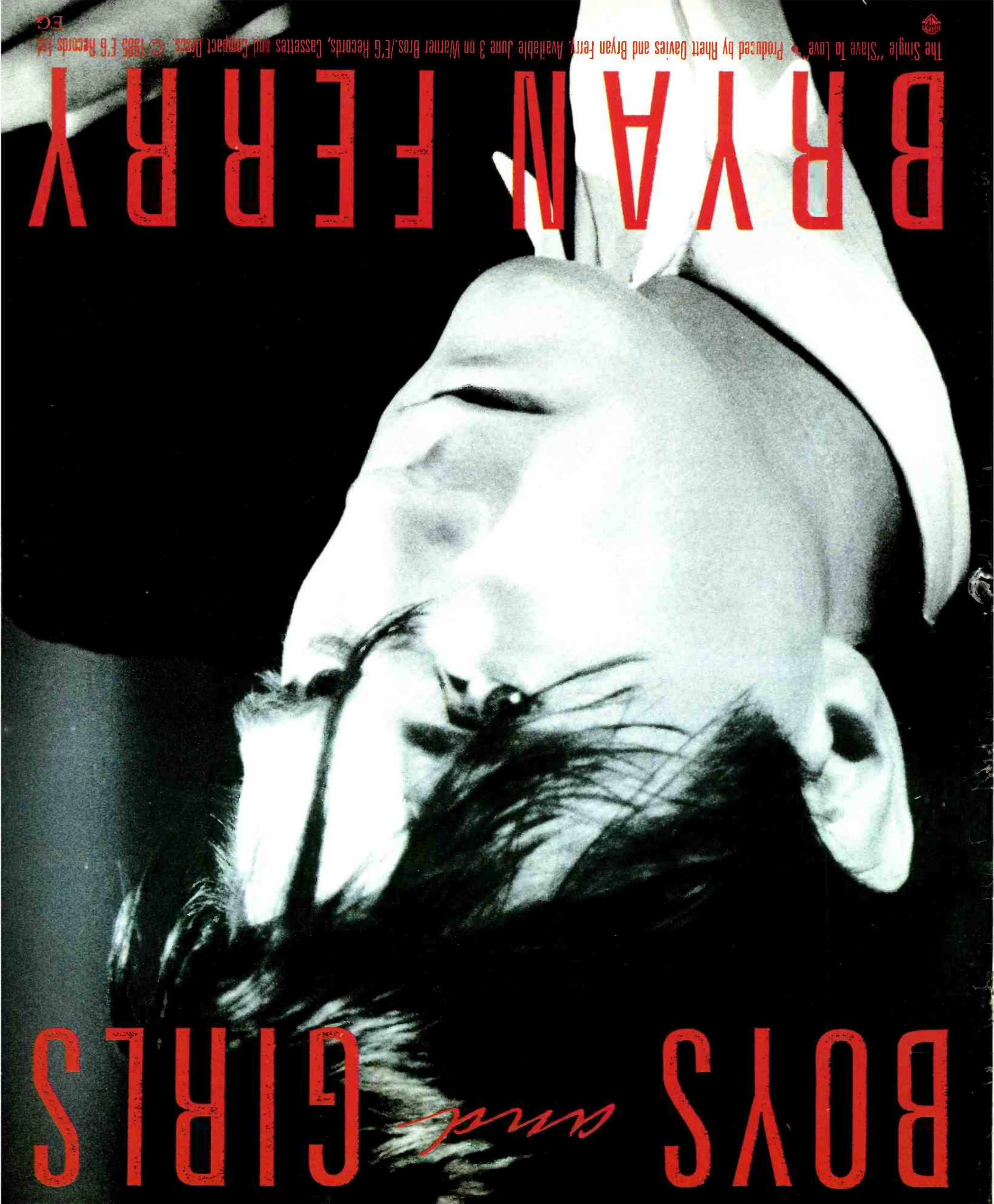
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# BRYAN FERRY



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