

# Billboard



VOLUME 97 NO. 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 15, 1985/\$3.50 (U.S.)

## Controversy Over Content NAB's Fritts Urges Labels: Supply Radio With Lyrics

BY BILL HOLLAND

WASHINGTON The issue of how broadcasters should best handle controversial song lyrics and videos continued to grow last week, following a May 31 letter from the president of the National Assn. of Broadcasters (NAB) to 45 record companies asking for copies of lyric sheets to be included with new releases sent to radio stations.

Reaction from major label officials to the letter from Edward O. Fritts, president of the NAB, was guarded or slow in coming. Several staff spokespersons said there would be no comment, and others said the letter had been received but

no decision had yet been made as to the manner of response to the NAB chief's request.

The letter to the label heads follows by two weeks a letter from Fritts to 806 radio and television group owners "to foster awareness" in top-line management about what some parents' and teachers' groups see as a growing problem (Billboard, June 1).

That letter is believed to represent the first time a leader in the broadcast industry has gone on record voicing concern about the lyrical content of contemporary music.

In his letter to the record companies, Fritts once again makes it clear that he does not want his re-

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## OPTIMISTIC PROJECTIONS AT CES Lower CD Player Prices, Video Sales Boom Forecast

BY IS HOROWITZ

CHICAGO Competitive pricing may prove this year's major thrust behind the hectic advance of Compact Disc to mass acceptance.

With at least seven hardware manufacturers showing players bearing suggested list prices below \$300 at the Summer Consumer Electronics Show (CES) here, June 2-5, some heady observers were predicting prices as low as \$99 by year's end. Already, producers of units offered at \$350 to \$600 (the solid mid-range) were mulling the likelihood that list prices would have to be trimmed later this year to meet competitive pressures.

Car units drew interest, although it was generally felt that measurable exploitation of this area was

perhaps a year in the future. And statistical estimates of production were hiked, although still below predictions made earlier by some industry participants.

In all, 600,000 CD players, worth \$168 million at factory level, will enter the U.S. market in 1985, according to the the Electronic Industries Assn. These figures will rise to 900,000 and \$234 million in 1986, the EIA says.

However, some hardware manufacturers have already tagged 800,000 as the probable number of machines to hit the domestic market this year (Billboard, June 1).

Paradoxically, the moves to lower prices come at a time when demand is at a record high, and shortages are expected to peak by late fall as

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BY TONY SEIDEMAN

CHICAGO The prerecorded video industry should come close to or exceed the \$2 billion mark in wholesale revenues in 1985, riding a VCR marketplace that should move 11.5 million machines.

These numbers come from revised projections offered by the Electronic Industries Assn. (EIA) at the Summer Consumer Electronics Show, held here June 2-5. They were backed up by a Billboard survey of video manufacturers, distributors and duplicators.

Also garnering attention at the show were the possibility that the

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## IMIC KEYNOTE Chrysalis Chief Wright Blasts Label Oligarchy

MUNICH In a hard-hitting and wide-ranging keynote speech to open Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC) here Thursday (6), Chrysalis chairman Chris Wright attacked the "unhealthy" trend towards oligarchy in the music industry, which he said placed too much power in too few hands and reduced creative dynamism.

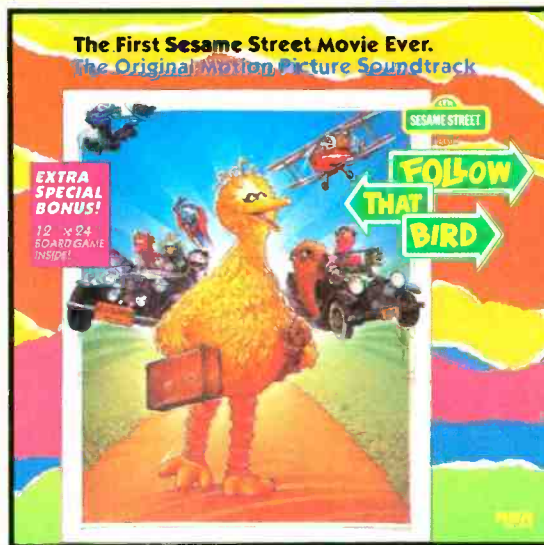
Recalling the Amsterdam IMIC in 1977 at which Irwin Steinberg, then the head of PolyGram Inc. in the U.S., predicted that the record industry would eventually be down to five major companies, Wright said:

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## Trim PolyGram Is Sticking With Branches

BY FRED GOODMAN

NEW YORK On the heels of a decision to shutter two of its three warehouses (Billboard, June 1), PolyGram Records has further consolidated its operations by closing all four of its regional offices and four of its 13 branch sales offices.

The restructuring, effective May 31, cut approximately 35 middle management and administration positions, according to Guenter Hensler, president and chief executive officer of the label. Hensler estimates that the closing of the warehouse facilities in Edison, N.J. and Sun Valley, Calif. will lay off an additional 120 PolyGram employees.

Hensler denies that the streamlining of the company's distribution

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 **Rolling Stone**  
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## BMI, TV STATIONS TRADE CHARGES

### Each Side Says the Other Broke Off License Fee Talks

BY IS HOROWITZ

**NEW YORK** The hassle between Broadcast Music Inc. and the bargaining agency for local television stations over retroactive fee claims and new licensing formulas escalated to a new level of acrimony last week, as the adversaries traded blame for breaking off talks (Billboard, June 8).

Meanwhile, it's been learned that the BMI board of directors is to meet within "the next few days" to consider the request by a group of broadcaster shareholders to hold a special meeting to weigh substantive alterations in the licensing organization's bylaws. And Judge Lee Gagliardi has scheduled a hearing Tuesday (11) in Federal District Court here for arguments on his recent decision upholding BMI's retroactive fee petition.

A key facet of the controversy between BMI and the All-Industry Station Music License Committee is restoration of rates rolled back dur-

ing a 22-month period beginning in February, 1983. At that time an appeal was being pursued in the anti-trust suit brought against BMI by local television stations. Known as the Buffalo Broadcasting case, the failed action sought to outlaw the blanket license as an appropriate medium for collecting performance fees from local tv stations.

The committee charges that BMI "stonewalled" efforts to arrive at a "meaningful per program license format, rejected offers to submit fee disputes to an impartial tribunal," and walked out of negotiation sessions in San Francisco May 21.

BMI says it was "always ready and willing" to talk with the committee and, in a letter to broadcasters, characterized committee statements as "a litany of charges that bear very little resemblance to fact." The May 21 meeting was terminated, says BMI president Ed Cramer, because the committee said they "had a boat ride to take around San Francisco Bay."

The request for the special BMI board meeting came from executives of Taft Broadcasting, Tribune Broadcasting, King Broadcasting, Meredith Corp. and Stauffer Communications. Together, these firms own more than 10% of BMI's shares.

They seek to reduce the number of directors to 12, and to modify BMI's consent decree to allow settlement of stalled fee negotiations by a "rate court." Pending authorization of a rate court or "alternative mechanism," the petitioners want the February, 1983 interim fee arrangement to continue.

BMI has informed tv stations that it will maintain the interim rates only for the remainder of this month, and that no further extensions will be granted. New agreements covering blanket license and per program options will be sent out shortly. These will be "revised and simplified," says Cramer.

### \$16.95 Titles Set for Release

## Paramount Hits New Video Pricing Lows

**LOS ANGELES** Paramount Home Video is releasing 30 titles this summer with list prices ranging from \$16.95 to \$29.95. The \$16.95 price tag is the lowest yet to be offered by a home video major for theatrical product.

Eight of the titles are new, while the balance are previously released programs re-priced for a special summer "Tasty Video Treats" promotion. Street release date is Aug. 1.

The promotion does not cover a specified period of time as did Paramount's recent "25 for 25" campaign. Rather, according to vice president Eric Doctorow, "Tasty Video Treats" will be an "ongoing commitment to offer family-oriented product at lower prices." Titles will revolve in and out periodically within their price categories.

Paramount is generally credited with accelerating the sell-through market with its pricing strategies.

Last fall, the company offered 25 titles at \$24.95 suggested lists. Many were blockbusters, including "Raiders Of The Lost Ark." During that two-and-a-half-month promotion, Paramount says it sold 1.4 million pieces. The company is currently offering many of the "Star Trek" television episodes for \$14.95 suggested list.

A key element of this newer marketing strategy, according to senior vice president and general manager Tim Clott, is to create the impetus for consumers to begin building video libraries.

A major advertising, promotional and dealer support campaign will go along with the promotion, including national print advertising, a 60-second local media spot, and extensive in-store merchandising materials and efforts.

The \$16.95 titles include "The Little Prince," a cartoon version of "The Wizard Of Oz," "Run For

Your Life, Charlie Brown," "Uncle Sam Magoo" and "Bon Voyage, Charlie Brown (And Don't Come Back)." Priced at \$19.95 are "Shane" and "Charlotte's Web."

Priced at \$24.95 are "Strong Kids, Safe Kids," "The War Of The Worlds," "Time Bandits," "Bugsy Malone," "Mr. Magoo's Storybook," "Popeye," "Foul Play," "Paper Moon" and "Sounder."

The previously released \$29.95 titles are "True Grit," "Islands In The Stream," "The Bad News Bears," "The Court Jester" and "Jonathan Livingston Seagull."

The new titles, all priced at \$29.95, are "Black Beauty," "Mary White," "A Dog Of Flanders," "My Side Of The Mountain," "The Night Of The Grizzly," "Ninja The Wonder Boy," "Robby The Rascal" and "Timefighters In The Land Of Fantasy."

## RCA Readies VHS Hi-Fi Hardware Push

### 11 Studios Join in Software Discount/Giveaway Plan

BY STEVEN DUPLER

**NEW YORK** RCA Sales Corp., in conjunction with 11 major studios, is launching a large-scale retail promotion for VHS Hi-Fi video hardware which could involve as many as 3,000 to 5,000 dealers nationwide during its June 20-Aug. 31 run. The program is hinged on discounts and giveaways of VHS Hi-Fi software manufactured by CBS/Fox, Embassy, MCA, RCA/Columbia, Paramount, MGM/UA, Thorn/EMI, Vestron, Warner, Magnum and Master Vision.

"We've already stated many times our feeling that the VHS manufacturers have not done nearly as good a job of launching VHS Hi-Fi as the Beta people," says Frank

McAnn, vice president of public affairs for RCA Consumer Electronics. "We hope this promotion will help counteract that, and let people know that there is a large amount of VHS Hi-Fi programming out there, and the number is growing." RCA only got into the VHS Hi-Fi arena late last year, McAnn says, and it is "difficult to tell just yet how the market is doing for us."

The RCA promotion involves a number of consumer options, including a possible savings of more than \$200 on the purchase of prerecorded hi-fi tapes. The company decided to make the big push now, McAnn says, in order to support the introduction of five new VHS Hi-Fi models to RCA's 14-unit VCR line. The new machines range in price

from \$600 to \$1,200, he says.

Dubbed the "Best Of Our Music Bonanza" (or the "Big Boom"), the promotion has several angles:

- Purchasers of RCA VHS Hi-Fi units receive free a preview tape containing music selections culled from 56 separate hi-fi releases.

- Purchasers are also mailed a free copy of the Vestron "We Are The World" music video (retail price: \$14.95).

- A special coupon book allows purchasers discounts ranging from \$5 to \$20 off the purchase price of up to 20 different VHS Hi-Fi music titles, selected from a 56-title catalog. The titles include rock, classical, show business, opera and pop performers, including Lionel Richie,

(Continued on page 79)

## 'Strongest Year in Our History' Seen WEA's Droz Offers Bullish Forecast

BY JOHN SIPPEL

LOS ANGELES If current sales momentum continues, WEA, the distribution arm of Warner Communications Inc. prerecorded audio and home video product, will have its best year since it was established 14 years ago.

This is the optimistic note sounded by WEA president Henry Droz, who counts on a continuing flow of strong albums and music video titles over the next six months. Such product, he adds, will be supported by special sales programs and promotions.

"The year shapes up as our strongest in our 14-year history, based upon the first five months, which clobbered every comparative 1984 month so far," Droz reports. "We are now hitting the best months racked in 1984."

"At this critical period, the Prince and Phil Collins albums are one and two. There's Madonna mania. Ratt, Howard Jones and Twisted Sister will be joined by new albums from

Laura Branigan, the Talking Heads, Peabo Bryson, Motley Crue, AC/DC, Neil Young, Ronnie Dio and Graham Nash coming before July's end."

Droz says he expects the pace of a "red hot summer" to continue through the year. The current dating and discount program from WEA is a two-month plan, designed to give accounts more time to plan promotions built around an offering of the entire \$6.98 list midline catalog and the cream of frontline albums. Since the program ends in mid-July, Droz envisions WEA tying in with the likes of month-long discount programs, Father's Day, graduation day and even back-to-school planning at retail. Dating up to 120 days dependent on when one of the two buy-ins was made is available during the nine-week program.

"Our customers are bullish," Droz says. "Capital expansion, increasing the number of stores and locations, additional home video inventory and beefing up Compact

Disc inventory impress me. They are so much more sophisticated than five years ago. So much more planning ahead. No more shooting from the hip. There's good execution and follow-through.

"CD is now 6% to 7% of our volume. It will be more than 10% by the holidays. The most interesting thing about the battle between configurations is that LPs have levelled off with cassettes. Where cassettes were in a terrific upturn this time a year ago and LPs were slumping badly, they now have levelled off.

"I think we'll see a gradual falloff in LPs, maybe less than 1% per month to cassette and CD," Droz continues. "That ratio between cassette and LP is now 4.5 to 3. It's held through 1985 thus far."

Droz predicts "a greater thrust from Warner Bros., Elektra and Atlantic in releasing music videos. We were amazed at Madonna, which has topped 70,000, and I hear that

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**NBA Meets MCA.** MCA Records group New Edition poses with the trio of Los Angeles Lakers who took part in a post-game shoot for the first live action music/sports video clip at the L.A. Forum. From left are New Edition members Ricky Bell, Ralph Tresvant, Bobby Brown, Michael Bivins and Ronnie De Voe. The Lakers are, from left, Magic Johnson, Bob McAdoo and Mitch Kupchak.

## PolyGram Executives Gather in London Tone Is Upbeat at First Global Meet in Five Years

LONDON More than 100 executives, including managing directors of all 30 of PolyGram's worldwide record operations, attended the company's first international conference in five years, May 22-24 in Windsor, near London.

In a review of past and present achievement, executive vice president Aart Dalhuisen emphasized PolyGram's current success in the U.S., where the company recently had two singles in the top 10 for the first time in nearly two years, with Animotion and Tears For Fears.

Animotion's "Obsession" is now breaking in other international markets, Dalhuisen noted, while Tears For Fears' album has topped charts in the U.K., West Germany, Australia and elsewhere.

Congratulating the American company on its performance with Def Leppard and John Cougar Mel-

lencamp, Dalhuisen also noted the Stateside signing of the Scorpions to a worldwide deal and the forthcoming release of the soundtrack album "Flashdance II."

Dire Straits remains the company's top pop act, Dalhuisen said, with the group's album "Brothers In Arms" reaching No. 1 in Britain, Belgium, Switzerland and Australia and reaching the German and Dutch top 10. He maintained that singles by the Style Council and Bryan Ferry had platinum potential and would pave the way for major album activity around the world, while innovative pairings of Elton John with Millie Jackson (Rocket/Phonogram) and Bronski Beat with Marc Almond (London Records) held "exceptional promise," as did Olivia Newton-John's first single for Phonogram.

Special video presentations wel-

comed A&M into the PolyGram fold for European representation and showcased the work of PolyGram Music Video, now being restructured to permit an integrated approach to marketing and distribution worldwide.

The importance of classical repertoire to the company's profitability was demonstrated by executive vice president Tim Harrold in introducing "three of our greatest stars: Decca, Philips and Deutsche Grammophon." Since PolyGram Classics was set up in 1983, Harrold said, sales of established repertoire featuring artists such as Ashkenazy, Solti, Pavarotti and Kyung Wha Chung have increased, and new areas have opened up with the successes of "West Side Story," "Porgy And Bess" and Pavarotti's "Mamma."

Opera star Simon Estes was introduced to the conference. He announced that he will star as Paul Robeson in a forthcoming biographical movie, and demonstrated his qualifications for the role by performing two spirituals for the PolyGram audience.

Stan Cornyn, vice president of Warner Communications U.S., PolyGram's partner in optical disk development, gave an update on new software and projected applications of optical disk technology. At a special evening ceremony, company president Jan Timmer presented the first annual PolyGram CD awards in four categories.

In closing the conference, Timmer expressed corporate appreciation for the enthusiasm and energy of the PolyGram team that established the Compact Disc, "got the product together" and set the company on the road to success despite many negative reports.

"PolyGram is an opportunity-oriented company which is now reaffirming its repertoire strength," he said.

## PolyGram Bows CD Awards Trophies Given in Four Categories

LONDON PolyGram's annual Compact Disc awards were inaugurated here on May 24, at the conclusion of the group's first international managing directors' meeting in five years.

The awards, given "in honor of outstanding achievements in launching and establishing the new configuration Compact Disc," were presented by PolyGram president Jan. D. Timmer.

The trophies, individually hand-made sculptures in glass designed by Dutch artist Willem Heessen, were in four categories. The winners were:

- Repertoire award: Horst Hohenboeken, label manager, Polydor International pop division, for his work on jazz repertoire and his Silver Collection and Compact Rock se-

ries.

- Recording award: the Decca International recording team (represented by Jimmy Lock) for its pioneering work in digital recording.

- Marketing award: PolyGram Records Hong Kong (represented by Peter d'Almada) for CD sales amounting to 20% of total turnover and a 54% share of total classical sales.

- Technology award: PolyGram Record Service, Hanover (represented by Karl Tuch), for innovative work and prodigious technical achievement in manufacturing.

A special award was given to Hans G. Gout, PolyGram's senior director, Compact Disc, for his dedication to, and championing of, the CD system.

## Executive Turntable

**RECORD COMPANIES.** CBS Records International (CRI) names Paul Russell managing director, U.K. In addition to his new post, he will continue as vice president of CRI. Russell replaces Maurice Oberstein, who recently retired as chairman of CBS U.K. In New York, Robert J. Campbell is appointed to the newly created position of vice president of marketing for CRI. He was vice president of marketing for CBS Masterworks. And Peter Bond is appointed regional vice president for Australian/Asian/African operations, based in Sydney. He was with CRI in London.

Gordon McKenzie is appointed manager of central marketing for EMI Music Europe & International, based in London. He was head of interna-



RUSSELL



CAMPBELL



GRUNBLATT



NEWMAN

tional operations for Arista. In addition, Luis Aguado is named managing director for EMI Music Group, Spain. He was managing director for EMI Odeon S.A. Replacing Aguado is Rafael Gil, who had led EMI Music's Latin a&r and marketing team based in Los Angeles. Angel Recuenco continues as managing director of Hispavox S.A., EMI Music's recently acquired independent Spanish label.

Alan Grunblatt is promoted to director of product management at RCA Records in New York. He was director of market research.

Pamela Newman is appointed director of national singles promotion at HME Records in New York. She was national director/CHR secondaries for the label.

Arista Records elevates Jess Auerbach from associate director to direc-



AUERBACH



KLEIN



PINCKNEY



GREENE

tor of production in New York. In Los Angeles, Roger Klein joins the label as manager of a&r, West Coast. He was an artist consultant in Great Britain. In other Arista moves, Leana Moritt is upped to administrative assistant for production in New York, and Jill Richmond joins the promotion department in Los Angeles. Richmond was with Amusement Business magazine.

Panormamic Records in Hackensack, N.J. names Larry Pinckney director of creative services and Grenetta Briggs director of business affairs. In addition to his new post, Pinckney will continue to head his own firms, Visual Concepts International and Nightstar Entertainment. Briggs was a systems analyst for corporate planning at AT&T.

John House is appointed director of business affairs at F.M. Music/Records in Los Angeles. In addition to his new responsibilities, he will continue to head Razor Productions, the L.A.-based film and video production company.

Erin Morris and Brenna Davenport-Leigh become administrators of media relations for RCA Records, Nashville. Morris had been coordinator

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DIANA

**ROCKS**

“Telephone” PBI 4032  
the new Single  
from the Hit Album  
“Swept Away” AFLI 5009

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Records and Cassettes



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**THE TOUR:**

CHICAGO Rosemont Horizon June 7 & 8  
ST. LOUIS Fox Theatre July 19 (2 SHOWS)  
KANSAS Sandstone July 20

DENVER Red Rocks July 22  
LAS VEGAS Caesars Palace July 24 thru August 5  
LAKE TAHOE Caesars Palace August 12 thru August 18  
ATLANTIC CITY Golden Nugget August 20 thru August 25

# Gold, Platinum for Sade's 'Diamond Life'

BY PAUL GREIN

LOS ANGELES Sade's "Diamond Life" was certified gold and platinum simultaneously in May, an extraordinary accomplishment for a debut album.

The only other debut albums in recent years to be certified gold and platinum simultaneously—Stevie Nicks' "Bella Donna," the Honey-drippers' "Volume One" and self-titled collections by Lionel Richie and Asia—were all by musicians with established track records. Yet Sade was largely unknown before the release of her smash Portrait debut, which cracked the top five and generated the top five single "Smooth Operator."

Sade's accomplishment was the top story in the gold and platinum certifications for May, as announced by the Recording Industry Assn. of America (RIAA). The RIAA certified two platinum albums in the month, bringing the year-to-date total to 30, compared to 55 last year.

The other platinum album in May

was Luther Vandross' "The Night I Fell In Love" on Epic. It's Vandross' third platinum album, but his first to be certified gold and platinum simultaneously. "Forever, For Always, For Love" was certified gold in November, 1982, and platinum four months later; "Busy Body" went gold in February, 1984 and platinum 11 months later.

As always, the monthly RIAA certifications reflect the ups and downs of musical careers. On the up side, the Commodores earned their first gold studio album since the departure of lead singer Lionel Richie; on the down side, Mick Jagger's long-awaited first solo album away from the Rolling Stones stopped at gold. Most would have expected a release of that magnitude to hit gold and platinum simultaneously with ease.

Also in May, Bruce Springsteen's "Born In The U.S.A." topped the six million sales mark, putting it in the same league with such six-million-sellers as Peter Frampton's "Frampton Comes Alive!" Billy Joel's "The Stranger," Journey's "Es-

cape" and Def Leppard's "Pyromania."

Foreigner's "Agent Provocateur" topped the double platinum mark in May, a sales level that had also been reached by the group's four previous studio releases. "Foreigner" was certified at four million sales, "Double Vision" at five million, "Head Games" at two million and "Foreigner 4" at five million.

Amy Grant earned her second consecutive gold album in May with "Straight Ahead"—a rarity for an inspirational artist. And the Fat Boys earned their first gold album—still an impressive achievement.

(Continued on page 78)



**New Talent at Arista.** Arista Records executives sit with singer/songwriter Charlie Singleton, a former member of the group Cameo, after signing him to an exclusive recording contract. Seated from left are Singleton's manager David Franklin, Arista president Clive Davis, Singleton and Arista vice president of a&R Ed Eckstine.

## Economic Report Unveiled

# New Copyright Group Vows Tough Fight for Rights

BY BILL HOLLAND

WASHINGTON In addition to challenges and attacks from outside forces, the American copyright community faces erosion and dilution due to its own complacency and the inability of its constituency to enlighten the general public about the importance of copyright and its enterprises, which account for \$141 billion in revenues yearly—5% of the Gross National Product.

That was the self-indictment hurled down on Capitol Hill Wednesday (5) by officials of the recently formed American Copyright Council at a press briefing that included staunch copyright defenders in the Congress.

"Earlier, I said that the copyright community itself had yielded to inaction—rolled over and played dead," said Stan Gortikov, chairman of the board of directors of the new group and president of the Record-

ing Industry Assn. of America (RIAA). "No more. No longer. This event marks the moment when the copyright interests of the United States unite as a team and pledge a commitment to fight to preserve those rights implicit in their intellectual property."

The Council, which will not be a lobbying group but rather a public awareness and education group, was initially formed in April, 1984, but chose to wait for a public announcement until it had completed an economic report on the copyright industries, as well as a document of principles, both of which were made available at the briefing.

Charter members of the Copyright Council include organizations dealing with every aspect of the entertainment and information industry. Because of its important purpose, the group includes several strange bedfellows: ASCAP, BMI,

(Continued on page 79)

## Mothers' Group Meets Gortikov Concern Over Lyrics, Videos Aired

WASHINGTON The Parents' Music Resource Center, the group of politically active mothers here who fired the first salvo last month in the battle against sexually explicit and violent song lyrics and videos, met with Recording Industry Assn. of America (RIAA) president Stan Gortikov last Wednesday (5) after requesting a meeting last week.

Spokeswoman Pam Howar said that while the details of the conversation between group members and the RIAA president "we'll keep to ourselves, as we both agreed," the mothers were pleased "that at least a door has been opened." She added

that "the discussion between us was reasonable and well-articulated."

Gortikov, who was in Washington for a Capitol Hill press briefing held by the new American Copyright Council (separate story, this page), said he was "happy to meet" the members of the organization.

The RIAA, however, is not taking an active role in the discussions between groups concerned about song lyrics and videos. Its member companies have decided to deal with the concerns on a label-by-label basis, a spokesman says. **BILL HOLLAND**

# CHART BEAT

by Paul Grein



**MADONNA** this week collects her sixth consecutive top 10 single, as "Angel" jumps two points to number nine on the Hot 100. The achievement comes a year to the week after Madonna first cracked the top 10 with "Borderline."

The last female artist to string together six straight top 10 hits was Donna Summer, who made the mark with eight consecutive releases from "Last Dance" in 1978 to "The Wanderer" in 1980 (discounting a from-the-vaults Casablanca issue of "Walk Away").

But even that's not the record for a female artist: **Aretha Franklin** reached the top 10 with nine consecutive Atlantic releases from "I Never Loved A Man The Way I Love You" in 1977 to "I Say A Little Prayer" in 1978 (discounting a few odd B sides).

It's appropriate that Madonna is the first female artist since Summer to string together six top 10 hits, because she is also the first female artist since Summer to become the hottest act in the business.

Summer was, by all accounts, the hottest act in pop in 1979, but male artists have claimed the crown every year since then, until now. **Kenny Rogers** and **Foreigner** were the hottest acts of 1980 and '81, followed by **John Cougar** in '82, **Michael Jackson** in '83 and **Prince & the New Power Generation** last year.

While '85 isn't even half over, it will be hard for any artist to overtake Madonna as the dominant performer of the year. In addition to her six consecutive top 10 singles—four of which appeared this year—there are her two smash albums. "Like A Virgin" is currently in its 28th consecutive week in the top 10 on Billboard's Top Pop Albums chart; "Madonna," which rode the top 10 for five weeks last fall, is currently posted at 84.

One more note on Madonna: "Angel"/"Into The Groove" vaults to No. 1 in its second week on Billboard's 12-inch singles sales chart, and also surges to number three on

the club play chart.

The double-sided smash is thus almost assured of becoming Madonna's fourth No. 1 club hit, following "Holiday"/"Lucky Star" in September, 1983, "Like A Virgin" last December and "Material Girl" this past March.

## Madonna is nearly as hot as Summer with six straight top 10 singles

**PHIL COLLINS**, the only performer with a realistic chance of upsetting Madonna as the hottest act of '85, also had a good week, leaping six notches to number six with "Sussudio." It's Collins' bid for a third consecutive No. 1 solo hit, following the Grammy-winning "Against All Odds" and "One More Night."

On the subject of Mr. Collins, Eamonn Ward of Sheffield, England, wrote in to point out that Atlantic Records in the U.S. and Virgin Records in the U.K. have chosen different lead off singles from all three Collins albums, as well as from two of the last three Genesis albums.

The first single from Collins' "Face Value" album in Britain was "In The Air Tonight," but in the U.S. was "I Missed Again." The first single from "Hello, I Must Be Going!" was "Through These Walls" in the U.K., but "You Can't Hurry Love" in the U.S. And from "No Jacket Required," the first British single was "Sussudio," but the kick off American single was "One More Night."

With Genesis' "Duke" album, the first U.K. single was "Turn It On Again," while in the U.S. it was "Misunderstanding." From "Abacab," the U.K. company chose the title track, while Atlantic led off with "No Reply At All." Both companies chose "Mama" as the first single from the group's most re-

cent, self-titled album.

Ward summarizes: "I won't do your job and note the positions the records reached, but an examination will reveal that the policy has been successful, and that often the initial U.K. single has been a successful U.S. followup."

Ward is right on all counts. "In The Air Tonight," "Sussudio," "Turn It On Again" and "Abacab" were all chosen as second singles in the U.S., and all but "Turn It On Again" were significant successes.

A final note to Ward: You can do our job for us anytime.

**A FEW WEEKS AGO** when **Kool & the Gang's** "Fresh" hit No. 1 on Billboard's black singles chart, the group pulled into a tie with **Michael Jackson** for having the most

No. 1 black hits so far in the '80s. Both acts have had four. Since 1980, Jackson has scored with "Rock With You," "The Girl Is Mine," "Billie Jean" and "Beat It," while Kool & the Gang have topped the chart with "Celebration," "Take My Heart," "Joanna" and now "Fresh."

Six acts are a beat behind with three No. 1 black hits so far in this decade. They are **Diana Ross** ("Upside Down," "Endless Love," "Missing You"), **Stevie Wonder** ("Master Blaster," "That Girl," "I Just Called To Say I Love You"), **the Gap Band** ("Burn Rubber," "Early In The Morning," "Outstanding"), **Chaka Khan** ("What Cha' Gonna Do For Me," "Ain't Nobody," "I Feel For You"), **Lionel Richie** ("Endless Love," "All Night Long," "Hello") and **New Edition** ("Candy Girl," "Cool It," "Mr. Telephone Man").

**FAST FACT:** It's been a long time coming, but **Graham Parker** this week cracks the top 40 for the first time in his career with "Wake Up (Next To You)," which jumps three points to 40. Parker's previous biggest hit was "Hold Back The Night," which peaked at number 58 eight years ago. That was when Parker was backed by the **Rumour** and was signed to Mercury; he's now backed by the **Shot** and is signed to Elektra.

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“IN A CLASS BY HIMSELF.”  
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“‘MAGIC TOUCH’ HAS TO BE HEARD TO BE BELIEVED. EVEN THEN YOU MAY NOT BELIEVE IT.”  
—PEOPLE MAGAZINE

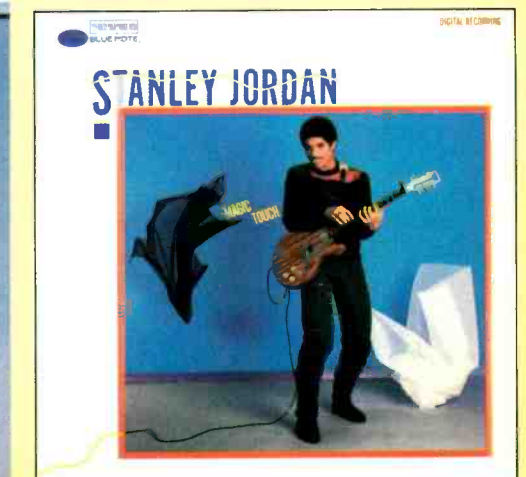
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- |                    |                    |
|--------------------|--------------------|
| 3—Washington, D.C. | 13—Minneapolis     |
| 6—Mor trail        | 14—West Palm Beach |
| 7—Toronto          | 16—Orlando         |
| 11—Atlanta         | 18—Cleveland       |
| 12—Chicago         | 22-29—Japan        |

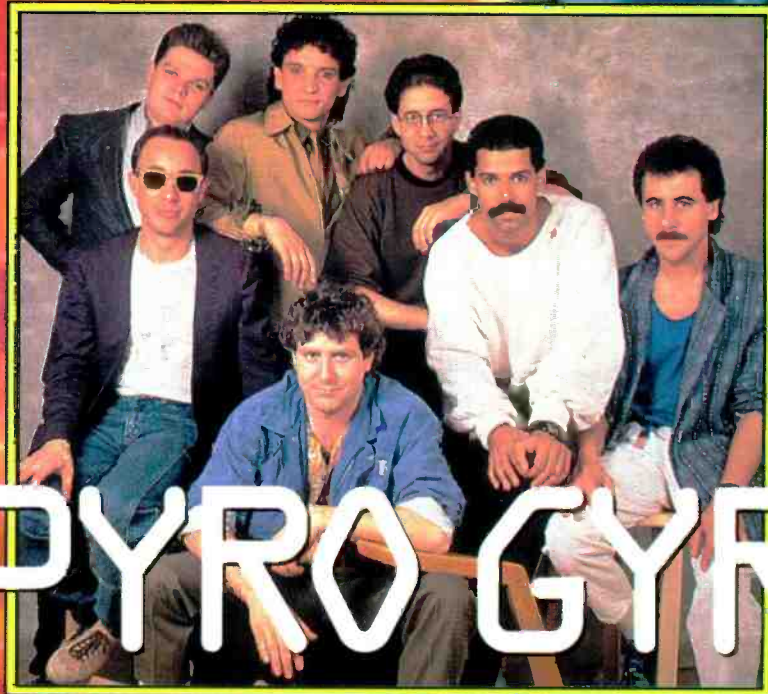
### AUGUST

- |                       |             |
|-----------------------|-------------|
| 1—Concord, California | 22-31—Japan |
|-----------------------|-------------|



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- |       |                                            |       |                                        |
|-------|--------------------------------------------|-------|----------------------------------------|
| 6/1   | Atlanta Jazz Festival, Atlanta, GA         | 7/9   | San Antonio, TX                        |
| 7     | Bushnell Auditorium, Hartford, CT          | 10    | Austin, TX                             |
| 8     | Blossom Music Center, Cuyahoga Falls, OH   | 11    | Houston, TX                            |
| 9     | Ontario Place, Toronto, Canada             | 13    | Riverfront Park, Flint, MI             |
| 14    | Snowbird Ski Resort, Snowbird, UT          | 19    | Baltimore Jazz Festival, Baltimore, MD |
| 15    | Artemus Ham, Las Vegas, NV                 | 20-21 | Tralfamador Cafe, Buffalo, NY          |
| 16    | Hollywood Bowl (Playboy Jazz Festival), CA | 8/1   | Concord Jazz Festival, Concord, CA     |
| 17    | Pioneer Theatre, Reno, NV                  | 3     | Moant Hood Jazz Festival, Portland, OR |
| 20-22 | La Jolla Inn, La Jolla, CA                 | 4     | University Puget Sound, Tacoma, WA     |
| 25    | Celebrity Theatre, Phoenix, AZ             | 5     | Ravinia Festival, Chicago, IL          |
| 26    | Civic Auditorium, Albuquerque, NM          | 8     | Rio de Janeiro Jazz Festival, Brazil   |
| 28    | Red Rocks Amphitheatre, Denver, CO         | 17    | Newport Jazz Festival, Newport, RI     |
| 30    | Hampton Jazz Festival, Hampton, VA         | 20    | Cape Cod Melody Tent, Hyannis, MA      |
| 7/1-2 | Summerfest, Milwaukee, WI                  | 30    | Meadowbrook, Detroit, MI               |
| 3     | Fox Theatre, St. Louis, MO                 | 31    | Riverfront, Toledo, OH                 |
| 4     | Cotillion Ballroom, Wichita, KC            | 9/3   | Southshore Music Circus, Comasset, ME  |
| 5     | Starfest, Dallas, TX                       | 6     | Heinz Hall, Pittsburgh, PA             |
| 6     | Mud Island, Memphis, TN                    | 7     | Academy of Music, Philadelphia, PA     |
| 7     | Oklahoma City, OK                          | 8     | Aras Park, Manchester, NH              |

MCA RECORDS





WEST GERMANY,  
AUSTRIA, SWITZERLAND  
...newsline...

**PROMOTION SERVICING** of German radio stations and journalists is being trimmed by major labels, who spend between \$120,000 and \$250,000 each per year on an average of 700 free LP and/or single subscriptions in West Germany. PolyGram started the trend two years ago, refusing freebie CD requests. WEA inaugurated a \$650 a year LP single subscription rate for private radio stations on Jan. 1, and other labels followed suit, though terms differ widely. Says Phonogram MD Louis Spillmann: "We're trimming our free list further, and re-checking it constantly. It's an economic necessity."

**CZECHOSLOVAKIA WILL ENTER** the video CD hardware manufacturing club soon, following a pact with Philips. Billboard's Manfred Schreiber says Philips will ship VHS and CD production parts from Vienna to Czechoslovakia for assembly there. This is first such deal in that country, and it's believed to be the first CD production plant in any Eastern European nation.

**CD-ONLY SHOPS** are a major trend in Switzerland, according to Billboard's Pierre Haesler. Grammo Studio Ltd. joined toy chain Franz Karl Weber to open a huge CD store on Zurich's famed Bahnhofstrasse, with 3,800 titles in stock. In Germany, many hardware dealers have added Compact Discs to their present audiophile LP assortment, but otherwise CD-only shops have not caught on in Germany or Austria.

**OPEN-AIR FESTIVALS** from Mama Concerts brought Foreigner, U2, Rick Springfield, Huey Lewis & the News, Saga, Chris de Burgh and a dozen others to a dozen central European sites, including a mammoth two-day event at Nuerburgring racetrack that drew 150,000. Cooperation with Good News Agency, Switzerland's biggest promoter, extended the series to that country. The only hassle was reported in Muenster, where 80,000 watts of U2 power blasted off asphalt pavement reaching 10 miles from the concert site, causing complaints of "acoustic air pollution."

**JAZZ FESTIVALS** in early July will highlight the Austrian and Swiss concert scenes. The Blue Danube Jazz Festival near Vienna at Hollabrunn will fill three stages with music by Miles Davis, the Modern Jazz Quartet, Woody Herman, James Brown, Fats Domino and others. Heading to Lake Geneva for the 16-day Montreux bash are Davis, Keith Jarrett, Leonard Cohen and many more, plus 60 performers from the Rio Carnival.

JIM SAMPSON

**SALES TAX BOMBSHELL IN AUSTRALIA**  
*Government Action May Force Majors To Hike Prices*

BY GLENN A. BAKER

**SYDNEY** Sudden and unexpected government sales tax reform has thrown the Australian record industry into a panic, with rumors spreading that some major companies are considering the extraordinary step of raising album prices to \$15.99.

Federal treasurer Paul Keating has moved to plug sales tax loopholes which he claims were costing \$400 million annually in lost revenue. One of the two areas he highlighted and has subsequently blocked is the "agency arrangement" whereby the manufacturer/wholesaler appoints retail outlets as agents handling goods on consignment, rather than selling them the stock for resale.

Under this arrangement, sales tax is payable on a greatly reduced amount, enabling the manufacturer/wholesaler to enjoy allowance for a number of heavy overheads, including advertising and distribution. This arrangement has proven to be particularly attractive to an industry suffering a crippling 32% sales tax, one of the highest in the world.

Up until the last four or five years, only specialist television marketers operated under this system. But now every one of the majors takes advantage of it, for both television-advertised and regular catalog repertoire. EMI has its PLAY series, RCA has Starcall, Festival has RML, and so on.

It's been a case of the pressures of competition forcing the six ma-

jors all to enter this questionable area to varying degrees. Treasurer Keating confirmed this with his comment: "Others in direct competition with a firm are often forced to engage in similar sales tax avoidance or go under."

There's no reason to believe that the record industry is in any way a specific target of this government action. A great many other industries, including electronics, vehicles and video, are exploiting the loophole to a far more damaging extent. But record companies claim that they, above all others, have a justification for their actions by virtue of the inordinately high sales tax level imposed upon them to begin with.

Festival Records chairman Allan Hely finds himself in the position of

(Continued on page 65)

**Private Radio Comes to West Germany**

BY JIM SAMPSON

**MUNICH** The first legal private commercial radio stations in West Germany started transmitting at 10:30 a.m. on May 28 in Munich, as 23 production firms began sharing three low-power FM frequencies.

Elsewhere in West Germany, private radio and television are limited to cable service, reaching a limited number of households. Expansion of private on-air broadcasting, at greater power and beyond Munich, could take many months.

Munich is Germany's pioneer radio market, thanks to its pilot cable

project, which started last year, and the Bavarian experimental media law, providing the legal framework required by the German constitution. Private radio first hit the Bavarian capital three years ago, over the Alps from Italy, where numerous stations waged a sometimes violent battle of the airwaves.

Only one Italian station remains a factor in Munich: Radio C, owned and operated by Werner Conrad, whose family runs Germany's biggest electronic mail order house. Radio C claims to penetrate virtually all of southern Bavaria up to Ingolstadt, although its signal is not

as strong in Munich as the newcomers'.

A spokesman for Radio C concedes that, one year after its launch, the station still cannot cover operating expenses through ad revenues and soon faces a frequency change. The station will remain on the air, he adds, and hopes to get out of the red soon.

At least Radio C has a frequency all its own, with which it can establish a youth-oriented image. The new Munich stations are a hodgepodge of different, sometimes conflicting styles, participating in a

(Continued on page 65)

**CD CONFIDENCE**  
*Report Calls U.K. Dealers Digital Believers*

**LONDON** Dealers in Britain have confidence only in the Compact Disc configuration, according to a new report on the audio/visual hardware market. At the root of the survey is the claim that dealers and consumers are "bewildered" by the proliferation of similar ranges and by the speed with which lines become obsolete.

As a result, according to Market Assessment, which carried out research for the report, retailers are reluctant to stock, and consumers are reluctant to buy.

The report calls for manufacturers to rationalize "the plethora of ranges and produce a unified audio/visual system which should link into televisions." It emphasizes that the longterm solution lies in the ability of one system to be a digital processor that can provide quality sound and visual output from the same software source.

Says the report: "The timing of introduction of such systems is obviously hard to estimate, but the technology is already available, if at great cost. The need is to bring

(Continued on page 65)

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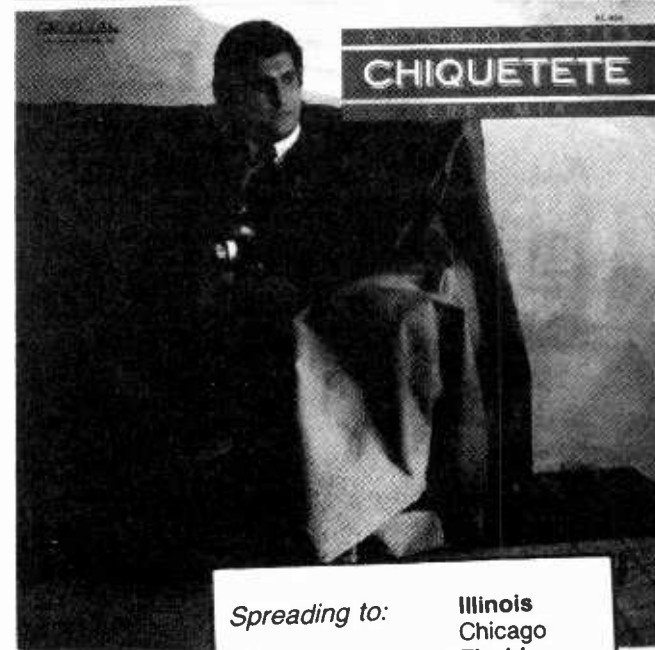
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## Grappling With Noncompliance

# COPYRIGHT & TECHNOLOGICAL REALITY

BY MARK A. FISCHER

Recognition of copyright in the United States is as old as the Constitution. Yet popular respect for the principal rights of authors and other copyright owners—the right to control when and where their works will be used and the right to earn income from uses of these works—may be at a low point.

While the copyright industries benefit from new and better ways of distribution, new media and new markets, consumers and other "end-users" are acquiring greater freedom to copy works on their own.

A brief look at a few copyright industries highlights how these internationally recognized goals of copyright protection are being undermined, not just by record pirates and other intentional infringers, but by a shift in the way the general public deals with copyrighted works.

• **Recorded Music.** Twin-cassette audio recorders are now widely available. Advertisements give little doubt as to the purpose of these machines. One mail-order catalog advertisement says, in part, "You have friends. Your friends have friends. Why not pool your resources and dramatically increase your cassette collection."

Even without these machines, it is easy to duplicate tapes, records and Compact Discs onto cassette tapes.

• **Television.** Home videotaping was legitimized by the Supreme Court's 1984 decision in the *Betamax* case, which dealt with taping broadcast programming only. Obviously, consumers perceive no distinction between the legality of home taping of motion pictures received via cable and taping those received by broadcast, even if some lawyers do.

As more VCRs reach the home, machine-to-machine, tape-to-tape duplication will become routine. Many believe the eventual arrival of twin-cassette VCRs in the U.S. is inevitable.

• **Print-Based Publishing.** Photo-

copying has severely affected sheet music publishers. The pervasive public attitude is, why pay for 10 copies of a choral music part when the photocopier is handy?

The guidelines relating to photocopying by educators of music and other works, cited in the House of Representatives Report on the Copyright Act of 1976, have provided some help, but only in limited fields.

• **Computer Software.** Unauthorized duplication of personal computer software is commonplace. In fact, private duplication of software may have become a cultural phenomenon, much like "ripping off" the phone company in the late '60s. More than a few personal computer

owners believe that only fools actually buy all their software.

The common link between these problems is clear. Erosion of copyright is here, as has been properly and eloquently identified by Stephen Stewart, Q.C., in the U.K., and former Register of Copyrights David Ladd in the U.S.

Two or three decades ago, few consumers had access to machines capable of reproducing copyrighted works efficiently. Today, photocopiers, computer disk drives, videocassette recorders and audio recorders are available to nearly everyone; we are all potential infringers.

Meaningful detection and enforcement in this environment are

impractical because copying in the home is a private act. Proposals for change in copyright must take into account as an entrenched reality the newfound power of the consumer. VCRs cannot be outlawed.

The most frequently advanced legal solution is to supplement the marketplace approach, and treat copyright as a kind of "public utility." Royalties would be placed on machines and blank media that are primarily used for infringement, with the proceeds to be paid to copyright holders affected by unauthorized duplication, as determined by sampling techniques.

In large measure, the copyright community has failed to make its case persuasively. Citizens are

of a copyrighted work by another author in a new work) and *non-productive* uses (use of a copyrighted work by an end-user or consumer), we could set specific limits on non-productive uses while maintaining needed fair use flexibility for productive works of authorship.

A "one-copy" law could comport with both the reality of consumer power and the need to set clear and understandable limits on copying. Under this proposal, a viewer could legally make one tape of a broadcast or cablecast television program.

Similarly, the consumer could make one audiotape of a phonograph record he or she had purchased but would be prohibited from making further copies. A renter or borrower of a videocassette, however, could not legally make a copy of that tape.

A blank tape royalty is not inconsistent with a one-copy rule. In fact, such royalties would compensate some, but by no means all, copyright owners for the cumulative effects of consumer duplication.

Were the facts of existing technology otherwise, this writer would oppose a one-copy compromise. A one-copy rule should be seen as an interim measure until such time as effective copy protection technologies are developed.

Without doubt, substantial non-compliance with copyright law by the public will be with us for many years to come. Public attitudes and behavior will not be effortlessly altered. Any honor system is open to abuse, and there would be numerous ways to circumvent a one-copy rule. However, preservation of authors' copyrights is worth the effort.

Are we giving the American public good reasons to accept copyright? If the copyright community fails to convey a clear, common sense message of copyright to a public which perceives benefit in accessible, royalty-free copying, we cannot put the blame merely on the rapid advances of technology.

## 'An honor system without rules cannot succeed. We are all potential infringers'



Mark Fischer, a member of the Boston law firm Cohen & Burg, specializes in entertainment, computer software and literary property.

asked to comply with copyright standards which have never been clearly articulated by Congress or agreed upon by copyright lawyers.

*Is it always permissible to make just one copy of a work? Does making two copies of a motion picture with a VCR constitute infringement? Is home audiotaping subject to the same rules as home videotaping?*

An honor system without rules cannot succeed. Despite the daunting nature of these problems, a way must be found to reconcile the integrity of copyright and consumer copying practices.

If we were to divide the *fair use* right between *productive* uses (use

of a copyrighted work by another author in a new work) and *non-productive* uses (use of a copyrighted work by an end-user or consumer), we could set specific limits on non-productive uses while maintaining needed fair use flexibility for productive works of authorship.

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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.*

### BY THE NUMBERS

After lengthy discussion within our music committee, we have decided that KSON will discontinue its status as a country reporter for Billboard. Our final chart was for the week ending May 31.

We feel that a numbered chart is not necessarily an accurate reflection of actual airplay. That, coupled with the music industry's continued emphasis on the numbers, has led to increased problems for us. Promoters seem to be more concerned with numbers than the actual exposure their product is receiving. It also gets very tedious explaining why my chart is not aligned with the national chart.

Our music policies dictate that we program for our market exclusively. A song that is top five nationally

is not necessarily a hit in San Diego. There are a lot of promoters who do not seem to understand this.

Let me say that we appreciate the time and effort put into Billboard's articles, charts and research. The industry problems I've briefly touched upon result not from your makeup of the chart, but from the approach of record promoters to radio.

Nick Upton  
Music Director, KSON  
San Diego, Calif.

### WRONG PIGEONHOLE

One phenomenon I don't understand is how how prejudiced top 40 DJs can be toward former top recording artists when they attempt a comeback. One such incident took place this past year with Dusty

Springfield's album "White Heat."

I admit I too was guilty of stereotyping. I anticipated sounds reminiscent of "Son Of A Preacher Man" or "The Look Of Love." Much to my surprise, I found a modern sound with that distinctive husky voice. The album is a wonderful blend of a number of music styles.

Some of the blame must be shared by retailers, as the album wasn't even carried in some of the top chain stores. In those where it was carried, it was filed in the "easy listening" section. If they had only bothered to listen to the album, they would have discovered it is a far cry from that format.

It really irritates me to see a record and artist fade away when all the ingredients for success are there. Too many people just as-

sumed the album was something it was not.

What also puzzles me is the lack of advertising or support of the album by the record company. Why invest in a production and then not back it?

Gary Mairre  
Houston

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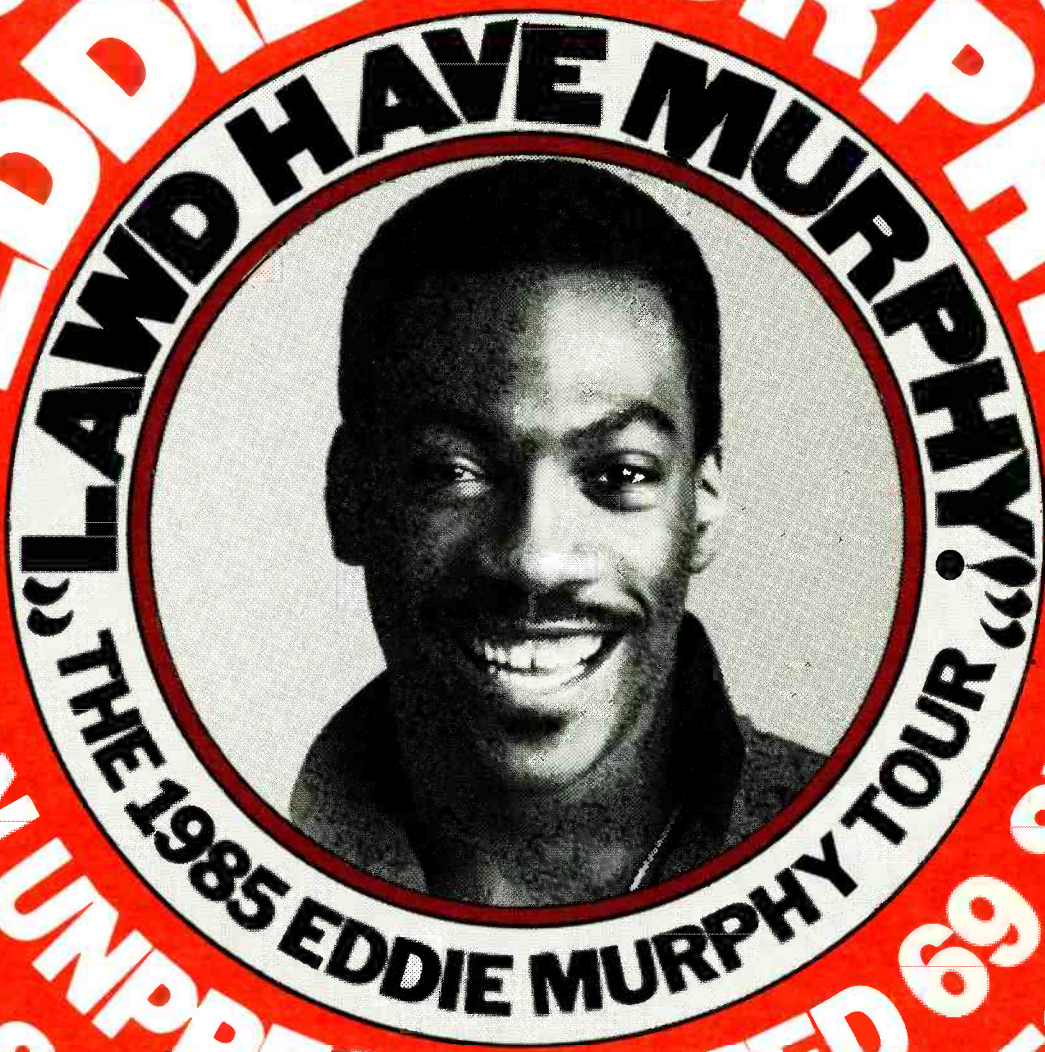


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# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

## POP

At the mile-high city, KPKE Denver music director **Chris Knight** is a bit giddy over two remakes. First is the Power Station's second single, "Get It On (Bang A Gong)." To get the most out of this record, says Knight, "You really have to ignore T. Rex's version." The track is "really what the name 'Power Station' is all about," he says. "It's powerful and has that big-time potential." The second is Mitch Ryder's cover of Bob Dylan's "Like A Rolling Stone" on Personal Records. "Again, you have to ignore Dylan's version," he says. "I can't say this is going to be a big hit, but it's an incredible update." Revealing his quirky side, Knight lists the wrestling parody "Every Dawg Has Its Day" by RCA's Blood, Sweat & Jeers as a favorite. And, more predictably, the MD calls Tears For Fears' "Shout" "just a natural for us."

## BLACK/URBAN

At KKDA Dallas, music director **Terri Avery**, who was recently honored by the Young Black Programmers Assn., is taking the fast lane on Aretha Franklin's "Freeway Of Love." "It's like the old Aretha with music tracks from the '80s," she says. Also hot in Avery's opinion is the System's "Pleasure Seeker," which she claims "is just funky enough to get the summer started off right." And finally, Avery enthuses, "Swing Low" by R.J.'s Latest Arrival is "sort of a part two" to the group's earlier hit "Shackles On My Feet."

## AOR

Bob Dylan's "Empire Burlesque" album is this week's hot item at KRQR San Francisco, where program director **Chris Miller** has embraced "When The Night Comes Falling From The Sky" and "Clean Cut Kid." "As AOR continues to set itself further apart from CHR," says Miller, "we need records that will be exclusive to our format." In Miller's opinion, "Empire Burlesque" is just such an album.

## COUNTRY

At WNOE-AM-FM New Orleans, both AM programmer **Ron Harper** and combo operations director **Kris Robbins** say they "can't say enough good things about" Lane Brody's new EMI America album. According to Harper, the first single, "He Burns Me Up," is only the tip of the iceberg, and tracks like "Baby's Eyes" and "Dance Away" make the record "one of the best things she's done." Other Harper favorites include Restless Heart's "I Want Everyone To Cry" on RCA. "The group showed a lot of momentum with their first release," he says. "This is a great and different followup." **KIM FREEMAN**

## AC PROGRAMMERS SEE VH-1 AS PARTNER Video Music Service Called 'Resource, Not Competitor'

BY KIM FREEMAN

**NEW YORK** While Video Hits One is yet another competitor for the dollars of advertisers and the attention of audiences, the adult contemporary video music channel is far from a foe in the eyes of AC radio programmers in markets where the service is available. The co-promotional opportunities between the two media appear almost endless, while VH-1's programming approach may eventually have an effect on the status and playlists of AC outlets.

From a promotional standpoint, VH-1 is relying heavily on AC radio to generate recognition and interest, says Tom Freston, vice president of marketing for MTV Networks Inc. And, if the video channel begins to take a strong hold in various cities, adult radio outlets in those markets appear equally interested in associating themselves with it.

"We've had a good case history with MTV's relationship with contemporary radio," says Freston, "and we are getting more active all the time in developing a similar relationship between VH-1 and adult radio."

To achieve this relationship, the video service launched cross-promotions with radio, cable and local advertisers in Denver, Des Moines, Phoenix and Richmond, Va., where VH-1 debuted in January. "At present," note Freston, "our promotions have been exclusive to one station per market, generally the leading AC outlet there."

Stations involved in the initial campaign included KIOA Des Moines, KMJI Denver and KKLTV Phoenix. All efforts were centered on a Johnny Mathis/Dionne Warwick concert in New York, and these stations were basically given

a very cheap promotion wherein listeners were sent first class to Gotham for the show.

According to Freston, each promotion entails radio plugs for VH-1 and station-tagged commercials done by VH-1 jocks on the channel. These tv spots are also run on other cable services, giving the radio outlet involved lots of exposure. Entry blanks have usually been available at local advertisers' locales, says Freston, so the campaigns have a lot to offer all concerned. He notes that tv is VH-1's highest advertising priority, but says AC radio "is still very high on our list."

Starting June 20, VH-1 has promotions tied to John Denver's July 6 show at Red Rocks in Denver slated for AC outlets in four new markets. One such station is WIQI Tampa, where program director Chris

Miller calls VH-1 "a resource, not a competitor." Outside of the promotion element, Miller is positive about VH-1 because he claims it "may help popularize AC music in general." Other outlets involved in the forthcoming John Denver campaign include WPXY Miami, KRAV Tulsa and WRVR Memphis.

"We feel tie-ins with AC radio can greatly expand our reach and provide a whole other level of excitement," Freston explains.

The same benefits are also reaped by the radio outlets involved. At KKLTV (K-Lite) Phoenix, program director Sam Church says, "When people think of VH-1, we want them to think of K-Lite." Their cross-promotion early this year created a "mutual level of visibility" for both VH-1 and K-Lite, says Church, who

(Continued on page 16)

## Price Communications Buys Josephson's Detroit Combo

**NEW YORK** Leading Detroit adult contemporary combo WNIC-AM-FM went through a rather sudden change of hands Wednesday (5) when New York-based Price Communications bought the outlet from Josephson Communications for roughly \$19 million.

Explaining the reasons for letting the high-billing outlets go, Josephson president Ed Christian refers to the firm's "life cycle philosophy." "We bought the stations eight years ago for three million," he says. "Now we can take that 19 million and buy three new stations for six million and have a million to spare."

Looking to build Josephson's network, Christian says the firm will be looking at "less mature radio properties in smaller markets" and possibly a few tv stations. When the FCC approves the WNIC sale, Josephson will still be the proud parent of WMGF Milwaukee, WSNY/

WVKO Columbus, WNOR-AM-FM Norfolk and WZKC Rochester.

"It was a very quiet transaction because the station was not officially on the sales block," notes Christian, who adds that the deal was strictly a "win-win" situation. The latter statement is confirmed by Price Communications head Bob Price.

Josephson's corporate programming vice president Steve Goldstein says he intends to continue handling WNIC programming through a transition period of two to three months, after which he will return to Josephson full-time in order to "go after some new stations."

As for the future of WNIC, it appears that business will go on as usual after the sale is completed. "The atmosphere around here is pretty optimistic," says Goldstein, while Price claims there are no plans to alter the successful AC fare. **KIM FREEMAN**

## Washington Roundup

BY BILL HOLLAND

**RUPERT MURDOCH** might not like this, but the FCC, responding to a law firm's request that it clarify its ruling on citizenship requirements for owning broadcast stations, has ruled that even limited partnership interests are in fact ownership interests within the scope of the Communications Act. The firm, Wilner & Scheiner, asked whether aliens may hold limited partnership interests totalling more than 20% of the ownership of a licensee or more than 25% of a partnership directly or indirectly controlling a licensee, as under the current law. The FCC said no, pointing

out that "precluding aliens from exercising actual control over broadcast facilities" is one part of the law, but "safeguarding the United States from foreign influence in the broadcast field reflects its broader purpose."

**TEN THOUSAND** has a nice ring to it, and the number of U.S. radio stations keeps creeping closer to that figure. There are 9,750 as of April 30, according to the FCC—4,785 AMs, 3,771 FM commercial stations, and 1,194 FM educational stations. That's up from 9,485 as of May 31 last year.

**THE FCC HAS GIVEN** its official consent to Taft Radio & Television Co.'s \$755 million acquisition of some broadcast licenses presently held by Gulf Broadcasting Co. At stake are four tv stations and four radio stations: WKLS-AM-FM in Atlanta and WNDE/WFBQ in Indianapolis. Taft will have to divest itself of some other properties within a year.

**PRESIDENT REAGAN** has re-nominated FCC Commissioner Dennis Patrick for a seven-year term. No delay is expected, unlike the first time around, when Patrick was nominated as a short-term recess appointee in October, 1983, but was not confirmed until April, 1984, because Sen. Barry Goldwater wanted another person for the post.

**REMARKABLE—YOU SURE** this is AM? That was the response of the NAB's small market committee, which was given a demonstration of just how good top-of-the-line AM receivers can sound. Predictably, AM stereo "wideband" receivers sounded best, according to engineers at NAB's science and technology department, who asked manufacturers for their "best" home component, car and portable AM receivers and set up the demonstration. It's all part of an ongoing mini-crusade to persuade manufacturers to produce AM receivers other than the cheap, tinny-tone jobs so prevalent now.



**Cultural Currents.** ABC News Radio executives pose with representatives of Radio Beijing, the overseas radio service of the People's Republic of China. Standing from left at ABC's New York radio center are ABC News' Dick Martinez and Peter Flannery, Radio Beijing director Madame Ding Yilan, interpreter Rita Hechler and the service's editor-in-chief, Zhang Zhenhau.

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## AC PROGRAMMERS AND VH-1

(Continued from page 15)

claims the relationship between the two could go beyond that level and into programming.

Echoing the sentiments of WIQI's Miller, Church says the establishment of VH-1 in Phoenix "has generated some new interest in the AC format." Eventually, Church notes, "VH-1's presence may lend credence to our adding new artists to the format."

A case in point is Limahl's "Never Ending Story," a single Church says he added before EMI America's promotion people had pitched him on it because of listener requests. Church says he believes the requests were generated through VH-1 exposure. Now, Church says "I encourage my jocks to watch the channel to see if there are any artists we've missed."

Church's projections come as no surprise to Kevin Metheny, vice president of music and production for MTV and VH-1. While adult contemporary remains a stable format, Metheny says the abundance and subsequent market share dominance of top 40 stations has created "a clear need for AC programming that is differentiated from that of CHR—songs that will be difficult for top 40 to use."

Metheny cites an incongruity in that "ACs are healthy but still terrified that they are being overwhelmed." He says VH-1 could be an unintentional asset to AC radio in this area: "The story may well be

that new AC artists will emerge by virtue of VH-1 exposure."

Explaining the compilation of the channel's playlist, Metheny says artists are thought of in terms of genres rather than radio formats. "We observe success on various country, r&b and pop charts with an emphasis on industry AC lists," he notes, adding that in-house and retail research are of more concern in compiling the list. The ideal, says Metheny, is an artist who crosses between two or more formats, such as Ray Charles.

WIQI's Miller says VH-1's development "may make it easier for us to break new artists" and points to listener requests for Glenn Frey's "Smuggler's Blues," which has been aired twice on broadcast tv during a repeated episode of "Miami Vice," as an example of the video medium's influence.

WIQI, however, is a relatively soft AC, and at the more pop-oriented KRAV Tulsa, music director Gary Reynolds envisions little programming interchange between VH-1 and his station. The channel has yet to fully penetrate the Tulsa market, but Reynolds says he doesn't think VH-1's availability will ever generate many listener requests because the AC audience is generally a passive one.

# WOX by Kim Freeman JIOX

**LONGTIME WRQX WASHINGTON (Q-107) program director Alan Burns** will be stepping down come the end of the spring ratings period. A former music director at WLS-AM-FM Chicago, Burns had been programming Q-107 since 1979. Not to worry, though; Burns will keep his fingers in various radio pies through two new ventures. One is a partnership with Quintax Equities (real estate) and Reutemann-Wagner (investments) formed for radio acquisitions. And Burns has created D.C.-based Alan Burns & Associates for marketing and programming consulting.

At Infinity-owned oldies outlet WJMK Chicago (Magic 104), morning man **Dick Biondi** sleeps in for a change and slides into the evening shift. "Dick made his mark in the evening hours in this market," says program director **Gary Price**, who says that listener response to Biondi's new shift has already justified

## Q-107's Burns will be moving on

the move. Price is temporarily manning the early show and screening candidates, a list that is rumored to include **Joel Sebastian** and **Ron Riley**. Meanwhile, Magic 104's former morning man **Stu Evans** says he has opted to move rather than "be transferred to part-time." Evans, whose background includes rock and country gigs, is hoping to stay in the Windy City but willing to head south towards Tampa or Miami. He can be reached at (312) 856-0341.

We are deeply saddened to report that **Ronnie Grant**, radio veteran and owner of WSWG-AM-FM Greenwood, Miss., took his own life last week. Those interested should send condolences in care of the station to P.O. Box 1686, Greenwood, Miss. 38930.

After seven successful years with WTQR Winston/Salem, PD **Mark Tudor** leaves that Summit country outlet for the same post at Sconnix-owned WBOS Boston. His goal at the Beantown country station, he says, is "to let people know that there's a new type of adult music: contemporary country." He'll start pursuing that next Monday (17).

**HAVE YOU CAUGHT** the mini rock'n'roll reunion going on at WYSP Philly? Recently recruited general manager **Ken Stevens** has put former WQFM Milwaukee colleague **Andy Bloom** in the PD chair. Stevens came to WYSP directly from WGRX Baltimore, but his earlier days with Bloom at the adult rocking 'QFM are remembered with little fondness by Milwaukee competitors. Also primed for a good fight at WYSP is **Dan Savadove**, who moves up from account executive to local sales manager... Philly AOR leader **WMMR** appears unshaken by WYSP's rumblings. The latest from that outlet is a benefit concert for the city's fire victims held last week at the Chestnut Cabaret. Appropriately, the event was hosted by two local heroes: **WMMR's Pierre Robert** and homeboys-made-good the **Hooters**... Meanwhile, country veteran **Bob Young** opts for a little brotherly love with a move north to join **WXTU** as program director. He had held the same post at **KHEY-AM-FM El Paso**.

Former **WNOE-AM** New Orleans morning man **Jeff McClain** has landed a dual role at **WYN-FM Jackson, Miss.**, where he's now program director and the "Bell" half of the "Bo & Bell" morning team. Back at **WNOE-AM-FM**, which is now simulcasting evenings and morning drive, AM PD **Ron Harper** picks up extra duties as production director for the combo... **KRQR San Francisco** afternoon talent **John McCrae** adopts additional responsibilities as the AOR outlet's music director. He replaces **Lisa Novak**, who left the station to finish law school... Sticking in the Bay

Area, the formative fate of the former **KQAK San Francisco** is still undetermined. Co-PD **Tom Yates** of **Hiatus Productions** says the newly dubbed **KKCY** will unveil itself no earlier than June 21 with some "very radical" changes. An entirely new air team is now learning the **KKCY** lingo, while all **KQAK** jocks are typing résumés... Across town at **KMEL**, **Tom Carney** moves up from account executive to retail sales manager... Speaking of retail, **WRDU Raleigh's** afternoon man and production manager **Tom Guild** will soon be the **Record Bar** chain's rock radio voice across the country.

**MASON RAMSEY CLAIMS** we missed him when mentioning new recruits at **WBJW Orlando**. Formerly a personality at **KLCY Salt Lake City**, Ramsey is now handling the nine-to-noon slot at **WBJW** as well as some production duties... **WGEZ** Beloit, Wis. program director/operations director **Brian Wright** is looking to relocate, as he expects the **CHR** outlet will soon be adopting an **MOR** format under its new owner, **Seehafer Broadcasting**. An eight-year AC and top 40 veteran, Wright can be reached at (815) 624-6082... **Neil Heinen** is upped to assistant news director at **WIBA Madison**, where he has been a reporter and anchorman since 1979.

In **Durham, N.C.**, **Rick Freeman** (no relation yet) moves up to station manager at **WDCG (G-105)** and retains his programming duties. Happily for us, he's not too full of himself to deny a little over-enthusiasm. When the **CHR** outlet upped its "money buzzer" giveaways from \$105 to \$1,005 recently, Freeman says the number of weekly winners exceeded station expectations by no small margin. Otherwise, Freeman relays that **G-105** is holding up well in the increasingly crowded **CHR** market... Here's a **WMAG** carpet ride we wish we were in on. **WMAG High Point, N.C.** president **George Francis** kidnapped his sales, programming and air teams last week for a free ride to **New York**, where he unveiled a sales program that leaves \$10,000 worth of incentives "up for grabs" this month.

**WPIX NEW YORK** program director **Alan Anderson** leaves that post to join **R&R Broadcasting** there as vice president and national program director. Anderson was tapped by **R&R** president/CEO **John Goodwill**, who had hired him once before when he was **WPIX's** general manager... **WPLJ New York** brings **Nicole Sandler** aboard as producer for **Jim Kerr's** morning show. She was a senior producer at **WMCA** there. Kerr, by the way, has been named honorary chairman for the **Quick Chek** (a convenience store) campaign against leukemia... At crosstown rocker **WNEW-FM**, morning men **Mark McEwen** and **Richard Neer** have taken their fascination with tv's "Miami Vice" to an extreme. The twosome often portray the macho stars during their shift, but lately they have taken their schtick physically to the streets while filming a vice-filled tv spot for the station... Also in **New York**, Spanish-formatted **WJIT** has Saturday, June 22 set aside for a seven-hour "Job-A-Thon" broadcast. A joint venture with the state's **Labor Dept.**, the broadcast includes the airing of 25 job pledges offered by local businesses.

Contrary to popular opinion, **Jay Moore** did not take the morning drive job at **KLIX Twin Falls, Idaho**. Therefore, the country outlet has reportedly set aside a substantial sum to fill the slot fast. Interested "dynamic" individuals should call **Dennis Conrad** at (208) 733-1310.

**AT KNBQ Tacoma**, **Sandy Louie** gets upped to a new post as music director and programming assistant. Formerly the station's all-night air talent, she'll keep her DJ skills honed as a weekender and relief announcer... In **Bellevue, Wash.**, **KLSY** adds **Tom Hutyler** in the afternoon shift. He's a recruit from nearby **KVI-AM**. And **Julie Hopper** joins the **KLSY** sales staff as co-op manager. She comes from a local advertising agency... **Carol Handley** resurfaces as jazz music programmer and seven-to-midnight talent at **KEZX Seattle**. She was with **KJZZ Bellevue** before those calls moved to **Arizona**, and later was a weekender at **KPLU Tacoma**... Also in **Seattle**, **KISW-FM** program director **Beau Phillips** gets extra duties as assistant station manager. He'll continue the programming gig... **KMPS-AM-FM Seattle** morning traffic lady **Patti Par** gets her very own show on the afternoon shift. Early risers, rest assured: Par will continue the commute updates in the early hours.

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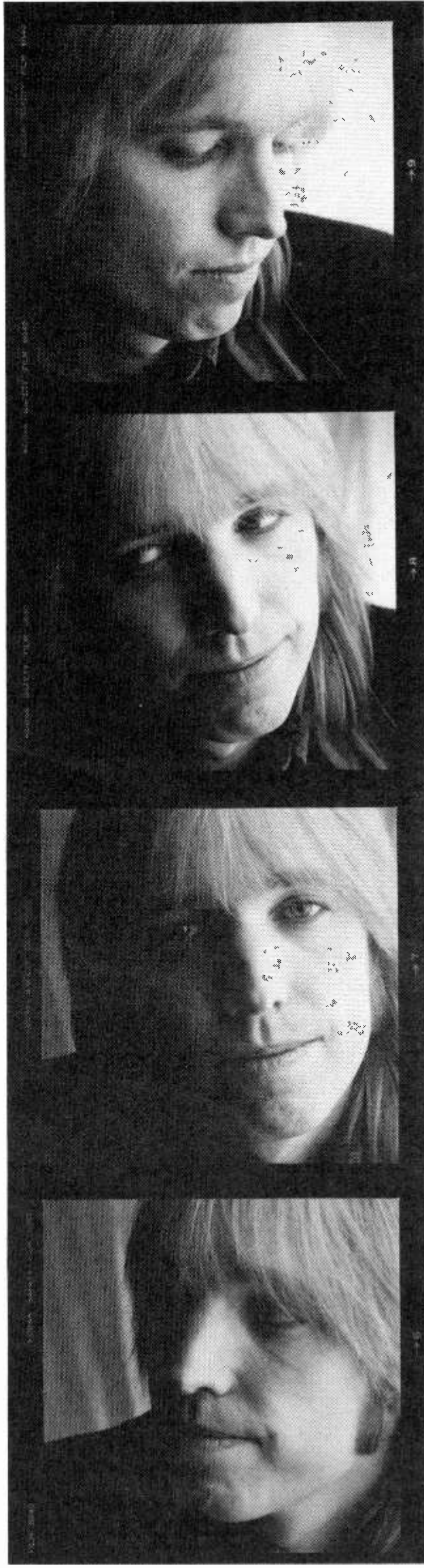
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15 MEADOWLANDS, NJ  
16 SARATOGA SPRINGS, NY  
18 CLEVELAND, OH  
19 INDIANAPOLIS, IN  
21 DETROIT, MI  
22 CHICAGO, IL  
23 ALPINE VALLEY, WI  
25 ST. PAUL, MN  
26 KANSAS CITY, MO  
28 OMAHA, NB  
29 TULSA, OK

### JULY

2 NORMAN, OK  
3 AUSTIN, TX  
5 DALLAS, TX  
6 SAN ANTONIO, TX  
7 HOUSTON, TX  
9 NEW ORLEANS, LA  
11 ATLANTA, GA  
12 TAMPA, FL  
13 MIAMI, FL  
24 SEATTLE, WA  
26-27 BERKELEY, CA  
30 PHOENIX, AR

### AUGUST

1 LOS ANGELES, CA  
5 COSTA MESA, CA

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**Radio Hams.** Atlantic's Fiona displays a little leggy artistry between takes on NBC Radio Entertainment's monthly broadcast of "Live From The Hard Rock Cafe" in New York. Getting cozy with her are the show's producer Rona Elliot and hosts Jay Leno, in back, and Paul Shaffer.



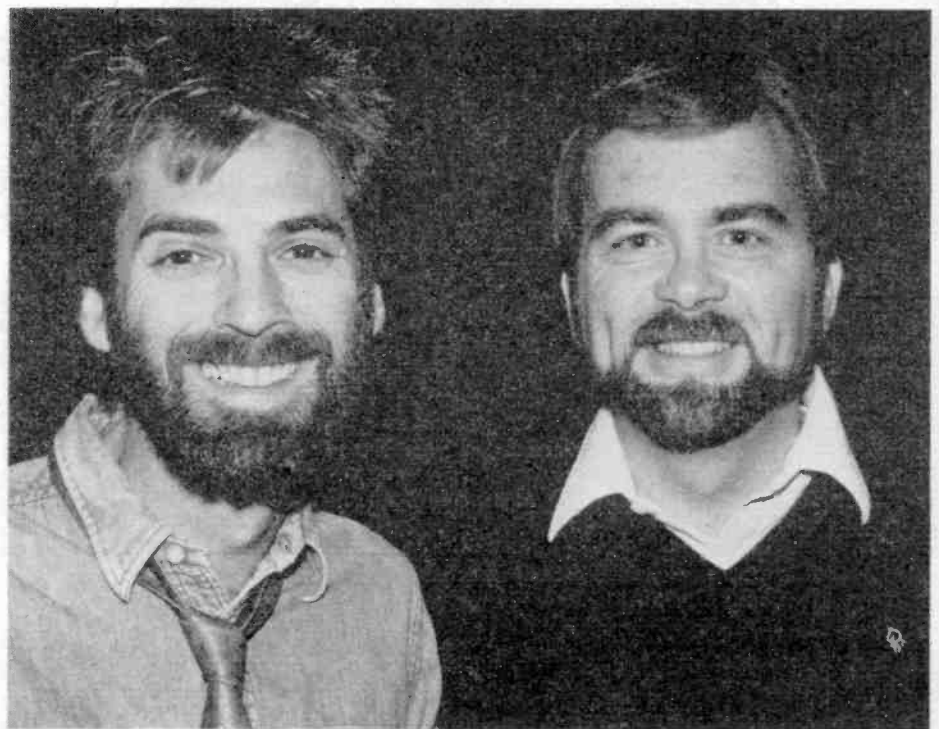
**Justice Prevails.** Geffen act Lone Justice joins forces with KLOS Los Angeles for an autograph party at Tower Records in Hollywood. Seated from left are band members Tony Gilkyson, Don Heffington, Maria McKee, Marvin Etzioni and Ryan Hedgecock. Standing are KLOS air talent Rita Wilde, assistant director of advertising/promotions Diane Morales and local music show co-producer C.W. West, and WEA's Rick Rieger.



**Three Squares.** Former "Dynasty" star Al Corley, right, strives to build an empire in the music business while promoting his Mercury album "Square Rooms" at ZZ-99 (KZZO) K City. With him are the station's traffic rabbit Shapiro and morning man Randy Miller.



**King of the Wee Hours.** Late night talk show host Larry King, center, poses with Mutual Radio Network executives after signing a new five-year contract to continue his show for the company. With King in the firm's Arlington, Va. headquarters are Mutual's vice president/news Ron Nessen, left, and executive vice president/general manager Jack Clements.



**Let's Do Lunch.** K-Earth (KRTH) Los Angeles noon personality Brian Beirne, left, treats Kenny Loggins to one of his lunchtime programs. The Columbia artist discussed his latest album, "Vox Humana."



**D.J.'s Orders.** WFOX Atlanta morning man Paul Warren, left, samples part of the station's "Take Fox/97 To Work" promotion, wherein "Fox and Bagels" are delivered to local offices each morning. Seated with him are station news director Stasia Kelly and David Wassman of BonJour Breakfast Delights, supplier of the promotional breakfast breaks.



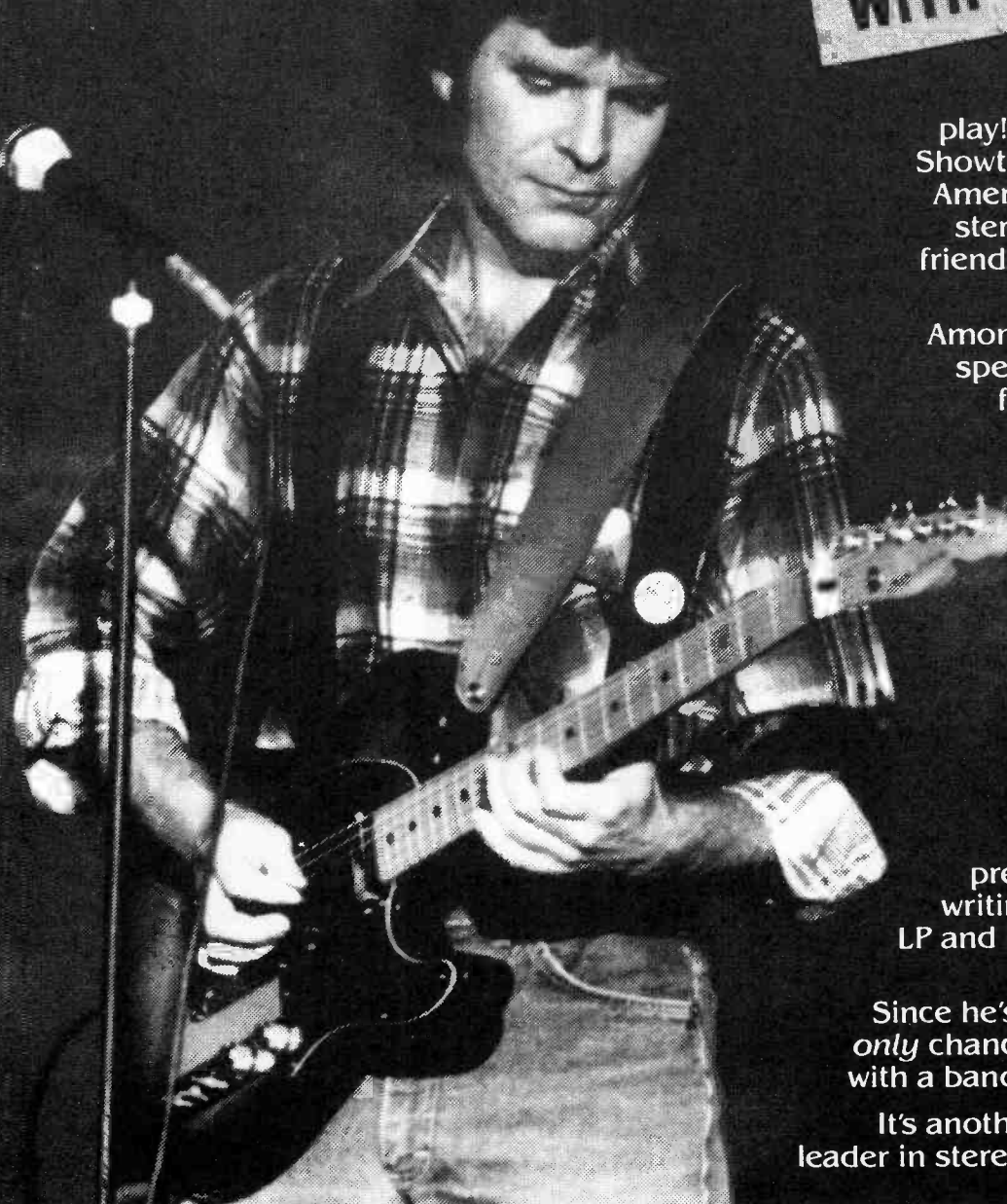
**The Mice That Roared.** After an appearance at Disney World, Bill Wadhams of Mercury act Animation gets generous with the mouse ears while doing an interview for the United Station's "Hot Rocks" program. Saying cheese are, from left, the show's technical director Devera Rudnick, the syndicator's executive vice president/programming Ed Salamon, Wadhams and Joni Silverman, United Stations' director of creative services.

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**WITH SHOWTIME**



John Fogerty's back in the rock 'n' roll game and ready to play! The Westwood One Radio Network and Showtime cable television outlets throughout America proudly present an exclusive digital stereo simulcast starring John Fogerty and friends the evening of Friday, June 14 at 7:45 p.m. Eastern and Pacific time.

Among the many highlights of the hour-long special are an eight-song concert segment featuring "Rock 'n' Roll Girls" and John's favorite R&B and early rock classics, with backing from Booker T. Jones, Donald "Duck" Dunn, Albert Lee, Steve Douglas and Prairie Prince.

There's Fogerty's special version of "My Toot Toot" recorded in Louisiana with the song's author, Rockin' Sidney, and a band of stellar local players. Fogerty also visits the New York Mets' spring training camp in Florida to talk with fellow baseball fanatic and roots-rocker George Thorogood.

And during a 15-minute interview preceding the simulcast, John talks about writing and recording his smash *Centerfield* LP and how glad he is to be back in the rock 'n' roll game.

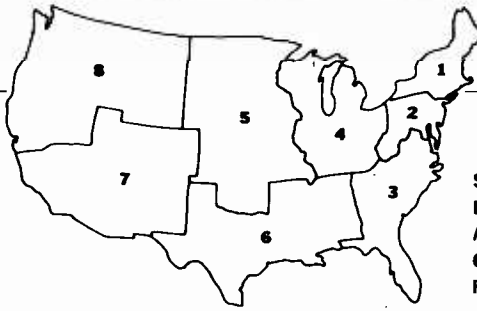
Since he's not planning to tour this year, it's your *only* chance to see and hear John Fogerty playing with a band in public for the first time in a decade!

It's another home run from Westwood One – the leader in stereo simulcast exclusives, so don't miss it!

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

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 188 REPORTERS

ARTIST	SON	RECORD LABEL	NEW ADDS	TOTAL ON
COREY HART	NEVER SURRENDER	EMI-AMERICA	62	128
STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M	53	163
THE POWER STATION	GET IT ON (BANG A GONG)	CAPITOL	47	114
DEBARGE	WHO'S HOLDING DONNA NOW	GORDY	43	123
TEARS FOR FEARS	SHOUT	MERCURY	39	41

### NATIONAL 186 REPORTERS

ARTIST	SON	RECORD LABEL	NUMBER REPORTING
STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M	33
BRUCE SPRINGSTEEN	GLORY DAYS	COLUMBIA	23
AMY GRANT	FIND A WAY	A&M	22
GINO VANNELLI	BLACK CARS	HME	21
PAUL HARDCASTLE	19	CHRYSALIS	21

### REGION 1

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

WZON Bangor, ME  
WIGY Bath, ME  
WHTT Boston, MA  
WXS-FM (KISS) Boston, MA  
WBEN-FM Buffalo, NY  
WNYS Buffalo, NY  
WPHD Buffalo, NY  
WKPE Cape Cod, MA  
WERZ Exeter, NH  
WKSS (Kiss) Hartford, CT  
WTFM Hartford, CT  
WKCI (KC-101) New Haven, CT  
WSPK Poughkeepsie, NY  
WPRO-FM Providence, RI  
WMJQ Rochester, NY  
WPXY Rochester, NY  
WGLF Schenectady, NY  
WFLM 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  
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  
WXLK (K-92) Roanoke, VA  
WZAT (Z-102) Savannah, GA  
WRBQ (Q-105) Tampa, FL  
WMGG Tampa Bay, FL  
WZNE (Z-98) Tampa Bay, FL  
WSEZ Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH  
WBWB Bloomington, IN  
WCIL-FM Carbondale, IL  
WBBM-FM (B-96) Chicago, IL  
WGCI-FM Chicago, IL  
WLS-AM Chicago, IL  
WLS-FM Chicago, IL  
WKRQ (Q-102) Cincinnati, OH  
WGCL Cleveland, OH  
WMMS Cleveland, OH  
WXGT-FM (92X) Columbus, OH  
WCZY Detroit, MI  
WHYT Detroit, MI  
WSTO Evansville, IN  
WNAP Indianapolis, IN  
WZPL Indianapolis, IN  
WVIC Lansing, MI  
WZEE Madison, WI  
WTKI 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  
KIKK Davenport, IA  
WDAY-FM (Y-94) Fargo, ND  
KKXL-FM Grand Forks, ND  
KRNA Iowa City, IA  
KBEQ (Q-104) Kansas City, MO  
KZZC (ZZ-99) Kansas City, KS  
KDWB-AM Minneapolis, MN  
KDWB-FM Minneapolis, MN  
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  
KDVR Topeka, KS  
KAYI Tulsa, OK  
KFMW Waterloo, IA  
KEYN-FM Wichita, KS

### REGION 6

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

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

### REGION 7

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

KKXX Bakersfield, CA  
KIMN Denver, CO  
KOAQ (Q-103) Denver, CO  
KPKE Denver, CO  
KRXY-FM (Y-108) Denver, CO  
KLUC Las Vegas, NV  
KIIS Los Angeles, CA  
KIQQ Los Angeles, CA  
KHKR Los Angeles, CA  
KCAQ (Q-105) Oxnard, CA  
KOPA Phoenix, AZ  
KZZP Phoenix, AZ  
KFMV Provo, UT  
KDZA Pueblo, CO  
KRSP Salt Lake City, UT  
KSDO-FM (KS 103) San Diego, CA  
KHITZ San Diego, CA  
KIST Santa Barbara, CA  
KHYT Tucson, AZ  
KRQQ Tucson, AZ

### REGION 8

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

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

### REGION 1

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

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

### REGION 2

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

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

### REGION 3

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

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

### REGION 4

IL, IN, KY, MI, OH, WI

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

### REGION 5

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

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

### REGION 6

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

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

### REGION 7

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

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

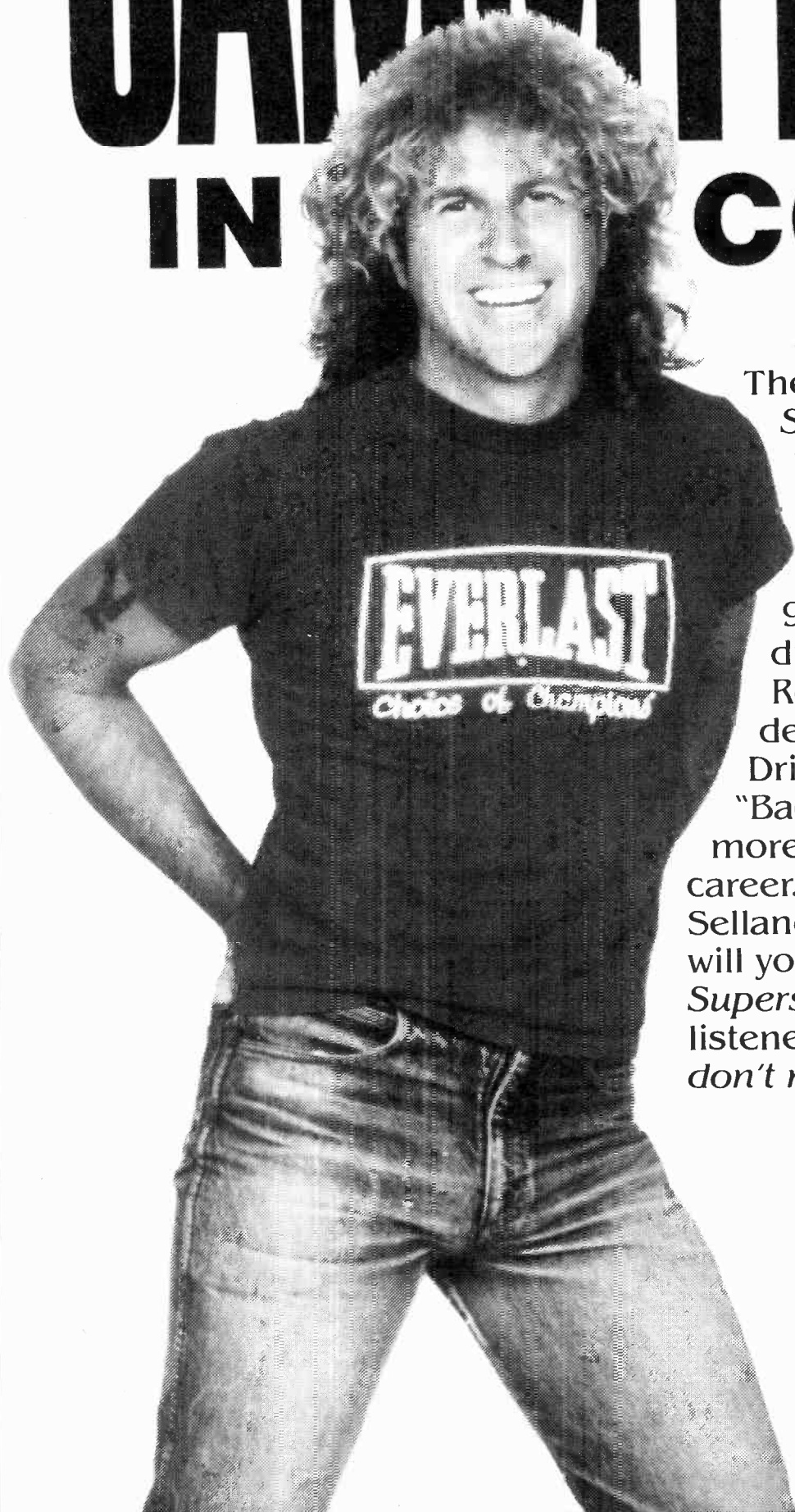
Budget Boise, ID  
Budget Cheyenne, WY  
Dan-Jay Tullwila, WA  
Eli's Records & Tapes Spokane, WA  
Eucalyptus Records Napa, CA  
Leopold's Records Berkeley, CA  
Music People Oakland, CA  
Musicland Billings, MT  
Musicland San Jose, CA  
Peaches Seattle, WA  
Rainbow One-Stop S.San Francisco, CA  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

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

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

**WESTWOOD ONE PRESENTS**

# SAMMY HAGAR IN CONCERT



## SUPERSTAR CONCERT SERIES

The Westwood One Radio Network's *Superstar Concert Series* proudly presents the pride and joy of Fontana, California – Sammy Hagar – the weekend of Saturday, June 8 in a blistering 90-minute performance recorded during his VOA tour. Join the Red Rocker and his band as they deliver smokin' versions of "I Can't Drive 55," "Two Sides Of Love," "Bad Motor Scooter," "Red" and more hot tracks from his decade-plus career. The SRO crowd at Fresno's Selland Arena yelled for more, and so will you! It's another exclusive from the *Superstar Concert Series*, the most listened-to concert series on radio, so *don't miss it!*

*brought to you by*



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

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# Billboard TOP ROCK TRACKS

				Compiled from a national sample of AOR radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	2	3	6	LABEL	
1	2	3	6	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	TOUGH ALL OVER
2	1	1	5	ROBERT PLANT ES PARANZA/ATLANTIC	LITTLE BY LITTLE
3	7	14	4	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
4	4	7	4	SUPERTRAMP A&M	CANNONBALL
5	15	—	2	STING A&M	IF YOU LOVE SOMEBODY SET THEM FREE
6	6	11	4	NIGHT RANGER MCA	SENTIMENTAL STREET
7	3	2	8	EURHYTHMICS RCA	WOULD I LIE TO YOU
8	8	8	6	JOE WALSH WARNER BROS.	THE CONFESSOR
9	31	41	3	HEART CAPITOL	WHAT ABOUT LOVE
10	10	10	7	PHIL COLLINS ATLANTIC	SUSSUDIO
11	22	32	4	TEARS FOR FEARS MERCURY	SHOUT
12	32	38	3	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
13	14	16	6	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
14	16	21	7	'TIL TUESDAY EPIC	VOICES CARRY
15	17	27	4	PAUL YOUNG COLUMBIA	EVERYTIME YOU GO AWAY
16	5	5	8	MICK JAGGER COLUMBIA	LUCKY IN LOVE
17	11	6	11	TOM PETTY MCA	REBELS
18	12	12	7	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
19	9	4	10	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
20	25	25	6	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
21	23	26	6	ERIC CLAPTON DUCK/WARNER BROS.	SEE WHAT LOVE CAN DO
22	13	13	8	GLENN FREY MCA	SMUGGLER'S BLUES
23	33	—	2	DON HENLEY Geffen	NOT ENOUGH LOVE IN THE WORLD
24	<b>NEW</b>			JEFF BECK AND ROD STEWART EPIC	PEOPLE GET READY
25	45	—	2	TOM PETTY MCA	MAKE IT BETTER (FORGET ABOUT ME)
26	<b>NEW</b>			RATT ATLANTIC	LAY IT DOWN
27	34	34	7	THE POWER STATION CAPITOL	BANG A GONG
28	19	17	12	PHIL COLLINS ATLANTIC	INSIDE OUT
29	20	20	8	DOKKEN ELEKTRA	ALONE AGAIN
30	<b>NEW</b>			VAN ZANT Geffen	YOU'VE GOT TO BELIEVE IN LOVE
31	21	15	13	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
32	28	24	11	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
33	18	9	9	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
34	42	—	2	ROBERT PLANT ES PARANZA/ATLANTIC	SIXES AND SEVENS
35	35	35	5	WILLIE & THE POOR BOYS PASSPORT	BABY PLEASE DON'T GO
36	<b>NEW</b>			MEN AT WORK COLUMBIA	EVERYTHING I NEED
37	40	45	3	PAUL HYDE & PAYOLAS A&M	YOU'RE THE ONLY LOVE
38	41	46	3	GINO VANNELLI HME	BLACK CARS
39	39	43	3	DIRE STRAITS WARNER BROS.	WALK OF LIFE
40	24	19	14	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
41	26	18	9	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE
42	27	22	12	JOHN FOGERTY WARNER BROS.	CENTERFIELD
43	<b>NEW</b>			BOB DYLAN COLUMBIA	TIGHT CONNECTION TO MY HEART
44	29	29	5	LONE JUSTICE Geffen	WAYS TO BE WICKED
45	30	30	8	BRYAN ADAMS A&M	HEAVEN
46	43	40	5	PRINCE & THE REVOLUTION PAISLEY PARK	RASPBERRY BERET
47	<b>NEW</b>			GEORGE THOROGOOD EMI-AMERICA	WILLIE & THE HAND JIVE
48	36	23	10	DON HENLEY Geffen	DRIVING WITH YOUR EYES CLOSED
49	37	31	9	KATRINA AND THE WAVES CAPITOL	WALKING ON SUNSHINE
50	38	28	7	BON JOVI MERCURY	ONLY LONELY

## YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Sister Golden Hair, America, WARNER BROS.
2. Love Will Keep Us Together, The Captain & Tennille, A&M
3. When Will I Be Loved, Linda Ronstadt, CAPITOL
4. Bad Time, Grand Funk, CAPITOL
5. Old Days, Chicago, COLUMBIA
6. I'm Not Lisa, Jessi Colter, CAPITOL
7. Love Won't Let Me Wait, Major Harris, ATLANTIC
8. Thank God I'm A Country Boy, John Denver, RCA
9. Philadelphia Freedom, Elton John Band, MCA
10. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING

### POP SINGLES—20 Years Ago

1. Back In My Arms Again, Supremes, MOTOWN
2. Wooly Bully, Sam the Sham & the Pharaohs, MGM
3. Crying In The Chapel, Elvis Presley, RCA VICTOR
4. I Can't Help Myself, Four Tops, MOTOWN
5. Help Me Rhonda, Beach Boys, CAPITOL
6. Mr. Tambourine Man, Byrds, COLUMBIA
7. Engine, Engine #9, Roger Miller, SMASH
8. Wonderful World, Herman's Hermits, MGM
9. Ticket To Ride, Beatles, CAPITOL
10. Just A Little, Beau Brummels, AUTUMN

### TOP ALBUMS—10 Years Ago

1. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
2. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
3. Tommy Soundtrack, The Who, POLYDOR
4. Hearts, America, WARNER BROS.
5. Chicago VIII, COLUMBIA
6. Welcome To My Nightmare, Alice Cooper, ATLANTIC
7. Blow By Blow, Jeff Beck, EPIC
8. Stampede, Doobie Brothers, WARNER BROS.
9. Four Wheel Drive, Bachman-Turner Overdrive, MERCURY
10. Spirit Of America, Beach Boys, CAPITOL

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. When Will I Be Loved, Linda Ronstadt, CAPITOL
2. You're My Best Friend, Don Williams, ABC/DOT
3. Tryin' To Beat The Morning Home, T.G. Shepard, MELODYLAND
4. Misty, Ray Stevens, BARNABY
5. Lizzie & The Rainman, Tanya Tucker, MCA
6. Reconsider Me, Narvel Felts, ABC/DOT
7. Little Band Of Gold, Sonny James, COLUMBIA
8. Window Up Above, Mickey Gilley, PLAYBOY
9. I Ain't All Bad, Charley Pride, RCA
10. He's My Rock, Brenda Lee, MCA

### SOUL SINGLES—10 Years Ago

1. Rockin' Chair, Gwen McCrae, CAT
2. Give The People What They Want, O'Jays, PHILADELPHIA INTL
3. Love Won't Let Me Wait, Major Harris, ATLANTIC
4. Me And Mrs. Jones, Ron Banks & the Dramatics, ABC
5. Keep The Home Fires Burning, Latimore, GLADES
6. Look At Me (I'm In Love), Moments, STANG
7. The Way We Were/Try To Remember, Gladys Knight & the Pips, BUDDAH
8. Slippery When Wet, Commodores, MOTOWN
9. Cut The Cake, AWB, ATLANTIC
10. Sadie, Spinners, ATLANTIC

# Radio

## Promotions

### BRAVE BANNERS

WKLS-AM-FM (96 Rock) Atlanta (AOR)

Contact: Mark Cooper

In addition to not having a very good track record this season, the poor Atlanta Braves baseball club doesn't have a good banner or motto either. (Maybe the two are connected.) Fortunately, WKLS-AM-FM have taken the matter into their own hands—or, more appropriately, into the hands of their listeners.

Rockers with a ticket to the Braves' home game against the San Francisco Giants Tuesday (11) are eligible, and entries will be judged in four categories. To be announced just prior to the game, the best overall banner and slogan will be adopted by the Braves for the rest of the season. The big winner also draws a trip for two to San Francisco, underwritten by the promotion's co-sponsor, Delta Airlines.

Naturally, WKLS's efforts get a boost because they have a major league team in their city, but the same tack can be applied to your local little leaguers or school team. For example, "Hot Hits (your calls) goes to bat for the Pipsqueaks."

### CALIFORNIA COOLERS

KHOW Denver

(adult contemporary)

Contact: Deb Dowling

Picking up on census bureau statistics that have called Colorado the most "moved to" state in the country, KHOW has just pulled off its third "reunion party" for homesick residents. Last weekend, more than 3,000 California-born listeners gathered at the Doubletree Hotel in Aurora for a feast of Mexican food, fresh fruit, West Coast wine and L.A. Beer.

The mood for the beach blanket buffoonery was set with AC favorites by the Beach Boys, Jan & Dean and the Surfaris, while KHOW morning character Fernando raffled off a trip to Beverly Hills, and other air talents shared in chairing the live broadcast.

### MORNING MATTERS

KSDO-FM (KS103 FM) San Diego (contemporary)

Contact: Sherry Toennies

Not to be outdone by Cyndi Lauper, KSDO-FM morning man "Crazy" Dave Otto has jumped into the wrestling arena by agreeing to be an on-air manager for Crusher Al Cajon. Arranged through the World Wrestling Foundation, Otto's gig lasts only as long as Crusher is in San Diego, which amounts to once

every three to four weeks. During this period, listeners get the inside track on Otto's advice to the mass of the mats, and, of course, KSDO has rights to exclusive ticket giveaways.

Last month, Otto was at ringside nudging Crusher to victory, and the pairing has been so successful that both KSDO and the Wrestling Foundation have decided to continue the relationship through the summer.

### SUE HUNT

KSUE Susanville, Calif. (country)

Contact: Cecil Webb

Having been made an "honorary SUE DJ" (business card and all) at the NAB convention, we couldn't pass on mentioning KSUE's latest campaign. Using the standard treasure hunt theme, the station has lured 54 local retailers and many listeners by sending SUE-ites on a hunt to find the exact prices on a list of items in the \$25-\$50 range. Obviously, this increased traffic in the stores sponsoring the promotion, as listeners had to do a little legwork to get the price right. According to Webb, who owns and manages the outlet, the contest has brought in "several thousand dollars for an outlay of just a few hundred."

KSUE, by the way, is the honorary radio station of the Sues Hire in Advertising Media (SHAM), a 7-member group of Sue's, Susans, Suzettes and Susannas in Sacramento which celebrated its second anniversary recently at the Sukiyaki House.

KIM FREEMAN

## Interep Group Bows Financial Arm

NEW YORK The Interep group of rep firms here has opened the Broadcast Financial Services Division to provide assistance to client planning to buy or sell broadcast properties. It is headed by Vincen Bellino, the chief financial officer for both McGavren Guild Radio and Interep. Bellino is also secretary, treasurer of ASI Communications, owner of KFAC-AM-FM Los Angeles.

Services offered by the new division include operating and cash flow projections, market analysis and contract negotiations. Interep is the holding company for Hillier, Newmark, Wechsler & Howard, Major Market Radio, McGavren Guild and Weiss & Powell.



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## Featured Programming

AT LONG LAST, someone's developed the bright idea of taking rap to broader audience via syndicated radio. Those familiar with the genre will not be surprised that the team behind this coup is **Russell Simons** of **Rush Productions** of New York and **Mr. Magic**, known as two of the earliest pioneers in exposing rap. Rush is the management crew behind Run-DMC, Kurtis Blow, Rhodini, the Beastie Boys and others. Mr. Magic started the first rap show on **WHBI** Newark, a station where DJs buy their own air time. That was in 1979, and "Mr. Magic's Rap Attack" has since moved to **WBSL** New York, back to **WBLS** and back last month to **WBL**.

Dubbed "Mr. Magic's New York City Rap Attack," the hour-long weekly syndicated program is seeking affiliates now. Those interested should call **Rush's Andre Harrell** at (212) 620-0577. For stations seeking to be completely hip in the urban field, the Rush offering might make a good companion program to **Radio International's "Gary Byrd's Dance Music International,"** another hour show distributed out of Gotham.

FOR THE MORE conservative set, **American Public Radio** has a new two-hour program slated for national distribution this fall. Entitled **"Pacific Coast Highway,"** the feature will be produced by **KUSC** Los Angeles and will carry an educational tone, thanks to host **Robert Vinter**, a pianist, music scholar and member of the UCLA faculty. Broadcast live, "PCH" will feature an internationally known artist each week performing classical works in front of a studio audience. The program will be available to all of the 11 Paul-based APR's 300 affiliates.

Here's some good news from the hard-working **Frank Forest**, who developed and distributes the "Musical Starstreams" program out of Mill Valley, Calif. In the last Arbitron book, the eclectic two-hour offering ranked as the top-rated Sunday 10 a.m.-noon show in the Seattle market. Now a staple in 13 markets, the program is a "recommended pick" of consultants **John Sebastian** and **Lee Abrams**, according to Forest.

In New York, **CBS Radio** sends plenty of news. On **Radioradio's "Entertainment Coast To Coast,"** a "People Poll" segment has been added wherein listeners speak out on dirty lyrics, concert tickets lines and prices and other popular topics. **Elizabeth Narrator** is elevated to special events manager and **Sonia Uscategui** is upped to manager of affiliate administration, both for the **CBS Radio Network**. Narrator was an affiliate relations analyst. Uscategui was executive secretary to the director of affiliate relations.

The **United Stations** appoints **Janis Burenga** vice president of creative services in New York. She was head of her own publicity and promotion firm there. And former **WNEW-FM** New York and **WLIR** Long Island personality **Meg Griffin** joins the firm as host of "Hot Rocks."

KIM FREEMAN

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

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

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

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

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

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

June 15-16, **John Cafferty**, Dick Clark's National Music Survey, Mutual Radio Network, three hours.

June 15-16, **Ricky Skaggs, Louise Mandrell, Eddie Rabbitt**, Lee Arnold On A Country Road, Mutual Radio Network, three hours.

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

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

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

June 17-23, **John McEuen, Michael Martin Murphey**, Country Closeup, Narwood Productions, one hour.

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

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

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

June 17-23, **Elliot Easton, Paul Hyde & the Payolas**, In Concert, Westwood One, 90 minutes.

June 17-23, **Jack Wagner, Pointer Sisters**, Pop Concerts, Westwood One, one hour.

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

June 18-21, **Marty Balin & the Jefferson Airplane, Don & Deanna** on Bleecker Street, Continuum Broadcasting, one hour.

June 21, **Wham!**, Hot Rocks, United Stations, 90 minutes.

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

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

June 21-23, **Loose Ends, Kenny G**, The Countdown, Westwood One, two hours.

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

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

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

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

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

## Billboard

### ADULT CONTEMPORARY MOST ADDED

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

76 REPORTERS	NEW ADDS	TOTAL ON
<b>DEBARGE</b> WHO'S HOLDING DONNA NOW? GORDY	16	45
<b>AIR SUPPLY</b> JUST AS I AM ARISTA	14	56
<b>DON HENLEY</b> NOT ENOUGH LOVE IN THE WORLD GEFREN	11	20
<b>PAUL YOUNG</b> EVERYTIME YOU GO AWAY COLUMBIA	10	37
<b>SISTER SLEDGE</b> FRANKIE ATLANTIC	9	12

WSKY Asheville, NC  
WRMM Atlanta, GA  
WSB-AM Atlanta, GA  
KEYI Austin, TX  
WBAL Baltimore, MD  
WFBR Baltimore, MD  
WJBC Bloomington, IL  
KBOI Boise, ID  
WBEN-AM Buffalo, NY  
WGR Buffalo, NY  
KTWO Casper, WY  
WVAF Charleston, WV  
WBT Charlotte, NC  
WCLR Chicago, IL  
WYEN Chicago, IL  
WKRC Cincinnati, OH  
WLLT Cincinnati, OH  
WLTF Cleveland, OH  
WMJI Cleveland, OH  
WIS Columbia, SC  
WTVN Columbus, OH  
KMGC Dallas, TX  
WLAD Danbury, CT  
WHIO-AM Dayton, OH  
KHOW Denver, CO  
KRNT Des Moines, IA  
WEIM Fitchburg, MA  
WENS Indianapolis, IN  
WSLI Jackson, MS  
WIVY Jacksonville, FL  
KLSI Kansas City, MO  
KUDL Kansas City, KS  
KMJJ Las Vegas, NV  
KMGG Los Angeles, CA  
KOST Los Angeles, CA  
WHAS Louisville, KY  
WRKA Louisville, KY  
WMAZ Macon, GA  
WIBA Madison, WI  
WRVR Memphis, TN  
WVIA Miami, FL  
WISN Milwaukee, WI  
WTMJ Milwaukee, WI  
WLTE Minneapolis, MN  
KWAV Monterey, CA  
WHHY Montgomery, AL  
WLAC-FM Nashville, TN  
WCTC New Brunswick, NJ  
WPIX New York, NY  
WWDE Norfolk, VA  
KLTE Oklahoma City, OK  
KOIL Omaha, NE  
WIP Philadelphia, PA  
KKLT Phoenix, AZ  
KOY Phoenix, AZ  
WTAE Pittsburgh, PA  
WWSW Pittsburgh, PA  
KGW Portland, OR  
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 15, 1985

## Billboard

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## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.					TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	9	AXEL F MCA 52536	2 weeks at No. One ◆ HAROLD FALTERMEYER	
2	2	1	12	SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN	
3	3	6	9	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS	
4	5	8	7	THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR	
5	4	3	14	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE	
6	8	9	7	SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON	
7	12	13	6	ANGEL SIRE 7-29008	MADONNA	
8	7	5	12	FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG	
9	6	4	11	EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM!	
10	13	15	6	NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMAH	
11	14	18	4	GETCHA BACK CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS	
12	11	11	8	DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT	
13	20	28	3	JUST AS I AM ARISTA 1-9353	◆ AIR SUPPLY	
14	15	19	6	YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON	
15	10	10	9	ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON	
16	16	16	7	THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN	
17	18	20	6	HEAVEN A&M 2729	◆ BRYAN ADAMS	
18	9	7	14	CRAZY FOR YOU GEFREN 7-20051/WARNER BROS.	◆ MADONNA	
19	25	29	4	REAL LOVE RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)	
20	21	23	4	CENTERFIELD WARNER BROS. 7-29053	JOHN FOGERTY	
21	26	35	3	WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN	DEBARGE	
22	28	32	3	EVERYTIME YOU GO AWAY COLUMBIA 38-04867	◆ PAUL YOUNG	
23	17	12	16	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE	
24	29	31	3	FIND A WAY A&M 2734	AMY GRANT	
25	19	14	12	GO DOWN EASY FULL MOON/EPIC 34-04835/EPIC	◆ DAN FOGELBERG	
26	22	21	15	I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN	
27	23	17	13	I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON	
28	31	39	3	FOREVER COLUMBIA 38-04931	KENNY LOGGINS	
29	24	22	18	ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS	
30	27	24	21	NIGHTSHIFT MOTOWN 1773	◆ COMMODORES	
31	38	—	2	WALKING ON SUNSHINE CAPITOL 5466	◆ KATRINA AND THE WAVES	
32	NEW	—	—	POSSESSION OBSESSION RCA 14098	◆ DARYL HALL & JOHN OATES	
33	NEW	—	—	NOT ENOUGH LOVE IN THE WORLD GEFREN 7-29012 (WARNER BROS.)	◆ DON HENLEY	
34	37	—	2	WAKE UP NEXT TO YOU ELEKTRA 7-69654	◆ GRAHAM PARKER	
35	35	38	3	TILL MIDNIGHT RCA 14049	EVELYN "CHAMPAGNE" KING	
36	NEW	—	—	SUSSUDIO ATLANTIC 7-89560	◆ PHIL COLLINS	
37	33	25	13	WE ARE THE WORLD ▲ COLUMBIA US7-04839	◆ USA FOR AFRICA	
38	39	—	2	THINGS CAN ONLY GET BETTER ELEKTRA 7-69651	◆ HOWARD JONES	
39	34	30	5	I DON'T THINK I'M READY FOR YOU CAPITOL 5472	ANNE MURRAY	
40	36	36	4	DON'T YOU (FORGET ABOUT ME) A&M 2703	◆ SIMPLE MINDS	

○ 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.

## Morowitz Offers Video Sales Pitch Dealer/Distrib Warns Specialty Stores of Competition

BY EARL PAIGE

LOS ANGELES Home video specialty stores have a built-in advantage when it comes to developing a sales market adjunct to their rental business, according to veteran dealer/distributor Arthur Morowitz. However, Morowitz maintains, these same dealers are very vulnerable to competition from the record/tape chains who are now aggressively adding video.

In a particularly hard-hitting talk here recently before the Orange County chapter of the Video Software Dealers Assn. (VSDA), Morowitz stressed the need for quick action with intensity. "I hope I scared you," he said in conclusion.

In his May 14 address, Morowitz also asserted that home video distributors are particularly adept in helping video specialty stores to build a sales market. He drew on both Video Shack, his New York retail chain, and his wholesale firm, the seven-branch Metro Distributing, but also spoke generally of home video distribution development.

The advantage Morowitz said home video stores enjoy but are not capitalizing on is the ability to pre-sell titles in advance of release just as they have historically taken reservations on rentals in advance. Many also have a strong familiarity with their customers' taste, he noted, most have a rental roster if not a club already in place that can serve in handling sales, too.

"We're not taking responsibility for developing the sales market," he said. "I'm not anti-rental; I'm pro-sale. In our stores, we do 75%

of our volume in sales, but we do a great rental business, too.

"All you have to do is change a sign. Instead of saying, 'Rent This,' make it read, 'Now Available,'" Morowitz suggested. Because dealers are used to pre-release reservations, he added that it could be their greatest advantage: "You can pre-sell without a penny coming out of your pocket."

Morowitz said he sees a sales market for home video coming swiftly for the mass merchandiser. "The grocery and drug chains are getting into this. They're not sloppy. They're not dumb. If you don't [get into sales], someone else is going to eat your lunch."

As for record/tape chains, Morowitz drew a slightly different outline. He indicated that most of them have moved tentatively into rental and have never fully realized a strong sales experience. He did note, however, that record/tape chains in Southern California have paced the rest of the country, adding, "When they learn how to sell [video] they're going to learn how to rent also."

Noting the distributor's role in aiding the small dealer, Morowitz traced Metro back to Nov. 15, 1979, a date he said he had no trouble recalling because it was the date Paramount Home Video made him a distributor, along with 10 others. "Only four are left in any form whatsoever," he said.

"We do make mistakes, we screw up. But in no other country is home video as together, as orderly as in the U.S. I blame this on the distributor," he said in their defense.

While not mentioning the First Sale Doctrine issue, which has long

divided retailers and most manufacturers, Morowitz did mention that he has been involved in lobbying "on a moment's notice, taking a group of dealers to Washington."

"We kind of got a black eye from manufacturers for doing some things they didn't like," he added. "Sometimes I am in a contradictory position, but you have to stand up and fight."

Morowitz claimed his own Metro was set up unusually: "We have a national person for sales, one for credit and one for warehouse management. Then we have a local manager." He claimed a closer relationship for stores via the sales staff. "If it's credit, mis-ship, RAs, they will solve it."



**Montgomery Ward Draws a Blank.** BASF Systems Corp. recently recognized strong blank videotape sales by Montgomery Ward department stores with the presentation of a special sales award to the mass merchandiser. The giant chain began carrying BASF's tapes 18 months ago. Pictured at a presentation ceremony in Chicago are, from left: Nick Montesano, national merchandise manager for electronics, Montgomery Ward; Rita Hamilton, electronics buyer, Montgomery Ward; John Ziembra, director of sales, BASF Systems Corp.; and Skip Braver of Hi-Tec Marketing, BASF's Midwest sales organization.

## Chain Sends Trouble-Shooter to Savannah Starship Testing Live-In Supervisor

LOS ANGELES Mike Parkinson is testing an innovative supervisory concept: He has sent his ace trouble-shooter, Stan Allen, to oversee his three-store Starship Records cluster in Savannah, Ga. for up to six months.

The live-in experiment replaces sporadic visits by regional supervisors, a traditional industry practice.

Parkinson says that Allen's imaginative and diligent leadership since joining the 14-store chain in January almost forced him into the move. Allen, a six-year retailing veteran with experience at World Of Records, Oz and Turtles, moved to Savannah three months ago. He works with the two Starship stores there and one in nearby Statesboro.

Store personnel is Allen's first concern, since there's been a recent 80% turnover. He stresses that employees should be totally customer-conscious.

"I want people who are comfortable on the floor, knowledgeable about our product and what product is coming," says Allen. "Starship must be an information center."

Allen says strong local radio ties build record store image with consumers, and he's already worked out a deal with WZAT Savannah, with the FM station's nightly countdown show keying on the two local Starship stores.

Allen's continuous rapport with Birmingham outlets like WKXX and WAPI-FM produced reciprocal favors. "We were able to supply a steady flow of albums for giveaways," he explains, "and when we got first shipments on hot new albums, we'd take as many as five to the station which played that kind of music."

"Radio lets the local music fans know what's happening. The stations even talked about our stamp book premium programs."

The two Savannah Starship stores have begun their first ticket outlet link, as Allen has negotiated with the local Civic Center to handle tickets for its events. He is trying to work out a similar cooperation with a Jacksonville promoter. He says

his Birmingham ticket program with New Era Productions' Tony Racino and Gary Weinberger paid good traffic and profit dividends.

Starship is not linked by computer with such clients, so they handle hard tickets only. Allen makes himself responsible for proper security on such a hard cash arrangement by personally checking the accounts regularly.

Allen and Parkhurst have boosted replenishment and emergency

ordering through installation in a stores of ZAP machines, connects to the home office in Norcross, G. Starship buys centrally and ships from Norcross.

Allen is in the throes of some remodeling in the Georgia coast cluster, where greater exposure (album product is sought. Pegboard walls now feature more hit LP. Starship is testing the 3M security system for cassettes in two of its outlets.

## Shulman Prospectus Shows Impressive Growth Pattern

LOS ANGELES Net income rose eight-fold over the last three years for Jerry Shulman's Wall To Wall Sound & Video and Listening Booth stores.

Expansion, shifting product mix and reduced overhead were cited as reasons for the dramatic increase, just one of the revelations made by the Philadelphia-based retailer in a prospectus for an offering of 1.7 million common shares. Underwriter Prudential-Bache estimates the per-share price for the offering at between \$17.50 and \$20.25 (Billboard, June 8).

Net sales of \$23,078,000 and net income of \$367,000 in fiscal 1981 increased to \$60,867,000 and \$2,294,000 in fiscal 1984, according to the prospectus.

During the five fiscal years ending May 31, 1984, store count jumped to 58 from 32. A record retailer/wholesaler until 1966, the business, founded by Shulman along with executive vice president Lee Swede, embraces 70 outlets, 29 of which offer a full line of video and audio software and hardware. Of these, 19 rent and sell video. Thirty-four stores principally carry prerecorded music, and six of those outlets also stock hardware. Seven are primarily video software/hardware specialists.

A 41.2% or \$10.8 million sales increase in the first nine months of fiscal 1985 over the prior year is attributed to increased sales per store, the opening of 11 new locations, the conversion of five record stores to full-line, continued growth in video rentals and hardware sales, and Compact Disc hardware and software sales.

According to the prospectus, 5 stores are in major regional malls; nine are in strip centers, and eight are free-standing. Fifteen additional stores are blueprinted through fiscal 1986, six of them full-line and nine video specialty shops. Twenty-six stores rent video and stock video hardware, with that thrust increasing.

The Cinnaminson, N.J.-base firm states that its working capital rose \$1.4 million to \$5.3 million during the first nine months of fiscal 1985 as a result of increased current earnings. Selling expense was slashed from 29.1% of net sales to 23% from 1982 to 1985, the report shows.

A chart on the seasonality of sales shows that for the fiscal year 1982-85, 18.66% of annual sales occurred in the first quarter (June-August), 22% in the second quarter, 35.33% in the third quarter and

(Continued on page 2)

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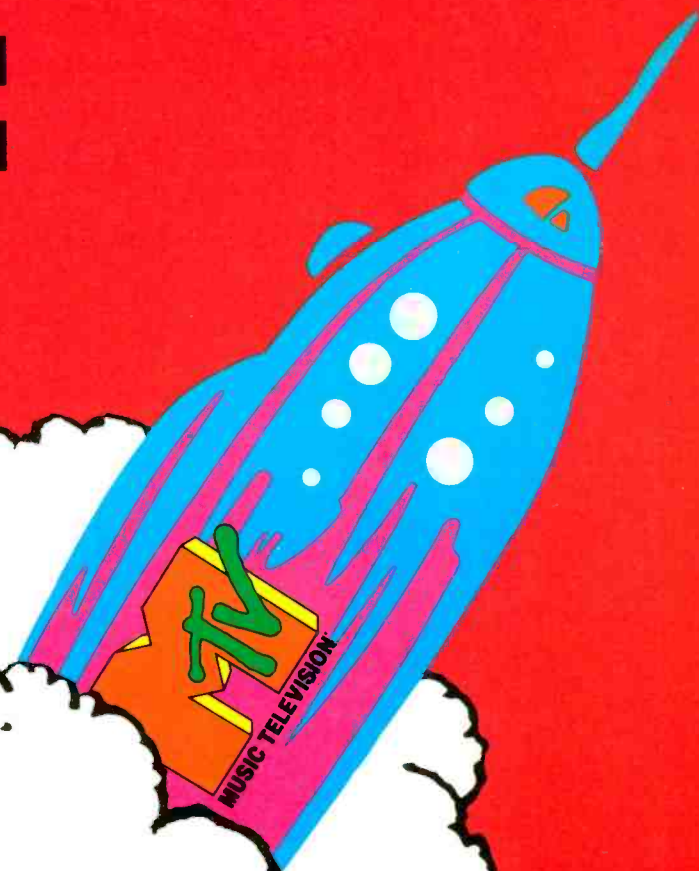
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# Nielsen said it best: This was our best year ever!



The last 12 months were so successful for MTV that our average number of weekly viewers grew 33%! And MTV now finds itself in every market in America—from Abilene to Zanesville, and it's still growing! Thanks for your support.

© 1985 MTV Networks Inc.

**33% increase  
in weekly viewers!**

# Nielsen says it all!

SOURCES: Nielsen HomeVideo Index, Apr. 1983–Mar. 1984 average vs. Apr. 1984–Mar. 1985, average; Nielsen Metered Household Weekly Cumulative + VPVH (MTV Networks Inc. estimate). Subject to qualifications available upon request.

# PLUG INTO VSDA



4th ANNUAL VSDA CONVENTION AUGUST 25-29

WASHINGTON D.C.

The 4th Annual Video Software Dealers Association Convention promises to be the biggest Sellabration ever. This year's "Sellabration 85" will focus on new and exciting merchandising techniques all designed to increase your profits and improve your bottom line. Don't miss this unique opportunity to meet with industry leaders, suppliers and retailers from all over the country for the purpose of exploring the most profitable approaches to the growing field of Video.

**INDUSTRY SPEAKERS** Leading manufacturers, retailers and distributors will discuss the most important industry issues.

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RETAILER

WHOLESALER

MANUFACTURER

# On the Beam

BY SAM SUTHERLAND

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

**C**ONSUMER REPORTS has long maintained a position as a tough-minded advocate of no-frills pragmatism in products and services, taking pride in its autonomy from advertising pressure and displaying a characteristic relish when debunking marketing myths to zero in on likely ripoffs. Thus, the first extensive CR coverage of Compact Disc

hardware must be viewed as a major test for the new technology.

The first such report, appearing in the June issue of the journal, suggests that the Compact Disc format passes that test with flying colors. CR's editors are clearly more than impressed by the performance standards set for current CD hardware—they're downright excited. According to a long and clearly written essay detailing the underlying Sony/Philips technology behind the 38 different players described in the piece, the CR panel "could not discern any noteworthy difference among CD players."

How then could they evaluate the merits of the 15 units rated in the feature? Susceptibility to vibration, error-correction capabilities, versatility of displays, control convenience and overall programmability were the benchmarks used in ranking the machines. In keeping with the magazine's populist charter, their selection of vendors and models eschews professional and customized high-end designs, focusing on mass-marketed units within the present consumer price spectrum. Thus, you won't find machines from Meridien, Studer/Revox, Nakami-

(Continued on page 28)



**Swedish Show of Force.** Swedish-born guitarist Yngwie Malmsteen recently signed copies of his PolyGram solo album "Rising Force" at the Tower store in New York's Greenwich Village. Pictured at the store are, from left, Tower rock buyer Milissa Pszeny, Malmsteen, his tour manager Skip Scepanski, and Joe Arker, PolyGram's New York branch manager.

WEEK ENDING JUNE 15, 1985

Billboard®

# TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP		
				ARTIST	TITLE	
Compiled from a national sample of retail sales reports.						
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	3	PHIL COLLINS ATLANTIC 2 91240	2 weeks at No. One	NO JACKET REQUIRED
2	2	1	3	BRUCE SPRINGSTEEN COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	3	3	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS		AROUND THE WORLD IN A DAY
4	4	4	3	SADE PORTRAIT RK-39581 EPIC		DIAMOND LIFE
5	5	5	3	MADONNA SIRE 2-25157/WARNER BROS		LIKE A VIRGIN
6	7	7	3	PINK FLOYD HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
7	6	6	3	JOHN FOGERTY WARNER BROS 2 25203		CENTERFIELD
8	8	8	3	WHAM! COLUMBIA CK 39595		MAKE IT BIG
9	12	14	3	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
10	13	17	3	TINA TURNER CAPITOL CD 46041		PRIVATE DANCER
11	16	18	1	PINK FLOYD COLUMBIA C2K 36183		THE WALL
12	9	9	3	DON HENLEY GEFLEN 2-24026/WARNER BROS		BUILDING THE PERFECT BEAST
13	15	13	3	CHICAGO FULL MOON/WARNER BROS. 2-25060/WARNER BROS		17
14	11	10	3	SOUNDTRACK MCA MCAD 5553		BEVERLY HILLS COP
15	17	15	3	BRYAN ADAMS A&M CD 5013		RECKLESS
16	10	11	3	LIONEL RICHIE MOTOWN 6059 MD		CAN'T SLOW DOWN
17	21	21	3	THE POINTER SISTERS PLANET PCD1-5410/RCA		BREAK OUT
18	24	—	2	DIRE STRAITS WARNER BROS 2-25264		BROTHERS IN ARMS
19	22	25	3	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412		SPORTS
20	14	12	3	FOREIGNER ATLANTIC 2-81999		AGENT PROVOCATEUR
21	26	—	2	ORIGINAL BROADWAY CAST PHILIPS DGG-415-2532/MERCURY		WEST SIDE STORY
22	19	19	3	JULIAN LENNON ATLANTIC 2-80184		VALOTTE
23	23	26	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 385		FRESH AIR 5
24	20	16	3	THE FIRM ATLANTIC 2-81239		THE FIRM
25	18	22	3	SOUNDTRACK GEFLEN 2-24063/WARNER BROS.		VISION QUEST
26	25	—	2	REO SPEEDWAGON EPIC EK39593		WHEELS ARE TURNING
27	<b>NEW</b>	—	—	STEELY DAN MCA D 5590		BEST OF STEELY DAN
28	28	24	3	BILLY JOEL COLUMBIA CK 38837		AN INNOCENT MAN
29	<b>NEW</b>	—	—	STEVE PERRY COLUMBIA CK 39334		STREET TALK
30	30	27	3	PRINCE & THE REVOLUTION WARNER BROS 2-25110		PURPLE RAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL		
				TITLE	ARTIST	
Compiled from a national sample of retail sales reports.						
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	3	BERNSTEIN: WEST SIDE STORY DG 415-253	3 weeks at No. One	KIRI TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	3	WEBBER: REQUIEM ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
3	3	4	3	TIME WARP TELARC 80106		CINCINNATI POPS (KUNZEL)
4	5	3	3	AMADEUS SOUNDTRACK FANTASY WAM-1791		NEVILLE MARRINER
5	4	5	3	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041		CINCINNATI POPS (KUNZEL)
6	7	8	3	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
7	6	6	3	COPLAND: APPALACHIAN SPRING TELARC 80078		ATLANTA SYMPHONY
8	8	7	3	MOZART: REQUIEM L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
9	9	14	3	AVE MARIA PHILIPS 412-629		KIRI TE KANAWA
10	10	11	3	TELARC SAMPLER #1 TELARC 80101		VARIOUS ARTISTS
11	11	9	3	BACH: GOLDBERG VARIATIONS CBS MK-37779		GLENN GOULD
12	12	10	3	BEETHOVEN: SYMPHONY #9 DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
13	18	13	3	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
14	14	15	3	WITH A SONG IN MY HEART PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
15	17	17	3	STAR TRACKS TELARC 80094		CINCINNATI POPS (KUNZEL)
16	13	12	3	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244		NEVILLE MARRINER
17	15	18	3	TELARC SAMPLER #2 TELARC 80102		VARIOUS ARTISTS
18	20	25	3	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302		DOMINGO (MAAZEL)
19	16	16	3	GERSHWIN: RHAPSODY IN BLUE TELARC 80058		CINCINNATI POPS (KUNZEL)
20	23	22	3	BERLIOZ: REQUIEM TELARC 80068		ATLANTA SYMPHONY (SHAW)
21	21	26	3	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059		YO-YO MA, CLAUDE BOLLING
22	22	24	3	THE ART OF BEVERLY SILLS ANGEL AV-34017		BEVERLY SILLS
23	29	29	3	MAMMA LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
24	24	28	3	GERSHWIN: PORGY AND BESS PHILIPS 412-720		SIMON ESTES, ROBERTA ALEXANDER
25	19	19	3	VIVALDI: FOUR SEASONS ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK),
26	<b>NEW</b>	—	—	BACH: ORGAN WORKS TELARC 80049		MICHAEL MURRAY
27	<b>NEW</b>	—	—	GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123		DICHTER (MARRINER)
28	28	23	3	PACHELBEL CANON RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
29	25	20	3	HANDEL: WATER MUSIC ARCHIV 410-525		THE ENGLISH CONCERT (PINNOCK),
30	30	—	2	BACH: MAGNIFICAT PHILIPS 411-458		(GARDINER)



**Rapid Aid Movement.** Members of IRS recording group R.E.M. perform at the recent North Carolina African Relief Concert. The U.S.A. For Africa benefit was co-sponsored by Record Bar and North Carolina concert promoter Pro-Motion Concerts Inc. Pictured from left are R.E.M.'s Michael Stipe, Peter Buck and Bill Berry.

## U.S.A. For Africa Concert Record Bar Does Its Part

NEW YORK Record Bar's involvement with the U.S.A. For Africa Foundation took on an added dimension recently when the North Carolina-based chain co-sponsored a Memorial Day benefit concert by R.E.M. in the retailer's home market of Raleigh.

The program—dubbed the North Carolina African Relief Concert—wasn't officially set until six days before it took place. Presented in conjunction with local promoter Pro-Motion Concerts of Raleigh, the show raised "at least \$21,000," according to Record Bar publicity manager Jamie Knapp.

In addition to headliners R.E.M., the outdoor show at Meredith College also featured local groups the Pressure Boys, Me & Dixon, the Connells, Xenon, PKM and the Bill

Lyerly Band. Advance tickets, at \$10, were sold through Record Bar outlets in the region.

Numerous local businesses aside from the retailer and promoter were canvassed for funds to offset expenses. Parking, security, food and cleanup duties were handled by Record Bar employees.

Record Bar has sponsored similar shows in the past, including a number of benefits by the late Harry Chapin, who was active in the campaign against world hunger.

FRED GOODMAN

## Wherehouse: Good Financial News Income, Revenues Hit Record Levels

LOS ANGELES Spurred by increasing video rental volume, strong Compact Disc sales and vigorous performance from new stores, Wherehouse Entertainment is reporting record level income and revenues. In fact, the firm states, net income for the nine months ending March 31 exceeded the previous high for a full fiscal year, set in 1984.

Two stores opened in April, and nine more are expected to bow by June 30, says Louis Kwiker, president and chief executive officer of the 136-unit chain.

According to the latest figures, Wherehouse's net income rose 38% for the third quarter ending March 31, from \$816,000 to \$1,128,000, an all-time third quarter high. Net in-

## ON THE BEAM

(Continued from page 27)

chi or similar upscale suppliers.

Of the machines they do test, **Sony**, **Technics** and **Magnavox** units edge out other manufacturers in terms of overall scores. Sony's **CDP-302** is deemed the champ, while its **CDP-102** snares a third place ranking. Technics' **SL-P2** grabs the second highest rating, while the **SL-PI** is listed fifth; Magnavox' **FD2040SL** is fourth, and the company's **FD1040SL** captures sixth place.

At the same time, CR's own tabular comparison stresses that differences of less than six points between any two units should be deemed insignificant, and nine of the units tested all scored between 80 and 90—a close field indeed, by the magazine's own standards.

Although not formally rated, Sony's **D-5 Discman** personal CD player invited its own separate profile, earning the magazine's suggestion that the unit can stand as "a basic, no-frills player at an extremely competitive price." Its portability, they added, is "just more icing on an attractive little cake."

**EXTENDED PLEASURE:** After comparing the extended version of the new **Dire Straits** album, "**Brothers In Arms**," offered on CD with the edited LP version, we're compelled to add a critical footnote to this column's earlier coverage of the program. As noted earlier, the set differs from previous extended Compact Disc titles by offering longer versions of the same tracks,

rather than bonus shelf tracks left off the LP.

The cassette version of the **Warner Bros.** set also includes the full renditions of the same songs. But on CD, the true digital-to-digital transfer yields added presence and nuance. The latter quality is especially significant with an ensemble that trades more in subtleties than in bold strokes.

Less obviously, however, the CD performances attain a sense of atmosphere and dramatic resolution only partially achieved on the black vinyl incarnation. Oddly enough, that presentation seemed already

saddled by overly long songs; t even longer renditions, however, prove more compelling. Fans will particularly relish the restored instrumental passages.

In that context, it's hard to ignore the prospect that Straits songwriter and leader **Mark Knopfler** conceived these songs with the CD wider canvas in mind. It's an ironic contrast to the days when the I was the state of the art, and other configurations were just plus business.

## 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

**BLOSSIE, FRED**  
**Pencil Neck Geek**  
EP Rhino RNEP 502/\$5.98

**BUCHANAN, ROY**  
**When A Guitar Plays The Blues**  
LP Alligator AL 4741/\$8.98  
CA AL 4741 CS/\$8.98

**THE EASYBEATS**  
**The Best Of**  
LP Rhino RNLP 124/\$8.98  
CA RNC 124/\$8.98

**HUNTER, ROBERT**  
**Live 85**  
LP Relix RRLP 2006/Rockin' Relix/\$8.98  
CA RRLP 2006C/\$8.98

**INGRAM, JAMES, WITH JOHN WILLIAMS & THE BOSTON POPS**  
**America, The Dream Goes On**  
LP Philips 412 627-1PH/PolyGram/\$10.98  
CA 412 627-4PH/\$10.98

**KAUKONEN, JORMA**  
**Magic**  
LP Relix RRLP 2007/Rockin' Relix/\$8.98  
CA RRLP 2007C/\$8.98

**LEWIS, GARY, & THE PLAYBOYS**  
**Greatest Hits**  
LP Rhino RNLP 163/\$8.98  
CA RNC 163/\$8.98

**LEWIS, JERRY LEE**  
**Milestones**  
LP Rhino RNDA 1499/\$14.98  
CA RNC 1499/\$14.98

**THE MERRY-GO-ROUND**  
**The Best Of**  
LP Rhino RNLP 125/\$8.98  
CA RNC 125/\$8.98

**THE MONKEES**  
**Instant Replay**  
LP Rhino RNLP 146/\$8.98  
CA RNC 146/\$8.98

**THE TRUTH**  
**Playground**  
LP IRS IRS 39025/MCA/\$6.98  
CA IRSC-39025/\$6.98

#### BLACK

**DR. YORK**  
**New**  
LP Passion Productions PRC 78619.7/Malverne/\$7.98

**READY FOR THE WORLD**  
LP MCA MCA-5594/\$8.98  
CA MCAC-5594/\$8.98

**TAYLOR, KOKO**  
**Queen Of The Blues**  
LP Alligator AL 4740/\$8.98  
CA AL 4740 CS/\$8.98

#### COUNTRY

**DAVIS, MAC**  
**Till I Made It With You**  
LP MCA MCA-5590/\$8.98  
CA MCAC-5590/\$8.98

**VARIOUS ARTISTS**  
**Classic Country Duets**  
LP MCA MCA-5599/\$8.98  
CA MCAC-5599/\$8.98

#### JAZZ

**ANELLO, JOHN JR.**  
**Jackson Street Beat**  
LP Cexton CR 8557/n/a

**THE LOUNGE LIZARDS**  
**Live 79-81**

#### CLASSICAL

**LEWIS, JOHN**  
**J.S. Bach Preludes and Fugues from The Well-Tempered Clavier, Book 1**  
LP Philips 824 381-1/PolyGram/\$9.98  
CA 824 381-4/\$9.98

**RILEY, TERRY**  
**Cadenza On The Night**  
LP Gravitly/Gramavision 18 7014-1/PolyGram/\$15.98  
CA 18 7014-4/\$12.98

#### SOUNDTRACK

**VARIOUS ARTISTS**  
**Mask**  
**Original Motion Picture Soundtrack**  
LP MCA MCA-6140/\$9.98  
CA MCAC-6140/\$9.98

**VARIOUS ARTISTS**  
**Music From The Motion Picture Soundtrack "Gotcha"**  
LP MCA MCA-5596/\$8.98  
CA MCAC-5596/\$8.98

**VARIOUS ARTISTS**  
**The Purple Rose Of Cairo**  
**Original Motion Picture Soundtrack**  
LP MCA MCA-6139/\$9.98  
CA MCAC-6139/\$9.98

**VARIOUS ARTISTS**  
**Sylvester**  
**Original Motion Picture Soundtrack**  
LP MCA/Curb MCA-39026/\$8.98  
CA MCAC-39026/\$8.98

#### COMPACT DISC

**BLACK, STANLEY**  
**Russia**  
CD London Pop 820 183-2/PolyGram/no list

**LEWIS, JOHN**  
**J.S. Bach Preludes and Fugues from The Well-Tempered Clavier, Book 1**  
CD Philips 824 381-2/PolyGram/no list

**THOMPSON, RICHARD**  
**Across A Crowded Room**  
CD Polydor 825 421-2/PolyGram/no list

**VARIOUS ARTISTS**  
**Compact Disco**  
CD Mercury 824 642-2/PolyGram/no list

**VARIOUS ARTISTS**  
**Girls Just Want To Have Fun**  
**Original Motion Picture Soundtrack**  
CD Mercury 824 510-2/PolyGram/no list

**VARIOUS ARTISTS**  
**Romantic Flute For Lovers**  
CD Philips Pop 816139-2/PolyGram/no list

(Continued on page 5)

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# Billboard TOP COMPUTER SOFTWARE



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
1	1	74	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	3	82	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
3	4	14	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
4	5	3	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
5	2	25	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
6	11	44	SARGON III	Hayden	Chess Game		•			•				
7	7	7	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•					
8	6	12	KARATEKA	Broderbund	Action Arcade Game.		•							
9	8	28	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
10	9	3	RESCUE ON FRACTALUS	Epyx	Action Adventure Game		•	•	•	•				
11	10	15	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
12	16	5	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game		•	•	•	•				
13	20	6	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
14	14	3	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
15	18	2	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•				
16	RE-ENTRY		TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.		•	•	•	•	•	•		
17	17	36	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
18	15	87	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
19	NEW▶		BEACHHEAD II	Access	Strategy Arcade Game				•					
20	NEW▶		BALL BLAZER	Epyx	Fantasy Sports Game			•						

ENTERTAINMENT

EDUCATION

HOME MANAGEMENT

1	3	72	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.		•		•	•				
2	2	37	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
3	1	89	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	••	••	•	•			
4	4	27	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	13	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.		•	•	•	•				
6	9	4	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.		•		•	•				
7	8	2	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.		•		•	•				
8	5	44	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.		•		•	•				
9	7	68	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•	•				
10	NEW▶		BODY TRANSPARENT	Designware	Anatomy program		•		•	•				

1	1	47	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
2	2	10	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•					
3	3	89	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
4	5	11	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.					••				
5	6	8	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
6	7	81	DOLLARS AND SENSE	Monogram	Home Financial Package		•		•	•				
7	4	8	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
8	9	15	PFS: WRITE	Software Publishing	Word Processing Package		•		•					•
9	NEW▶		LETTER WIZARD	Datasoft	Word Processing Program		••		•					
10	10	23	PAPERCLIP	Batteries Included	Word Processing Package			•	••					

## SHULMAN PROSPECTUS

(Continued from page 24)

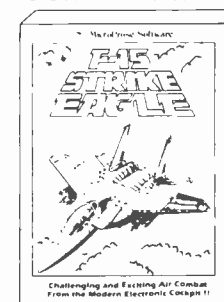
Prerecorded music's share of net sales slipped from a high of 64.2% in fiscal 1983 to 46.7% in fiscal 1985. Audio hardware rose from 12.4% to 19.8% for the same period; video hardware, available only in fiscal 1984 and 1985, rose from 6.8% to 12.8%. Video rentals contributed 1.4% in 1984 and 3% in 1985. Audio and video accessories were 10% of the total sales in fiscal 1982, rising to 12.3% in fiscal 1985, according to the prospectus.

Inventory in the 63 stores carrying prerecorded music ranges from 5,000 to 20,000 titles. As for audio and video hardware, stores carrying a full range offer 735 products from 60 manufacturers, including 55 models of VCRs and video cameras from 13 different makers, along with 406 audio components from 29 manufacturers.

A video store stocks from 1,700 to 2,100 movie titles. Rentals range from \$1.75 to \$3. All hardware stores have demonstration capability.



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# U.K. Firm Boosting Digital Market

## HHB's Success Leads Sony To Re-Market Processors

LONDON The high cost of professional digital equipment has been a major factor limiting the speed of its adoption by recording studios worldwide. Now, however, a small British company has put together a low-priced package which it claims is not only expanding the digital market but has also prompted Sony Corp. to re-market its discontinued PCM F1 and PCM 701ES digital processors.

the digital field in 1982. The firm set up a digital rental service, opened its own digital editing facility and developed a range of ancillary products designed to exploit the potential of the new market.

Most important of these is the CLUE computer logging and editing system launched at Britain's APRS show last year, intended to facilitate the use of the PCM F1 and 701ES processors as mastering systems (Billboard, June 30, 1984). The editing of material recorded with these machines formerly required

costly bit-editors or recourse to analog methods.

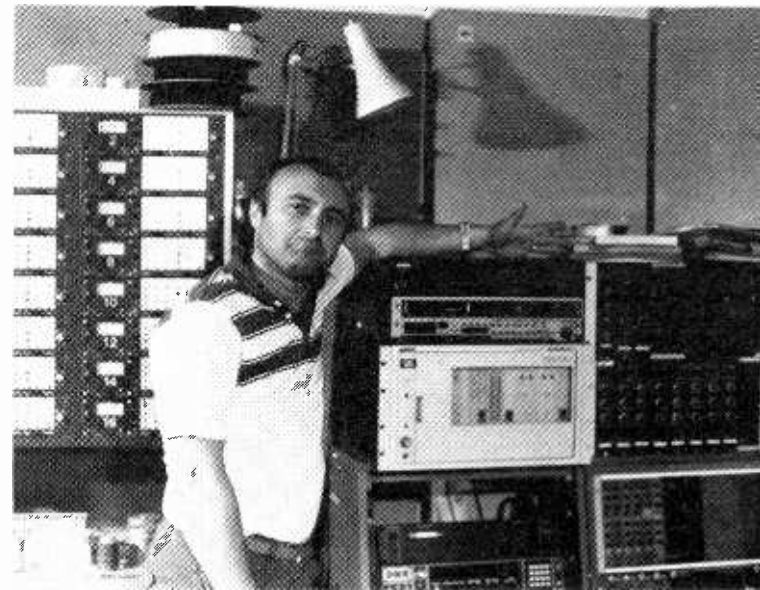
Selling here as a \$6,750 CLUE/PCM package interfacing with Beta or U-Matic VCRs, the HHB product has had a dramatic impact on studio attitudes toward digital technology. According to managing director Ian Jones, the proportion of British studios using digital equipment in 1982 was 1% or less, rising to 15% in 1983, 40% in 1984 and a projected 75% by the end of this year.

"Of these," Jones says, "as many as 80% will be using F1 or 701 equipment sold or hired by us."

Other clients include industrial, educational and military institutions, while outside the U.K. sales have been strong in continental Europe, North America and most recently Australia. When Sony opted to drop the F1 and 701, originally intended for home audiophiles, HHB immediately bought up all existing U.K. and European inventory.

Subsequently, Sony, which had already dismantled its Tokyo production lines with a view to concentrating on sales of the \$20,000 PCM 1610, was led to reverse its decision, a move Jones describes as "a terrific endorsement of our achievements in the digital audio field."

The CLUE system is distributed in America by KEMA Marketing, a division of Amek Consoles. The price in the U.S. is about \$8,000.



Not Bad, Eh? Phil Collins was one of HHB Hire & Sales Ltd.'s first customers for digital audio. He's pictured here at Genesis Studios, the facility he co-owns, standing with a Sony PCM-1610 and its little brother, the PCM-701ES.

## Audio Track

NEW YORK

MARTIN ATKINS, formerly with Public Image Ltd., was in at Planet Sound producing an EP for Brian Brain for Plaid Records. Rick Kerr co-produced and engineered. Also, John Sutton and Tom Cozzie have been producing the soundtrack for the upcoming film "Day Of The Dead" for Saturn Records, with Wayne Vican at the console, assisted by Ken Florendo.

Allen George and Fred McFarland have been in at Celestial Sounds producing basic tracks for an upcoming Evelyn King album for RCA. Hugo Dwyer is at the board, with Larry DeCarminie assisting. Also, MCA act the Controllers are in working on their debut album with producer Barry Eastmond. Ron Banks is behind the desk, assisted by Kurt Upper.

At Systems Two Recording in Brooklyn, Sandy McKnight is cutting tracks for an album by the Truants, with engineer Joe Marciano and assistant Paul Jay.

LOS ANGELES

THE RECORD PLANT played host to ROAR, tracking for their self-produced debut album for Tabu/CBS. Engineering the dates was Phil Kaffel. The band, composed of veteran performers Raul Rekow, Alex Ligertwood, Armando Perez, Orestes Vilato, Chester Thompson and Rafael Cornejo, will do the mix at Fantasy Studios in Berkeley.

At Preferred Sound in Woodland

Hills, local act Silent Rage recently recorded a three-song demo to be shopped to major labels. Paul Sabu produced and engineered.

Composer Alan Silvestri has been in at Group IV Recording mixing the soundtrack to the feature film "Back To The Future" with engineer Dennis Sands and producer Bones Howe.

Dean Torrance is in at Producers 1, producing a double Jan & Dean album for the Silver Eagle label. Mike Love is sitting in as guest vocalist. Also, Ambrosia's David Pack is in tracking vocals and overdubs for a solo Warner Bros. album.

OTHER CITIES

AT OMEGA AUDIO in Dallas, Fred Raulston & the Fred Raulston Trio have completed work on their album, using the facility's Mitsubishi X-80 digital recorder. Musicians on the sessions included bassist Henry Franklin, saxophonist Marchel Ivory and vocalist Martha Burks.

Producer Randy Wills was in at Goodnight Dallas in Dallas, overdubbing tracks on the Kurzweil 250 for an upcoming album by Elizabeth Seales and a video album by Joe Atkinson. Ruben Ayala engineered.

L.A.-based Christian rockers  
(Continued on page 32)

## VPA Forms New Chapter

### Angell Heads Mid-Atlantic Wing

NEW YORK The Videotape Production Assn. (VPA) has established a new regional chapter. Tom Angell of Washington, D.C.-based Interface Video Systems last month organized a gathering of more than 20 videotape post-production, duplication and audio sweetening facilities from three states and the Dis-

trict of Columbia to form the mid-Atlantic chapter of the VPA.

Angell says that the mid-Atlantic videotape market has grown "from its inception some 10 years ago, to a market conservatively estimated at well over \$10 million today."

Since the chapter's genesis, Angell has been elected its president. Other key officers include: vice president, Jim Harmon of Sound Wave; treasurer, Doug Weiss of Capitol Video; and secretary, Larry VanderVeen of Mobile Video Services. The chapter has already formed committees on engineering needs, economic issues and membership, and first-year corporate dues have been set at \$750.

According to Janet Luhrs, national executive director of the VPA, the association offers a number of benefits for local chapters, including the sharing of engineering and technical information, market survey data, general industry information and the formation of special seminars throughout the year. Members also participate in the annual Monitor Awards program, which honors "excellence in the medium of videotape."

Luhrs says that the VPA's immediate goal is for the formation of more regional chapters. The next one, she adds, may be in Chicago.



The "Men" Go to the Mountain. Columbia artists Men At Work recently finished their third album, "Two Hearts," at New York's Power Station with mix engineer Bob Clearmountain. Pictured behind the console are, from left, the group's Colin Hay and Greg Ham and Clearmountain.

## Video Track

LOS ANGELES

GRAEME WHIFLER (Danny Elfman, Devo, Red Hot Chili Peppers) recently directed a new video by local band the Three O'Clock. The clip was for the group's IRS single "Her Head's Revolving," from the album "Arrive Without Travelling." The shoot required Whifler and crew to transform the Stardust Ballroom in Hollywood into a roller rink, which is harder than it sounds.

Producer/director Martin Abrahams (Lou Reed, Peter Tosh, Rita Marley) recently completed work

on the Lords Of The New Church clip for "Method To My Madness, from the IRS album "The Metho To Our Madness." Lensed in a cattle in a "small hamlet" outside of London (ever seen a large harr let?), the video features a cameo by band manager and IRS president Miles Copeland (who also has spoken line in the song). The clip concludes with a shot of lead vocalist Stiv Bator "surfing a car." No word on whether it was standard or automatic transmission.

While on location in Nicaragua recently, a Rock Solid Production crew taped musical performance "ranging from Caribbean Creole to jazz to 'Nueva Cancion'" as part of a documentary titled "Nicaragua What's Happening Anyway?" The crew was able to leave the country with more than 50 hours of footage just under the wire of the Reagan Administration's trade embargo. According to the company, the documentary's score will juxtapose North American and Nicaraguan music.

Fallout Films' Bill Fishman and David Ewing have lensed the Navigators' "Running Away" clip, using some high-tech equipment in the process. The video was shot entirely on Steadicam, with computerized lighting by Showlites. Next, Fairlight's Jeff Harris was brought in for some special effects wizardry of the Fairlight Computer Video Instrument (CVI), a low-cost (\$6,500) real-time digital video effects processor. "Running Away" is said to be the first U.S. rock video to utilize the CVI.

Opie hits MTV, as Ron Howard directs his first music video. The clip, aimed at promoting Howard's current 20th Century-Fox feature film, "Cocoon," is for the tune "Gravity," performed in the film by Michael Sembello. "Gravity" will also be featured on the PolyGram soundtrack album for "Cocoon," and will be released as a single by A&M.

Gary Goetzman, producer of the Talking Heads film "Stop Making Sense," has shot a video for Private I/CBS artist Joe Lamont in conjunction with Mark Freedman Pro  
(Continued on page 32)

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**AND THE BEAT GOES ON**

## VIDEO TRACK

(Continued from page 30)

ductions. The clip, directed by film actor **Tim Matheson** ("Animal House" and "1941"), is for Lamont's single "Secrets You Keep." They've brought out the celebrities in droves for this one: Look for cameos by director **Jonathan Demme**, **Joey Travolta** and actors **Dan Monihan** and **Sandy Halberg**. Matheson also makes a brief appearance. Director of photography

was **Ernest Holzman**, who shot on 35mm 5294 film with an Arri III camera, and the clip was edited by **Lisa Day**, who also performed the same task for "Stop Making Sense."

### NEW YORK

VCA Teletronics is celebrating its 17th anniversary with a birthday



**It's Number 100 for Dolby.** Dolby Laboratories has sold its 100th SP-24 Multitrack Noise Reduction unit in the U.S. Purchasing the top-of-the-line pro unit, which features up to 24 tracks of Dolby A-type noise reduction, was Digital Dispatch, the rental arm of Soundcastle Recording in Los Angeles. Pictured from left are Michael May, Buddy King and John Molino of Soundcastle; Tim Prouty and Stacey Rehm of Dolby Labs; and Scott Esterson, formerly with Audio Industries.

bash on June 27. According to VCA executive vice president **Thomas DeMaeyer**, the company has much to celebrate: Post-production revenues were up more than 42% over the past year.

At **Planet Sound Audio-Video**, **Kurtis Blow**, **Run-DMC** and **Sheila E.** have been filmed in live recording sequences for the motion picture "Krush Groove." **Michael Schultz** is directing.

### OTHER CITIES

**Air Supply's** video for "Just As I Am" was lensed at the Sunrise Theatre in Ft. Lauderdale, Fla., by director **John Jopson**. The clip is a combination of live performance and documentary-style footage. Other members of the production team include directors of photography **Daniel Pearl** and **Jimmy Contner**.

Nashville-based production company **Scene Three** was recently awarded a silver medal at the Houston International Film Festival for "Touch And Go," one of five original music videos that made their debut on **Crystal Gayle's** "Album Flash" for **HBO/Cinemax**. The three-minute clip won the award in the country female music video category. Shot on 16mm film and edited on one-inch tape, it "takes a humorous look at the massive quantities of unrecorded songs which inundate a record company's office every day for review."

Edited by **STEVEN DUPLER**

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

## AUDIO TRACK

(Continued from page 30)

Zion were in at **Prairie Sun Recording** in Cotati, Calif., working on their debut EP. **Greg Alonzo** and **Mark Rennick** produced, with **Allen Sudduth** at the console.

**James Mtume** is producing the debut solo album by vocalist **Tawatha Agee** at **EARS** in East Orange, N.J.

**Free Delivery** recently completed recording a single at Philadelphia's **Kajem Sound**. Described as a "double-carded music/wrestling" record, one side is a rocker and the other a rapper. **Joe Alexander** engineered on the SSL, and **Network Sound Productions** produced.

The **JoAnn Kelly Band** was recently tracking at **Reel Platinum Studios** in Lodi, N.J., with **Anthony Mitcha** producing and **Bob Olecca** at the board.

**Joey Lynn Turner**, former lead singer of **Rainbow**, has been recording his debut album for **Elektra** at **Bearsville Studios** in Bearsville, N.Y. **Roy Thomas Baker** is producing, with **Ian Taylor** at the board, assisted by **Ken Lonas**.

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

## New Equipment, Renovation Big Changes at Criteria

**NEW YORK** Criteria Recording Studios recently celebrated its 30th anniversary with a major equipment acquisition and renovation. The venerable Miami facility has added two Solid State Logic SL6000E 48-input recording consoles with Total Recall as well as a Mitsubishi X-800 32-track digital recorder, and is, according to owner **Mack Emerman**, reaffirming its

commitment to digital recording, especially sweetening and audio-for-video.

**Emerman** says the equipment package will be installed in Criteria's new East Wing, designed by **Sugarloaf View's John Storyk** along with **Emerman** and the studio staff. Criteria's Studio E now becomes Studio A, incorporating not only the SSL, but also two Emerman-designed "acousto-wings."

These measure five by 15 feet and are mounted one above the other on the studio's wall at a level of 12 and 18 feet, respectively. Each contains a pair of flush-mounted PZM microphones, and can be electrically adjusted to any angle. "By maintaining the ability to remove half of the low frequency damping from the room, we can substantially increase reverb time," **Emerman** notes.

The second SSL is housed in Studio B, directly upstairs from Studio A. Studio B features a new control room, identical to Studio A's, with custom monitors designed by **F. Long**. The X-800 will be used in both rooms, though it is installed in a sound lock adjacent to Studio A. **Emerman** says tie lines and video monitors have been installed in both studios to keep the operation flexible.

"With all of these major renovations and upgrades, we're gearing up for a switch in directions at Criteria that I've been working towards for some time," says **Emerman**. "We're now able to provide digital audio-for-video and plan to use the same techniques to convert sound to film digitally, to do dialog replacement as well as record original music." He notes that the SSL-equipped Studio B is expected to see a good deal of digital sweetening and video mixing, as well as feature film work. **STEVEN DUPLER**

## SPARS Holding Two-Day Session On Studio Business

**NEW YORK** The Society of Professional Audio Recording Studios (SPARS) is sponsoring a session on studio business at the Minneapolis headquarters of 3M Co. on Sept. 20 and 21.

The format will be a series of six seminars, addressing such issues as: the economic outlook for the production studio industry; cost-effective ways to computerize studio business functions; price/cost comparisons of analog and digital two-channel, multichannel tape and hard disk recorders; the effect of recent tax legislation on studio owners; studio insurance, and employee relations.

The cost of attending the seminars is \$300 for SPARS members, \$450 for non-members, provided one registers prior to July 1. The fee includes seminar registration, three nights' lodging, breakfast and lunch for both days of the conference, transportation to and from the Twin Cities airport, and evening entertainment. Contact the SPARS office in Beverly Hills at (213) 651-4944.

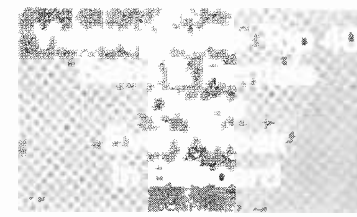
## Domino Seeks Damages Lawsuit Names Securities Firm

**NEW YORK** **Domino Media Inc.** and its two subsidiaries, **Media-Sound Inc.** and **MediaMax Corp.**, have filed a suit in a Colorado district court alleging that a securities firm and its principals contracted by Domino to underwrite a public offering of **MediaMax** shares were purposefully negligent in carrying out this task. The plaintiffs ask in excess of \$7 million in damages.

Specifically, the complaint charges breach of contract, false promises, deceit, fraud, civil conspiracy, nondisclosure or concealment and negligence on the part of **R. Writer Securities Inc.**, **Michael D. Writer**, **Rigel Securities Inc.**, **John C. Lee**, **Gregory Dirck Writer Jr.** and **Martin Williams**. **Rigel Securities** was, according to the complaint, the original underwriter for the **MediaMax** public offering; the other defendants are associated with **R. Writer Securities**, which acquired **Rigel** and assumed responsibility for the underwriting, which according to the complaint was consistently delayed.

**Domino Media** purchased **Media-Sound Studios** in 1983 and has since renovated and upgraded the facility, spinning it off into a separate company. **MediaMax** was created last May as a development and production company for feature film and music videos, as well as sound track albums.

After **Domino's** original public offering, beginning in 1981 and ending in February, 1983, the company's revenues increased from \$230,000 in 1982 to more than \$3 million in 1983. The planned public offering of **MediaMax Corp.** was intended to raise an additional \$3 million maximum, or \$750,000 minimum. **STEVEN DUPLER**



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AS OF JUNE 5, 1985

# PROGRAMMING

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

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	ALBUM	Label	WEEKS ON PLAYLIST
	BRYAN ADAMS	SUMMER OF '69	A&M	POWER
	HELIIX	DEEP CUTS THE KNIFE	Capitol	NEW
	PAUL HYDE & PAYOLAS	YOU'RE THE ONLY LOVE	A&M	LIGHT
	JASON & THE SCORCHERS	SHOP IT AROUND	EMI America	LIGHT
	KENNY LOGGINS	FOREVER	Columbia	LIGHT
	MEN AT WORK	EVERYTHING I NEED	Columbia	MEDIUM
	NEW ORDER	PERFECT KISS	Qwest/WB	LIGHT
	NUMAN & SHARPE	CHANGE YOUR MIND	Mercury	NEW
	PARACHUTE CLUB	AT THE FEET OF THE MODN	RCA	LIGHT
	TOM PETTY & THE HEARTBREAKERS	MAKE IT BETTER (FORGET ABOUT ME)	MCA	POWER
	NILE RODGERS	LET'S GO OUT TONIGHT	Warner Bros.	NEW
	"WEIRD AL" YANKOVIC	LIKE A SURGEON	Rock'n'Roll/CBS	MEDIUM
POWER ROTATION <small>Sneak Preview Videos</small>	JEFF BECK & ROD STEWART	PEOPLE GET READY	Epic	2
	DAVID BOWIE	LDVIN' THE ALIEN	EMI America	5
	BOB DYLAN	TIGHT CONNECTION TO MY HEART	Columbia	3
	THE FIRM	SATISFACTION GUARANTEED	Atlantic	2
	DON HENLEY	NOT ENOUGH LOVE IN THE WDRLO	Geffen	3
	NIGHT RANGER	SENTIMENTAL STREET	MCA	3
	THE POWER STATION	BANG A GONG	Capitol	2
	TEARS FOR FEARS	SHOUT	Mercury	2
HEAVY ROTATION	PHIL COLLINS	SUSSUDIO	Atlantic	11
	GLENN FREY	SMUGGLER'S BLUES	MCA	10
	*MICK JAGGER	LUCKY IN LOVE	Columbia	5
	HOWARD JONES	THINGS CAN ONLY GET BETTER	Elektra	14
	KATRINA & THE WAVES	WALKING ON SUNSHINE	Capitol	8
	HUEY LEWIS & THE NEWS	BAD IS BAD	Chrysalis	15
	*MADONNA	INTO THE GROOVE	Warner Bros.	12
	*DAVID LEE ROTH	JUST A GIGOLO/I AIN'T GOT NOBODY	Warner Bros.	11
	*BRUCE SPRINGSTEEN	I'M ON FIRE	Columbia	12
	*TIL TUESDAY	VOICES CARRY	Epic	15
	*WHAMI	EVERYTHING SHE WANTS	Columbia	10
ACTIVE ROTATION	**THE BEACH BOYS	GETCHA BACK	Caribou/CBS	4
	JOHN CAFFERTY & THE BEAVER BROWN BAND	TOUGH ALL DVER	Scotti Bros.	8
	*DURAN DURAN	A VIEW TO A KILL	Capitol	6
	*EURYTHMICS	WOULD I LIE TO YOU?	RCA	4
	HAROLD FALTERMEYER	AXEL F	MCA	4
	DARYL HALL & JOHN OATES	POSSESSION/OBSESSION	RCA	5
	SUPERTRAMP	CANNONBALL	A&M	4
	SURVIVOR	THE SEARCH IS DVER	Scotti Bros.	5
	*TINA TURNER	SHOW SOME RESPECT	Capitol	8
	PAUL YOUNG	EVERY TIME YOU GO AWAY	Columbia	7
MEDIUM ROTATION	DOKKEN	ALONE AGAIN	Elektra	11
	**THE DOORS	ROAD HOUSE BLUES	MCA Home Video/Elektra	3
	THE FOOLS	DO WAH DIDDY DIDDY	Jem	1
	PAUL HARDCASTLE	19	Chrysalis	4
	HEART	WHAT ABOUT LOVE	Capitol	2
	THE HOOTERS	ALL YOU ZOMBIES	Columbia	5
	*CYNDI LAUPER	THE GOONIES 'R' GOOD ENOUGH	Epic	5
	LONE JUSTICE	WAYS TO BE WICKED	Geffen	9
	*ROBERT PLANT	LITTLE BY LITTLE	Es Paranza	6
	GINO VANNELLI	BLACK CARS	HME/CBS	8
	VITAMIN Z	BURNING FLAME	Geffen	10
BREAKOUT ROTATION	A-HA	TAKE ON ME	Warner Bros.	3
	DEAD OR ALIVE	YOU SPIN ME AROUND	Epic	7
	DEPECHE MODE	PEOPLE ARE PEOPLE	Sire	12
	GO WEST	CALL ME	Chrysalis	7
	COREY HART	NEVER SURRENDER	EMI America	4
	KING	LOVE AND PRIDE	Epic	7
	LORDS OF THE NEW CHURCH	THE METHOD TO MY MADNESS	IRS	6
	MENUDO	HOLD ON	RCA	4
	GRAHAM PARKER & THE SHOT	WAKE UP	Elektra	9
	GEORGE THOROGOOD	HAND JIVE	EMI America	2
	JOE WALSH	THE CONFESSOR	Warner Bros.	4
LIGHT ROTATION	ANIMATION	LET HIM GO	Mercury	4
	RUSS BALLARD	FIRE STILL BURNS	EMI America	2
	KIM CARNES	CRAZY IN THE NIGHT	EMI America	3
	COCK ROBIN	WHEN YOUR HEART IS WEAK	Columbia	4
	RAY DAVIES	RETURN TO WATERLOO	Arista	3
	DEL LORDS	HOW CAN A POOR MAN STAND SUCH TIMES AND LIVE	EMI America	3
	DOPPELGANGER	COMMUNICATION BREAKDOWN	Manhattan	4
	BRYAN FERRY	SLAVE TO LOVE	Warner Bros.	4
	DAN HARTMAN	GET DUTTA TOWN	MCA	5
	GREG KIHN	BOYS WON'T LEAVE GIRLS ALONE	EMI America	3
	LADY PANK	MINUS ZERO	MCA	5
	LIFE BY NIGHT	PHONE TO PHONE	Manhattan	2
	FREDDIE MERCURY	I WAS BORN TO LOVE YOU	Columbia	3
	KIM MITCHELL	GO FOR SODA	Bronze	7
	RICHARD THOMPSON	WHEN THE SPELL IS BROKEN	Polydor	4
	THE THOUGHT	EIGHT MILES HIGH	IRS	4
NEW ROTATION	IAM SIAM	SHE WENT POP	Columbia	3
	JOE LAMONT	SECRETS YOU KEEP	Private I/CBS	2
	LONG RYDERS	I HAD A DREAM	Frontier	3
	RAVEN	ON & ON	Atlantic	5
	ULI JOHN ROTH	THE NIGHT THE MASTER COMES	Capitol	4
	MARC ANTHONY THOMPSON	LOVE COOLS DOWN	Warner Bros.	1
	TRANSLATOR	COME WITH ME	415/Columbia	3

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



## 'Tracks 'N' Facts' Off to Good Start

### Birmingham-Based Clip Show Near Break-Even Point

NEW YORK Apprehension over the prospect of labels charging for the use of their clips notwithstanding, Mike Ousley says he's confident about the health of his weekly video show "Tracks 'N' Facts." In fact, Ousley says that after 66 installments, the Birmingham-based program is nearing the break-even point.

Ousley, who owns the 15-month-old syndicated barter hour and serves as executive producer, says he hopes to bring it into the black in August—depending, he adds, on how much the cost of doing business may increase.

This month "Tracks 'N' Facts" will be brought to its first independent station, in Huntsville, Ala. Otherwise, it is carried by network affiliates in Jackson and Meridian, Miss.; Fayetteville, N.C.; Ashland, Ky., and Birmingham. Ousley estimates that its potential viewership throughout the Southeast is more than three million.

The VJ-hosted show is basically hit-oriented in format, though Ousley notes that it "highlights up-and-coming artists," usually through such features as the "Video Pick" and "Smash Or Trash" segment.

The "Video Pick" centers on a new clip for a song which may be only beginning to get airplay, but which the show feels is strong enough "to give rotation to and talk up." "Smash Or Trash," which is being incorporated as soon as a toll-free phone line is established, will give viewers a chance to judge a new artist's clip in return for the chance to win an album by that artist.

Programming on "Tracks 'N' Facts" breaks down into roughly 42 minutes of video music, or 10 clips a

week, and six-and-a-half minutes of "copy," made up of music news, a top 10 countdown, information on the featured video artists and the special segments. The clips shown on a recent show, for example, have A-Ha's "Take On Me," Paul Hardcastle's "19," Bryan Adams' "Heaven," Lone Justice's "Ways To Be Wicked," Survivor's "The Search Is Over," Phil Collins' "Sussudio," Dead Or Alive's "You Spin Me Around (Like A Record)," Whitney Houston's "You Give Good Love," Bill Withers' "Oh Yeah!" and John Cafferty & the Beaver Brown Band's "Tough All Over."

Ousley says that his show tries to tie in with regional concerts, with the Adams and Collins clips getting play to help promote those artist's tour stops in the area that week. He singles out the Lone Justice video as an example of a new artist clip, noting that "Tracks 'N' Facts" likes to jump on such clips ahead of other outlets.

Audience feedback is encouraged through weekly promotions, usually involving giveaways of featured artists' product. A trivia quiz will relate to a "Spotlight Focus" feature, which will run a pair of clips by the same artist back to back, or, in the case of "One Night In Bangkok," pit the two versions—Murray Head's and Robey's—against each other.

According to Ousley, correct respondents to "buyer aware, record responsive" trivia questions become eligible for a random drawing awarding 25 albums by the featured artist. He adds that since the show is seen on different days of the week in the various markets, the write-ins are picked five days after the last market sees a given show.

"Tracks 'N' Facts" is co-hosted by Terry Hendrix, the afternoon drive DJ on Birmingham FM station WKXX, and Bonnie Greene, former host of the city's "PM Magazine." The two VJs recently took the show to Panama City Beach in Florida, where they were joined by five contest-winning viewers, one from each market.

Ousley hopes to take the show and hosts on more such excursions, especially to the cities which carry the show, "maybe once a month." That way the program can increase its involvement with its regional viewership, he notes, adding that the relationship has already been fostered by the promotion of artists appearing in the area, on-air dedications of clips to viewers, and tracking of current music through regional retail and radio outlets. On the national level, Ousley says that he will offer computerized results of the "Smash Or Trash" voting to the appropriate labels.

Ousley says he would like to get from 15 to 20 markets total to show "Tracks 'N' Facts," and adds that he hopes to start a second show, "Fresh Tracks," which would show "nothing but fresh videos" in 30 minutes. "Then let them bitch about not getting any exposure," he says, referring to anyone who complains about the difficulty in getting play for new artist video product.

"People out there are hungry and want to see new product," concludes Ousley. "Eighty-three of the top 100 songs of 1984 were broken out of the Southeast. I look at this ["Fresh Tracks"] as the perfect opportunity to break new product."

JIM BESSMAN

## Long-Form Hits Big Screen

### Theatrical Premiere in Japan

TOKYO A full-length music video was recently screened in a movie theatre here for the first time. And the experiment has proven successful, according to both the Shochiku theatre chain and CBS/Sony, which produced the package, "Allusion," featuring pop singer Hiromi Go.

The video was scripted, produced and edited by leading Japanese movie director Masahiro Shinoda (Billboard, April 27). A full-length movie, "Seijo Densetsu," also starring Go, premiered in the Shochiku theatre chain nationwide in early March. Later the music video, also shot in 35mm film, was added to give extra consumer interest to the theater performances.

In the first week of the double bill, "Allusion" was shown in only nine halls because there were insufficient prints available. But the following week, it opened in 35 more theatres.

In newspaper advertisements, Shochiku gave equal billing to "Seijo Densetsu" and "Allusion." The package continued for a full month.

Various full-length movies have

been released as videocassettes simultaneously or soon after the movies have been screened, but this is the first time in Japan that a music video has been given full-screen treatment in theatres. The screening took place a month after the music video was first put on sale here. As of May 20, "Allusion" had sold a reported 10,000 videocassettes and 5,000 LaserVision and VDH videodisks.

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# New Video Clips

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

**A-HA**  
**Take On Me**  
Hunting High & Low/Warner Bros.  
Simon Fields  
Steve Barron/Michael Patterson/Candice Reckinger

## Chrysler Testing 'Dance Nights'

LOS ANGELES Chrysler-Plymouth has tested a "Video Dance Night" on about 30 different college campuses in the southern half of California since February. Now the auto firm contends that the event has worked so well, it's likely to become a national promotion.

Chrysler-Plymouth, working in conjunction with music videos supplied by Warner Bros. Records, stages the three-hour nightly shows, using its own DJs or a campus personality. Interspersed with the Warner Bros. videos are youth-oriented clips plugging Chrysler-Plymouth vehicles. Colleges can either charge admission, all of which goes to the school, or admit students free.

Jim Holden, who heads the regional promotion campaigns from Anaheim, says the video nights have drawn several hundred and are considered a workable concept nationally. The auto firm has signage displayed at each gig, along with vehicles from the line on display.

**JEFF BECK & ROD STEWART**  
**People Get Ready**  
Flash/Epic  
Overview Productions Ltd.  
Julie Kaufman  
D.J. Webster

**LLOYD COLE**  
**Forest Fire**  
Rattlesnakes/Geffen  
Ruth Orme  
Stuart Orme

**NATALIE COLE**  
**(D,D,D,D,D,D) Dangerous**  
Dangerous/Modern/Atlantic  
Alexis Omeltchenko/Simon Straker  
Oley Sassone

**COMMODORES**  
**Animal Instinct**  
Nightshift/Motown  
Janet Flora/Chip Miller  
Mary Guida

**JOHN DENVER**  
**Don't Close Your Eyes Tonight**  
Dreamland Express/RCA  
Robert K. Glassenberg/David Naylor/Catzel-Thomas  
David Hogan

**DEPECHE MODE**  
**People Are People**  
Blasphemous Rumours/Sire  
Chips Chipperfield/Melissa Stokes  
Clive Richardson

**FORCE MD'S**  
**Itchin' For A Scratch**  
Rappin' Soundtrack/Atlantic  
Fred Seibert/Fred Allen Productions  
Fred Seibert

**PETER IVERS**  
**Alpha Centauri**  
Nirvana Peter/Warner Bros.  
Peter Kirby  
Peter Kirby/Steve Silas

**HUBERT KAH**  
**Angel 07**  
Gotcha Soundtrack/Curb/MCA  
Directors International  
Pete Cornish

**LOOSE ENDS**  
**Hangin' On A String**  
A Little Spice/MCA/Virgin  
Sam Hudgkin/Fugitive Films  
Simon Kook

**MEN AT WORK**  
**Everything I Need**  
Two Hearts/Columbia  
The Rich Kids  
The Rich Kids

**STEPHANIE MILLS**  
**Bit By Bit**  
Fletch Soundtrack/MCA  
Cream Cheese Productions  
Marty Calner

**NEW EDITION**  
**My Secret**  
New Edition/MCA  
Bob Brand  
Ron Casden

**NEW ORDER**  
**Perfect Kiss**  
Low-Life/Qwest  
Factory Records  
Jonathan Demme

**NIGHT RANGER**  
**Sentimental Street**  
Seven Wishes/Camel/MCA  
Jon Small/Picture Vision  
Jay Dubin

**PARACHUTE CLUB**  
**At The Feet Of The Moon**  
At The Feet Of The Moon/RCA  
Allan Weinrib/Harvey Sherman  
Deborah Samuel

**THE POINTER SISTERS**  
**Baby Come And Get It**  
Break Out/Planet/RCA  
Joanne Gardner/Fusion Films  
Richard Perry/G. Theodor

**MIKE POST**  
**Theme From "The A Team"**  
Mike Post/RCA  
Robert K. Glassenberg/David Naylor/Catzel-Thomas  
David Hogan

**SHOOTING STAR**  
**Summer Sun**  
Silent Scream/Geffen  
Chip Garamella/Stephanie Nemeth  
Daryn Okada/Jeff Okun

**THE THREE O'CLOCK**  
**Her Head's Revolving**  
Arrive Without Travelling  
Jill McDonald/Exposure Productions  
Graeme Whittier

**JOE WALSH**  
**The Confessor**  
The Confessor/Warner Bros.  
Simon Fields/Limelight  
Danny Kleinman

**WHODINI**  
**Escape (I Need A Break)**  
Escape/Jive/Arista  
Phillip Meese Productions  
Adam Friedman

## Five Canadian Artists Receive Clip Funding

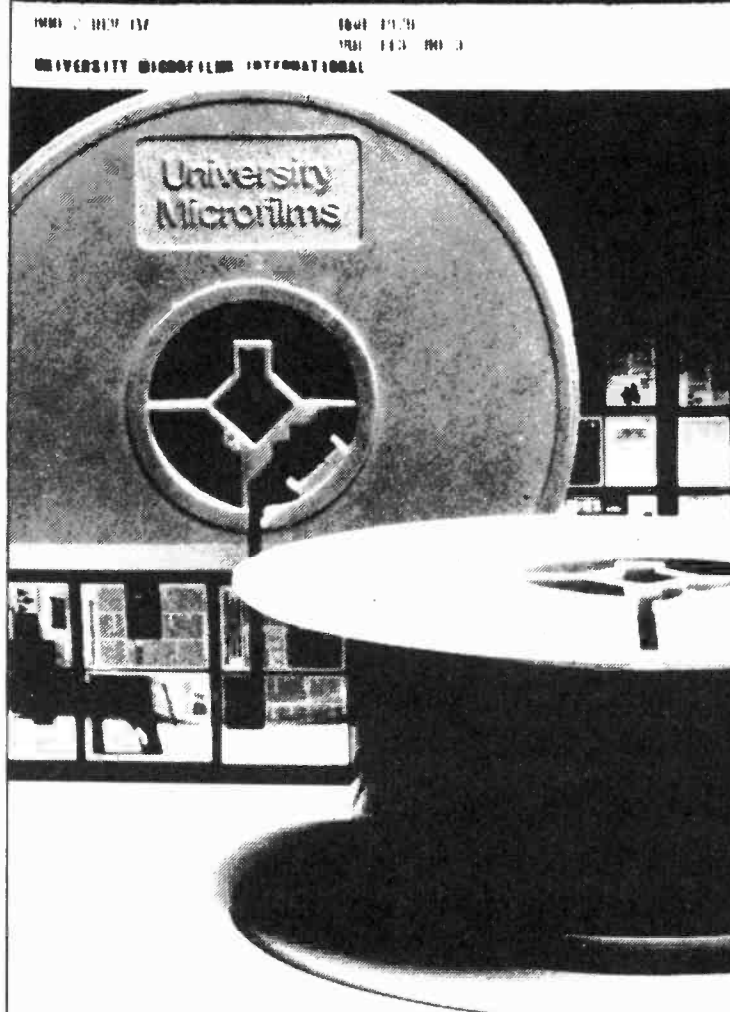
TORONTO VideoFACT, the foundation created by MuchMusic Network to offer financial assistance to video production by Canadian artists, has presented its fourth round of awards. The five artist recipients will be making their first videos with the money.

Veterans Ian Thomas and Matt Minglewood top the list. Thomas will record "Endless Motion" with video producer Rob Quartly of Champagne Productions, who this year won the first Juno for video production. Minglewood will record "Me And The Boys" with director Rob Fresco, the only other Juno video nominee this year. Thomas is signed to Anthem Records, while Minglewood records for Savannah.

The three others are, in the usual VideoFACT style, less of a surefire commercial shot. Winnipeg-based Rocki Rolletti will shoot "Spinning My Wheels" with director John Paizs and release the single independently. Picture Comes To Life, a Toronto band, will film "No Words To Speak" with director Barry Stone. The group is seeking a recording contract. Rick Scott of Vancouver will shoot "You Better Dancing" with director Fred Cawsey and will issue the single through Jester Records.

VideoFACT was started last year by MuchMusic, which committed \$100,000, or 2.4% of its gross revenues, to the fund.

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## Two Baseball Teams Make Their Pitch Cubs, Cardinals Hope To Score With Highlight Tapes

BY MOIRA McCORMICK

CHICAGO Two National League baseball teams are launching major promotions for their respective highlight/history videotapes.

The Chicago Cubs' 1984 highlight video "Cubs Win!" has been available since spring training in March and according to Cubs director of marketing Odenwald has sold more than 2,500 copies. "We're going through 100 units a week," he claims.

The St. Louis Cardinals' history/highlights video, "St. Louis Cardinals—The Movie," will be available July 16. "It's just in time for the All-Star break," notes Larry Devuono, operations manager for Sight & Sound Distributors of St. Louis, which is handling national distribution for the cassette.

"Cubs Win!" is a 48-minute recap of the team's division-winning 1984 season, produced by the Major League Baseball Promotions Corp. of New York. Priced at \$29.95, the tape has been sold solely through mail order. Regularly advertised nationwide during game broadcasts via Chicago's cable superstation WGN-TV, "Cubs Win!" has been garnering substantial sales from around the country, according to the Cubs' Odenwald.

Now the Cubs have teamed up with Kodak, manufacturer of the team's official videotape and film, in a major Chicago-area push. The promotion runs through Aug. 31, according to Kodak national account coordinator Mike Denesha. During that time, customers can pick up a discount coupon at any of 3,000 area Kodak dealers, which when mailed

in with proofs of purchase from either three rolls of Kodak film or three videocassettes, allows them to buy "Cubs Win!" for \$10.95.

Promotions are set to begin for "St. Louis Cardinals—The Movie," according to Sight & Sound's Devuono, who describes the video as "109 years of Cards heroes and highlights." The 90-minute program, written by Lawrence Miller, carries a price tag of \$29.95.

According to Devuono, pre-orders for the cassette have been exceeding numbers for such movies as "The Terminator" and "The Karate Kid."

The Cardinals movie, he says, is

expected to show substantial national sales. "At that price point, and with the classic players and Hall of Famers depicted therein, it's a keeper type of product," he says. "We expect it to sell through more than rent."

The wide reach of St. Louis' KMOX, the 50,000-watt AM station which broadcasts the Cardinals games, is also expected to boost sales outside the St. Louis area, Devuono adds.

A number of ongoing promotions are planned for "St. Louis Cardinals—The Movie," he says. Video events are expected to be held in

(Continued on page 37)

## Market Debut Near for More Sony 8mm Products

BY SHIG FUJITA

TOKYO Sony Corp. here has unwrapped a range of new products in the 8mm Video 8 range, following the launch of its first CCD-V8 machine in Japan, North America and Europe earlier this year.

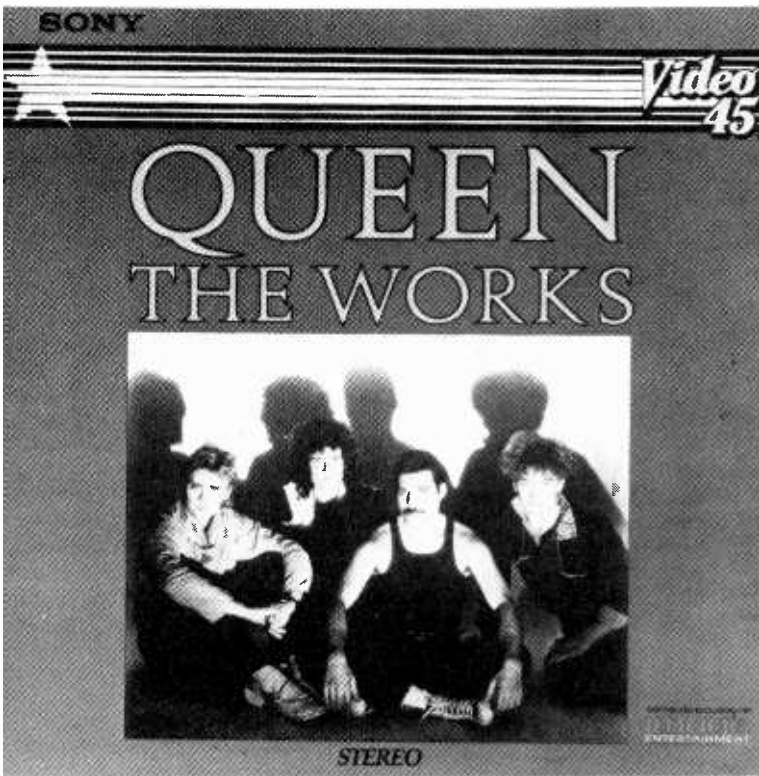
They include an ultra-compact paperback-sized camcorder, the CCD-M8, weighing only one kilogram and due to be launched in Japan on Sept. 1 this year at around \$790; the EV-C8 portable video deck, weighing 1.1 kg, also set for September launch at about \$590; and Sony's first home-use video decks, the EV-A300 and EV-S700. Prices cited are at an exchange rate of 250 Japanese

yen to the U.S. dollar.

The EV-A300, priced at \$580, is a conventional 8mm deck capable of recording off the air and replaying any 8mm cassettes. It can be upgraded to a PCM stereo deck by the addition of the optional \$200 PCM-EV10 processor, making possible digital-quality sound recordings with dynamic range better than 88 dB.

The more expensive EV-S700, which will sell for some \$1,000, incorporates PCM stereo recording function as standard. In practice, up to 24 hours of high quality stereo sound can be recorded on a single two-hour cassette in long-play

(Continued on page 36)



**Laserdisk Rhapsody.** Queen's "The Works" is Sony Video software's first laserdisk product. The eight-inch Video 45 is priced at \$16.95 and features the tracks "Radio Gaga," "I Want To Break Free," "Hammer To Fall" and "It's A Hard Life." Up until now, the company had released only Beta and VHS video product.

## Fast Forward

BY FRANK LOVECE

THE VIDEO INDUSTRY'S anxiety attack over the expected torrent of cheap Korean and Taiwanese VCRs has proven, so far, the result of an overactive imagination. Very few such VCRs have arrived, only a handful more are scheduled for 1985 introduction, and none are remarkably inexpensive. Moreover, the industry's concern over the first non-Japanese VCRs in this country is causing it to overlook one other potentially very important factor: the first American VCRs.

Though that event may be a matter of semantics—a Taiwanese company, Sampo, is assembling VCRs in both its own country and in Atlanta—it points out a major economic reality: Virtually every electronic component in "Korean" and "Taiwanese" VCRs is made in Japan.

While the Japanese on one hand may be easing their grip on their licensees' rights to export VCRs to the U.S., their other hand still holds most of the parts. By controlling both the prices and the quantity of parts, the Japanese can keep a loose rein on Korean and Taiwanese VCR prices.

As a result, VCRs being demonstrated or marketed by such Korean firms as Daewoo, Goldstar, Samsung and Unitech and such Taiwanese companies as Sampo and Tatung do not carry particularly low suggested lists. Wholesale prices fluctuate broadly, the companies say, since the bulk of Korea's and Taiwan's customers are large mass merchandisers. Yet with the negligible exception of Unitech's \$350 leader model, none of the Korean/Taiwanese VCR lines start at less than \$400 suggested retail.

Nor will the new firms' aggregate niche be large, according to their own projections. While the most optimistic of these gives the half-dozen or so firms one to 1.5 million VCRs total in dealers' hands in 1985, production capacity alone suggests the number will be less.

"One million for Korea and Taiwan is a little bit amplified," says Goldstar senior VP Bob Jang. "There will be no significant quantity from Taiwan, and from Korea I'd say the maximum shipped to the U.S. will be 600,000 to 700,000"—or about 7%-8% of the estimated 11.5 million VCRs expected to be sold in the U.S. this year.

Jang predicts that Goldstar itself will ship by the end of the year as many as 350,000 VCRs to the U.S., comprising about 21% of the \$380 million in sales he foresees for his company in 1985. Other manufacturers are less sanguine. Tatung, for instance, predicts only 50,000-70,000.

However many arrive, most are destined for mass merchandisers' shelves. While most of the Korean/Taiwanese firms are actively wooing audio/video specialty store accounts, the companies say they must first overcome the stigma that "made in Japan" once carried.

To this end, some are planning image and product advertising campaigns. Sampo, Tatung and Unitech say they're planning print ads for the fall; Samsung claims to have ads scheduled in Smithsonian and Playboy, among other magazines. Goldstar has even begun network tv advertising, with corporate commercials running from May 1 through the end of June and then again in the fall.

Co-op advertising budgets will be tight, however. None of the compa-

(Continued on page 38)

FOR WEEK ENDING JUNE 15, 1985

Billboard

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# TOP VIDEODISKS

THIS WEEK			2 WKS. AGO			WKS. ON CHART			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price						
1	2	11	1	9	9	4	9	5								3	23	7	13	13	7
1	2	11	1	9	9	4	9	5	3	23	7	13	13	7	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
2	1	9	1	9	9	4	9	5	3	23	7	13	13	7	GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	CED	49.95
3	NEW ▶														THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
4	4	9	4	9	9	4	9	5	3	23	7	13	13	7	RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	CED	34.95
5	NEW ▶														SUPERGIRL	Tri-Star Pictures RCA Video Disc 217-515	Helen Slater Peter O'Toole	1984	PG	CED	29.95
6	3	23	3	23	23	3	23	4	10	16	12	10	10	16	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
7	NEW ▶														BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	CED Laser	29.98 34.98
8	NEW ▶														THE KARATE KID	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	CED	29.95
9	NEW ▶														BODY DOUBLE	RCA/Columbia Pictures Home Video 30411	Craig Wasson Melanie Griffith	1984	R	CED Laser	29.95 29.95
10	5	7	5	7	7	5	7	6	11	18	8	11	11	18	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	CED Laser	29.95 34.95

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

# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	THE TERMINATOR ▲	Thorn EMI HBO Video TVA2535	A. Schwarzenegger	1984	R
2	5	3	THE KARATE KID	RCA Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
3	2	5	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
4	10	2	DUNE	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
5	12	3	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
6	4	6	BODY DOUBLE	RCA Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
7	3	4	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
8	6	14	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
9	7	14	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
10	9	6	THE POPE OF GREENWICH VILLAGE ▲	MGM UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
11	14	6	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
12	8	23	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
13	13	5	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
14	<b>NEW</b>		MISSING IN ACTION	Cannon Films Inc. MGM UA Home Video 800557	Chuck Norris	1984	R
15	11	9	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
16	15	7	SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
17	21	13	GONE WITH THE WIND ▲	MGM UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
18	18	9	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
19	16	14	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
20	19	4	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
21	17	15	RED DAWN ▲	MGM UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
22	26	2	NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R
23	24	15	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
24	20	4	NINJA III- THE DOMINATION ●	Cannon Films Inc. MGM UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
25	27	17	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
26	25	13	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
27	23	10	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
28	22	18	ALL OF ME ▲	Thorn EMI HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
29	32	2	HEAVEN HELP US	Tri-Star Pictures Thorn EMI HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
30	28	4	FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R
31	30	39	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
32	29	26	THE NATURAL ▲ ◆	RCA Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
33	<b>NEW</b>		THE BROTHER FROM ANOTHER PLANET	Cinecom Int. Films Key Video 6831	Joe Morton	1984	R
34	36	10	THE RAZOR'S EDGE	RCA Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
35	37	29	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
36	34	7	BILL COSBY HIMSELF ▲	CBS-Fox Video 1350	Bill Cosby	1981	NR
37	33	18	THE EVIL THAT MEN DO ▲ ◆	RCA Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
38	38	23	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
39	35	20	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
40	31	11	FLASHPOINT ▲	Silver Screer Partners Thorn EMI HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R

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



## NEW SONY 8MM PRODUCTS

(Continued from page 35)

mode.

Additional features include slow motion, freeze frame, frame-by-frame advance, double-speed playback and picture search, plus the facility to record broadcast and FM stereo radio signals simultaneously. Both the EV-A300 and EV-S700 will go on sale in Japan on June 21, as will the PCM-EV10 processor and Sony's new 8mm metal cassette tape, the P6-120, costing \$12.

In announcing the new range here, Sony president Norio Ohga said that some 60,000 CCD-V8 units had been sold since their Japanese launch this January. The model, he said, has added a new dimension to the domestic VCR market worldwide.

To speed 8mm penetration through software backup, Sony will

introduce a high performance video printer, the EVO-1000, and matching PCM processor, the PCM-EV1000, for tape duplicators.

The company envisages half-inch Betamax and 8mm Video 8 co-existing and developing side by side in the years ahead, Ohga said. Beta Hi Fi, introduced in 1983, and Super Beta, launched this February, have brought dramatic improvements in sound and picture quality respectively, he noted, while the 8mm system promises an "excellent combination of sight and sound enjoyment" with a variety of applications.

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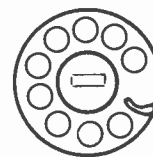
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**NEW**  
ON THE CHARTS

**SINGIN' IN THE RAIN**

Promotional efforts seem to be paying off for MGM/UA Home Video, as "Singin' In The Rain," one in a series of 10 musicals being offered at the special suggested list price of \$29.95, debuts at number 31 on the videocassette sales chart. The 60-day campaign is scheduled to run through July 31, after which the titles' prices will return to \$59.95 or \$69.95.

This 1952 motion picture classic, starring Gene Kelly and Debbie Reynolds, is a parody of Hollywood's frantic transition to the "talkies" during the late '20s. Directed by Gene Kelly and Stanley Donen, it's famous for its music and its lavish dance routines.

P-o-p material promoting "Singin' In The Rain" consists of two posters: one for this particular release, and the other featuring all 10 musicals. A co-op advertising program is available. The title is being offered in VHS and Beta formats.

**BASEBALL TAPES**

*Continued from page 35)*

Cooperstown, N.Y. (home of baseball's Hall of Fame), St. Petersburg, Fla. (the Cardinals' spring training headquarters), and Louisville (home of the Cardinals' top minor league team).

In addition, Cardinal players are expected to appear at various in-store events. The video will be publicly screened in St. Louis and Kansas City between June 13-28. Beginning in July, a Cardinals trivia contest drawn from facts in the video will be mounted at the retail level, with game tickets among the prizes. In-store display contests will be implemented as well.

Winners of the trivia contest will be announced at a Cardinals Video Night in August, in which "retailers and other dignitaries will participate," says Devuono.

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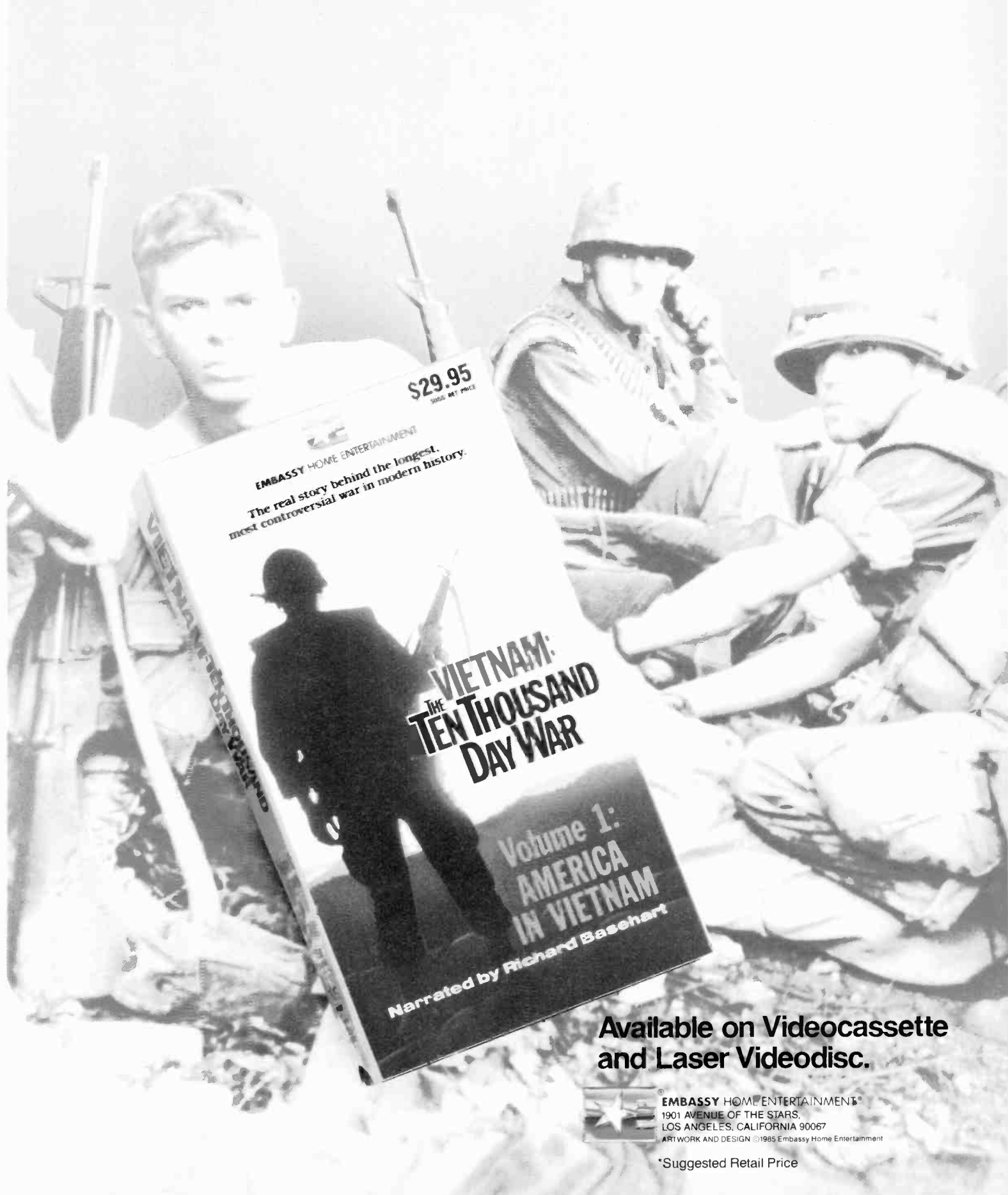
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## Cable Show Will Preview New Releases

LOS ANGELES If Karen Good, George Merlis and David Nemer of J-Nex Inc. have their way, "Home Video Showcase" may do for home video what radio does for records.

J-Nex, a national satellite video production and distribution service, plans to launch a monthly half-hour cable program previewing upcoming home videocassette releases. Via satellite, the service begins July 1 to some 750 cable systems nationwide.

Each show will tell the viewer the cost of each videocassette, the rating and other pertinent production or distribution information. Six programming categories will be stressed: movies, classics, how-to's, children's, novelty and mail-order only. Chantal Westerman, a West Coast entertainment reviewer, will host the show.

The obvious purpose of the effort, notes Good, is to reach the end. (Continued on opposite page)

### FAST FORWARD

(Continued from page 35)

nies but Goldstar, the hardest charging, has concrete co-op plans in place. Even Goldstar's plans are still nascent.

The Koreans' and Taiwanese' image-enhancement will, it seems, be mostly via the introductions of full-featured VCRs. Their first wave of VCRs for the U.S. is, in fact, a mixed bag favoring—though not exclusively devoted to—the low end of the market. Some of the planned lines are even fairly extensive.

Samsung's \$400 leader model 210T, for example, is scheduled to be joined in July by wireless-remote step-up models at \$450, \$500 and \$550 list prices, with a four-head deck at the high end. Goldstar's March-introduced GHV-41FM (\$400 suggested retail) is set to accompany a \$500 step-up in June, plus three more models from \$430 to \$600 list by September. At the high end will be a four-head VCR with linear (non-hi-fi) stereo. Tatung will also offer a linear-stereo model for \$500-\$550 in July.

More modestly, Sampo says it plans to add a step-up to its current model VR9500 (\$420 list) by early next year, and tiny Unitech says it will offer \$400- and \$450-list wireless models to join the current SSV-1000 (\$350 list). Daewoo maintains it will have no models, possibly until the first quarter of 1986.

Neither video cameras nor 8mm video systems figure for Korean/Taiwanese manufacturers at this point. Goldstar showed a camera at the Summer CES, and Samsung showed an 8mm camcorder, but mostly for retailer reaction.

These two companies are, however, also each demonstrating a playback-only device planned for U.S. market introduction. Goldstar's VCP-4000M, available since March, lists for \$350; Samsung's \$300-list VT500P is scheduled for September availability.



# MGM Musical-For-A-Song Sale. \$29.95\* each.

These 10 top all-time great musicals—including 2 (*High Society* and *The Unsinkable Molly Brown*) never before available on videocassette. Now—from June 1 through July 31 *only*—at a price no movie musical fan will be able to resist.



\*Suggested list price. All videocassettes will return to their original \$59.95 and \$69.95 suggested list prices after July 31.

© 1985 MGM/UA Home Video, 1350 Ave. of the Americas, NY, NY 10019

# ...newsline...

**MOVIES WERE ON** 8mm videocassettes at this summer's Consumer Electronics Show, June 2-5 in Chicago, along with music and exercise programming. All were part of Eastman Kodak's attempt to promote the format. The feature film on show was Embassy Home Entertainment's "The Cotton Club," with seven minutes trimmed off to fit the 120-minute maximum length of the 8mm cassette. Word on the show floor was that heavy negotiations are under way to get software on 8mm for real. Video quality at the Kodak booth was middling at best, with somewhat fuzzy pictures and colors slightly faded. 8mm manufacturers say such difficulties will decrease as their hardware evolves.

**ANOTHER PUBLISHING COMPANY** gets into video. Publication International, Ltd. is starting a line of cassettes based on its Consumer Guide magazine and series of books. Topics will range from tapes on tummy tightening exercises for men to the Statue of Liberty.

**DESPITE THE FACT** that Korean manufacturers will probably not have a major impact on the hardware marketplace this year, chances are good that low-end VHS machines will follow Beta under the \$200 mark on the street by January or soon afterwards, according to manufacturers. One potential casualty of the declining tags: the wired remote VCR. Manufacturers say margins are so low for the machines that they're shipping their efforts to infrared remote, which can make a few dollars more.

**THE INCREASING VARIETY** of high caliber music video available was evident at Summer CES. At the last few shows, the main video used to demonstrate equipment was Michael Jackson's "Thriller." This year "We Are The World" and Madonna's clip compilation tied for top place, with images and sounds for both almost a constant refrain on the show floor. Other artists in evidence included Tina Turner, the Cars and Olivia Newton-John.

**ADULT MANUFACTURER ESSEX VIDEO** came up with a unique way to raise funds for charity at CES. The company opened up a kissing booth, charging conventioners \$2 a pop. The proceeds went to a fund for battered children.

# 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	15	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
2	1	161	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	3	13	GONE WITH THE WIND ▲	MGM UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	6	15	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc MusicVision 6-20420	Lionel Richie	1984	NR	19.95
5	4	28	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
6	16	2	THE KARATE KID	RCA Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
7	5	8	THE TERMINATOR ▲	Thorn EMI HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
8	7	28	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteru	1984	R	29.98
9	9	15	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
10	8	7	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
11	11	63	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
12	14	71	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
13	12	30	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn EMI Home Video 2651	Raquel Welch	1984	NR	39.95
14	15	5	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
15	13	119	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	39.95
16	20	2	DUNE	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
17	19	7	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
18	36	10	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
19	10	78	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
20	24	3	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	79.98
21	NEW▶		MISSING IN ACTION	Cannon Films Inc. MGM UA Home Video 800557	Chuck Norris	1984	R	79.95
22	37	22	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
23	NEW▶		RAINBOW BRITE & THE MIGHTY MONSTORMURK MENACE	Children's Video Library Vestron 1510	Animated	1985	NR	29.95
24	23	19	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
25	22	52	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	39.95
26	17	29	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
27	33	12	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
28	31	11	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
29	NEW▶		CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	79.95
30	35	3	ANIMALIZE LIVE UNCENSORED	Polygram Music Video-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
31	NEW▶		SINGIN' IN THE RAIN	MGM UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
32	39	5	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment MGM UA Home Video F371	Animated	1983	NR	29.95
33	18	7	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
34	34	7	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98
35	29	17	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn EMI HBO Video 2852	Duran Duran	1985	NR	29.95
36	21	8	ELVIS ALOHA FROM HAWAII	RCA Video PD. Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
37	25	10	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
38	28	6	LET'S JAZZERCIZE	Jazzercise Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
39	30	4	BODY DOUBLE	RCA Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	79.95
40	26	22	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95

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

## New Cable Show

(Continued from opposite page)

user. The at-home sampling could also spur more of a sell-through market for home video. She adds that a recent Showtime survey showed that 48% of VCR owners subscribe to cable.

"Home Video Showcase" will be offered to cable operators free of charge and will be satellited one week prior to the first day of each month. Cable systems will be encouraged to repeat the show during the course of the month.

Such home video firms as Karl/Lorimar, MCA Home Video, Embassy Home Entertainment and

Warner Home Video participated in the pilot for the series.

Merlis, who founded the production and distribution service, is a former "CBS Morning News," "Good Morning America" and "Entertainment Tonight" executive producer.

Nemer has 10 years of cable and public service television service behind him and was with Valley Cable Television. Good had eight years of television production, talent coordination and writing expertise. She is also a former segment producer for the nationally syndicated "Entertainment Tonight."

The Best of Spike Jones on Video

THE CRAZIEST ON EARTH

VIDEO \$3995

The "Best of Spike Jones" is a long overdue look at the Father of music video mayhem.

Please send me Video Tapes of The Best of Spike Jones for \$3995 + \$2.50 shipping & handling.

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CA residents add \$2.60 (6.5% sales tax) Please allow 4-6 weeks for delivery Make checks payable and address to: The Best of Spike Jones Video 8033 Sunset Blvd. Suite #799 L.A., CA 90046

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Ship to: \_\_\_\_\_

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This previously unavailable collection of zany performances by Spike Jones and the City Slickers and all the members of Spike's "Musical Depreciation Revue" include the all-time hits: "Cocktails for Two", "Chloe", "William Tell Overture", "You Always Hurt the One You Love", "Holiday for Strings" plus many more. Over 50 madcap musical minutes in all. This rare footage under the personal supervision of Spike Jones Jr. and is now available for the first time anywhere on video.

The Best of Spike Jones on VIDEO

## More Than 19,000 Expected RECORD CROWD SEEN FOR FAN FAIR

BY EDWARD MORRIS

**NASHVILLE** With confirmed registrations standing at more than 18,000 a week before its opening, the 14th annual Fan Fair, Monday through Sunday (10-16), is shaping up as another record-breaker. Last year, the week-long event drew roughly 19,000 registrants.

Tickets to this year's Fan Fair are pegged at \$60 each. No one-days are being offered, as they were in some previous years.

Except as noted in the schedule below, all the activities will take place at the Tennessee State Fairgrounds here.

### Hall of Fame Set To Induct Six Into Walkway

**NASHVILLE** Six country music figures will be inducted into the Country Music Hall of Fame & Museum's Walkway of Stars during Fan Fair week. Ceremonies will be held in the main entrance lobby of the Hall of Fame and will be open to the public.

Those elected and their induction times are David Allan Coe, Tuesday, 1:30 p.m.; the late talent agent Grover C. "Shorty" Lavender, Tuesday, 3:30 p.m.; Mel McDaniel, Wednesday, 11 a.m.; Gary Morris, Thursday, 2 p.m.; Ricky Skaggs, Friday, noon; and the Kendalls, Friday, 2 p.m.

### RCA Nashville Completes Reorganization of Staff

**NASHVILLE** A six-month reorganization program encompassing staff additions and departmental restructuring has been completed by RCA Nashville.

Among the appointments to the label are Richard Page, manager of artist development, and Mary Martin, who will serve in RCA's a&r department. Dave Wheeler, a 16-year veteran with the company and former head of the sales department, has been promoted to oversee all RCA Nashville marketing, sales, promotion, product management, artist development and media, and will report directly to Joe Galante, division vice president.

Jack Weston, former head of RCA's Southwest regional promotion, has been named director of national country promotion. Weston will coordinate the label's four promotional regions and supervise in-house and field promotion.

Under Weston, Carson Schreiber, West Coast regional promotion manager, has been promoted to national promotion manager. Schreiber will remain in Los Angeles. In addition, RCA's regional promotion staff now includes Dale Turner, Gaylen Adams and Allen

#### MONDAY

**Bluegrass Show (7-10 p.m.)**. Bill Monroe & the Blue Grass Boys, Jim & Jesse, Wilma Lee Cooper, Dana Cupp, Snakes In The Grass, Detroit Bluegrass Band, George Winn & the Bluegrass Partners.

**Music City News Awards (7:30 p.m.)**, Grand Ole Opry House, separate tickets required). Hosted by the Statler Brothers, Roy Clark, Marie Osmond, John Schneider and Mel Tillis.

#### TUESDAY

**Opening Ceremonies (10:30 a.m.)**.

**International Show (11 a.m.-1 p.m.)**. Hosted by Charlie Daniels and starring Sally Vaughn, South Africa; Philomena Begley, Ireland; Manson Grant & the Dynamos, Scotland; Kelita Haverland, Canada; Virginia Truckee, France; and Indigo Lady, England.

**PolyGram Records Show (3-5 p.m.)** Tom T. Hall, Tari Hensley, Gary Wolf and the Wright Brothers.

**RCA Records Show (8-10 p.m.)**. Mel Tillis, the Judds, Eddy Raven and Keith Whitley.

#### WEDNESDAY

**All American Country Games (Vanderbilt Univ. Stadium, 10 a.m.-noon)**. Garry Morris, Lorrie Morgan, Mark Herndon, Gus Hardin, Nicolette Larson, Rudy Gatlin, Eddy Raven, Tom Grant, Keith Stegall, Michael Martin Murphey, Richard Sterban, Joe Bonsall, Karen Brooks, John Schneider, Helen Cornelius, Steve Wariner, Kathy Mattea, Teddy Gentry, Wynonna Judd,

Butler.

Randy Goodman and Tim McFadden are responsible for product management functions, including art direction, advertising, budgeting, video production and distribution. Administrator of product management is Phran Schwartz, who has relocated from New York.

Also relocating from RCA's New York headquarters is Ric Pepin, marketing administration manager. Pepin's responsibilities include research and computerization of marketing services.

Richard Page, the newly named manager of artist development, will supervise media relations administrators Erin Morris and Brenda Davenport-Leigh, and Margaret Mercer, coordinator of artist development. The department organizes all press, tv and radio relations. Morris will be responsible for press in the western half of the U.S., and also for international press. Davenport-Leigh will oversee college press and media in the eastern half of the country.

Joining talent manager and producer Mark Wright in the label's a&r department are Mary Martin and Steve Lindsey.

KIP KIRBY

Lee Greenwood, Randy Owen, Shelly West, Marie Osmond, Steve Gatlin, Melanie Greenwood, Rex Allen Jr., Earl Thomas Conley, Charley Pride, Vince Gill and Lynn Anderson.

Additional free tickets to this event will be available through area Wendy's and Mr. Gatti's restaurants.

**Warner Bros. Records Show (2-4 p.m.)**. Terry Gibbs, John Anderson, the Forester Sisters, Dennis Bottoms, Pam Tillis, Pinkard & Bowden and Randy Travis.

(Continued on page 46)



**See Sawyer.** Sawyer Brown whips through its recent No. 1 hit, "Step That Step," on a live cablecast of TNN's "Nashville Now." At the mike is lead singer Mark Miller.

## NASHVILLE SCENE

by Kip Kirby



**WE ALLUDED** not long ago to a subtle wind of change in Nashville. A wind of change that could ultimately shape the direction of country music—and reclaim a lost demographic.

This wind isn't, at the moment, exactly gale force. But it's gathering velocity. It carries the promise of recapturing that segment of the population that cut its teeth on '60s country-rock and no longer finds what it wants on radio.

This audience is roughly from its late 20s to early 40s. It grew up on the excitement of the **Buffalo Springfield, the Byrds, Poco, the New Riders of the Purple Sage, the Flying Burrito Brothers, Pure Prairie League, Crosby, Stills, Nash & Young, the Eagles**. These fans heard progressive country and bought it; but given today's alternatives of either top 40/urban or semi-traditional Nashville country, they sit at home with their radios off and buy few albums.

How large is this audience? Large enough to make

### Jim Messina senses a 'new movement'

its presence felt at the checkout counter of local record stores. Large enough for record companies to want to reach them. Large enough, in fact, for some of the artists mentioned above to want to reach them, too.

Poco and Pure Prairie League are still touring, and both headlined at last week's Nashville Music Assn. Spotlight at the Tennessee Performing Arts Center, hoping to interest a record label in signing deals. Neil Young has been recording here, with **Waylon Jennings** contributing to the project. Many California country-rock legends now live in Nashville (**Emmylou Harris, Rodney Crowell, Hank DeVito, Rusty Young, Emory Gordy Jr.**) or record here (**Dan Fogelberg, Chris Hillman**).

The most recent visitor to Nashville is **Jim Messina**, former member of the Buffalo Springfield, co-founder (with **Richie Furay**) of Poco and half of hit pop act Loggins & Messina. Messina came to town, he says, because he "sensed" a new spirit here, a revival of the roots and sounds he knows well from his own musical heritage. Messina is admittedly one of the "disenchanted" country fans who believes that there should be room for progressive country in the music being aired today.

Messina says he feels a "new movement brewing," one that is exciting, stimulating—and necessary. It's a spirit of forwardness that could, he suggests, mean greater success for country radio, as well as success at the cash register.

Messina, whose roots in country growing up in California extend back as far as Lefty Frizzell, Johnny Cash and Joe Maphis, says that when he and Furay

formed Poco, they were attempting to make country music. While their records were initially turned down by country stations as too rock and by rock stations as too country, the advent of progressive FM radio eventually made Poco a hit act with younger fans and contemporary college-age buyers—exactly the same audience that has been lost to country music at the moment.

But how do you break through restrictive and established country formats to incorporate country-rock music? Messina suggests two possible ways: First, he says, stations who are "at the bottom of the totem pole in their markets" could champion this new country, creating genuine excitement that would cause people to tune in for music they aren't hearing anywhere else. Second, packaging three or four progressive country acts together nationally could create a groundswell of interest.

"I really think there is a movement brewing, and it feels like what we all remember from the '60s," Messina says enthusiastically. "Packaging several acts on a tour ought to create enough shock waves just in press and ticket sales alone. Then stations across the country who are struggling to compete with the leaders in their market could look at this music and decide whether it might not be a great way to grab an entire new audience.

"They'd be appealing to all the fans who aren't into straight commercial country but certainly aren't into urban contemporary. They're record buyers without the records to buy."


Messina was in Nashville to meet local songwriters, and to talk about a country act, **Milton Kelly**, whom he's producing. More than that, however, he says he wanted to scout for himself the new scene he's been hearing about here. He came away convinced: Messina is co-writing with **David Loggins** and hopes to return to cut tracks for his upcoming Warner Bros. album.

"The heart of what is exciting about progressive country is in Nashville, and it's beating strong," says Messina. "I know it's inspired me to want to help contribute to it."

**THE NASHVILLE MUSIC SCENE** continues to spawn artists who combine elements of country with other influences. Buoyed by the national success of **Jason & the Scorchers** and also by **Lone Justice** (two bands combining country with rock'n'roll), these acts seek to make their marks.

One is handsome, Louisiana-bred **Will Rambeau**, whose self-released single, "Jenny Drives A Mustang," was produced by **Jerry Crutchfield** and son **Marty** (the drummer in Rambeau's energetic **Delta Hurricanes**) and is getting airplay on WKDF, the city's top AOR FM station. Rambeau says his sound meshes what today's younger audiences want in country: "The rock they heard in high school combined with Lefty Frizzell."





# The honesty is not too much for TAMMY WYNETTE

"I had to reach maturity before I gained the confidence that has allowed me to open up to new goals.

So far, the forties have been the best time of my life. I feel better, I'm singing better, and people even say I look better."

Tammy Wynette, **"Sometimes When We Touch"** (FE 39971). The album that includes the chart topper duet with Mark Gray, **"Sometimes When We Touch"** and the brand new single **"You Can Lead A Heart To Love (But You Can't Make It Fall)"**.



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## Television Review

# 'Hayride' Tribute is Flavorful, Graceful

"Cradle Of The Stars: The Story Of The Louisiana Hayride." Produced by Louisiana Public Broadcasting, 60 minutes, airing on PBS stations May 26 and afterward according to local scheduling.

That country music has been enriched by the artistry of Webb Pierce, Faron Young, Slim Whitman, Jim Reeves and Elvis Presley—among countless others—can be credited largely to the nourishing presence of the Louisiana Hayride. Always a poor cousin to the older and more famous Grand Ole Opry, the Hayride still managed to

make its own brilliant mark.

The account of the founding and development of this singularly venturesome radio show has been deftly assembled in a PBS documentary just released for broadcast. Producer/editor Rick Smith and producer/writer Carole Adornetto Leslie have done a masterful job of combining flavor with data—neither sentimentalizing the former nor depreciating the latter, as is so often the case in tributes like this. It's the kind of program that one can watch again and again.

In securing the services of Hank

Williams Jr. as narrator, the producers not only scored a promotional coup but also focused on the Hayride's first superstar, Hank Williams, the original.

Besides the supremely palatable history lesson the show offers, it also contains some marvelously human vignettes: Faron Young's candid assessment of Hank Williams' influence ("He opened up a lot of doors for us—of course, he closed a lot for us later on"); Goldie Hill's account of how Webb Pierce almost arbitrarily brought her to stardom; Johnny Bailes' remembrance of a

road life so ill paid that his troupe once had to coast downhill to a date for lack of gas; an old-timer's description of the rise of rock'n'roll ("It took over—like a disease"); and Slim Whitman's story of how an entire style grew from an instrumental "mistake."

Except for one instance in which an announcer being interviewed places the Old Dominion Barn Dance in Wheeling, W. Va., instead of Richmond, Va., the piece seems free of errors.

A great plus for the show is its willingness to feature remarks from people behind the scenes instead of an easy reliance on star interviews. The editing and the writing are equally graceful.

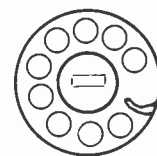
Especially moving is Country

Johnny Mathis' closing anthem "Let Me Go Back One More Time" By the time he sings it over the closing credits, even the viewer is like to be a captive of nostalgia.

EDWARD MORR

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FOR WEEK ENDING JUNE 15, 1985

# Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	1	17	ALABAMA ▲	RCA AHL1-5339 (8.98) (CD) 12 weeks at No. One	40 HOUR WEEK
2	2	2	16	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
3	8	21	3	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
4	5	5	11	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
5	4	4	30	THE JUDDS ●	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
6	7	7	13	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
7	3	3	43	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
8	6	6	34	ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
9	9	11	9	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
10	11	13	12	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
11	12	12	12	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
12	10	9	15	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
13	14	10	33	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
14	13	8	19	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
15	19	22	5	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
16	17	15	38	EXILE	EPIC FE-39424	KENTUCKY HEARTS
17	18	18	5	KENNY ROGERS	LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
18	21	25	4	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
19	20	17	9	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
20	15	14	33	GEORGE STRAIT ●	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
21	23	26	9	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
22	24	28	5	RONNIE MILSAP	RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
23	16	16	33	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
24	22	19	13	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER
25	35	51	3	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
26	36	38	5	JOHN SCHNEIDER	MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
27	25	24	26	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
28	30	27	9	THE KENDALLS	MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
29	43	52	3	CHARLY MCCLAIN	EPIC FE 39871	RADIO HEART
30	29	30	119	HANK WILLIAMS, JR. ▲	WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
31	32	34	57	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
32	27	29	12	DAVID ALLAN COE	COLUMBIA FC 39617	DARLIN', DARLIN'
33	34	32	6	TAMMY WYNETTE	EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
34	31	33	11	BARBARA MANDRELL	MCA 5566 (8.98) (CD)	GREATEST HITS
35	38	37	53	HANK WILLIAMS, JR. ●	WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
36	28	23	31	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
37	37	36	46	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
38	45	43	11	REBA MCENTIRE	MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	33	35	42	THE OAK RIDGE BOYS ●	MCA 5496 (8.98) (CD)	GREATEST HITS 2
40	26	20	31	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
41	46	48	31	DAN SEALS	EMI-AMERICA ST-17131 (8.98)	SAN ANTONIO
42	39	41	4	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
43	57	64	3	VERN GOSDIN	COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
44	49	60	4	ATLANTA	MCA 5576 (8.98)	ATLANTA
45	61	—	2	KEITH STEGALL	EPIC 39892	KEITH STEGALL
46	40	40	62	HANK WILLIAMS, JR. ●	WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
47	48	45	8	KATHY MATTEA	MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
48	55	—	2	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
49	52	44	34	KENNY ROGERS ▲	RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
50	42	42	61	ALABAMA ▲ <sup>2</sup>	RCA AHL1-4939 (8.98) (CD)	ROLL ON
51	50	46	41	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
52	56	59	36	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
53	53	49	91	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
54	41	39	18	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
55	54	53	81	JIM GLASER	NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
56	47	47	111	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
57	60	—	2	JOHNNY LEE	WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
58	NEW ▶	—	—	VARIOUS ARTISTS	MUSIC FROM "RUSTLERS' RHAPSODY" AND OTHER SONGS WARNER BROS. 25284 (8.98)	
59	64	—	19	ED BRUCE	RCA AHL1-5324 (8.98)	HOMECOMING
60	44	31	48	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
61	51	54	8	THE WHITES	MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
62	66	74	371	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA JC 35305 (CD)	STARDUST
63	67	62	13	NICOLETTE LARSON	MCA 5556 (8.98)	SAY WHEN
64	NEW ▶	—	—	LOUISE MANDRELL	RCA AHL1-5454 (8.98)	MAYBE MY BABY
65	NEW ▶	—	—	CHARLEY PRIDE	RCA AHL1-5426 (8.98)	GREATEST HITS VOL. 2
66	58	58	7	TERRI GIBBS	WARNER BROS. 25209 (8.98)	OLD FRIENDS
67	59	56	6	JOHN MCEUEN	WARNER BROS. 25266 (8.98)	JOHN MCEUEN
68	71	71	30	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
69	73	65	195	WILLIE NELSON ▲ <sup>2</sup>	COLUMBIA KC 237542 (CD)	GREATEST HITS
70	69	61	170	ALABAMA ▲ <sup>3</sup>	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	68	63	117	ALABAMA ▲ <sup>2</sup>	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	65	69	84	GEORGE STRAIT ●	MCA 5450 (8.98)	RIGHT OR WRONG
73	72	73	169	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
74	63	55	17	SHELLY WEST	VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
75	62	50	17	RICKY SKAGGS	EPIC FE-39409	FAVORITE COUNTRY HITS

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.



# John Anderson's

new album is winning friends from Tokyo to Tulsa, from Muskogee to Mt. Kilimanjaro. *Tokyo, Oklahoma* is the best yet from the rising son of country music.



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**John Anderson**  
***Tokyo, Oklahoma***  
1/4-25211  
**Featuring**  
**The Hit Single**  
**"It's All Over Now"**  
7-29002



Produced by John Anderson, Lou Bradley and by Jim Ed Norman for JEN Productions, Inc. • On Warner Bros. Records and Cassettes • © 1985 Warner Bros. Records Inc.



# HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL	1 week at No. One
1	2	4	13	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	RICKY SKAGGS EPIC 34-04831	
2	3	5	12	LITTLE THINGS R.CHANCEY (B.BARBER)	THE OAK RIDGE BOYS MCA 52556	
3	4	6	11	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)	RONNIE MILSAP RCA 14034	
4	5	8	13	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	CRYSTAL GAYLE WARNER BROS. 7-29050	
5	8	11	11	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIRE)	EXILE EPIC 34-04864	
6	9	12	10	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847	
7	6	9	14	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	MEL MCDANIEL CAPITOL 5458	
8	11	15	9	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564	
9	10	13	12	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261	
10	12	19	9	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM	
11	13	18	11	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562	
12	14	20	12	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039	
13	15	21	9	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044	
14	1	3	14	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	MERLE HAGGARD EPIC 34-04830	
15	17	23	7	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	EARL THOMAS CONLEY RCA 14060	
16	20	24	9	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567	
17	21	27	7	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA	
18	24	34	6	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.	
19	23	28	5	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	ALABAMA RCA 14085	
20	7	1	14	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057	
21	26	30	8	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876	
22	27	31	7	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860	
23	28	32	7	LISSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	GARY MORRIS WARNER BROS. 7-29028	
24	31	36	5	HIGHWAYMAN C.MOMAN (J.WEBB)	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881	
25	30	33	7	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002	
26	16	2	18	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997	
27	33	39	4	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058	
28	34	38	5	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472	
29	35	40	6	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDREDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021	
30	36	45	5	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	JANIE FRICKE COLUMBIA 38-04896	
31	18	7	15	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537	
32	22	14	12	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041	
33	37	42	7	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM	
34	25	26	10	DOWN ON THE FARM B.MEVIS (J.GREENBAUM, T.SEALS, E.SETSER)	CHARLEY PRIDE RCA 14045	
35	38	41	9	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANGE MERCURY 880-555-7/POLYGRAM	
36	42	47	6	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	T.G. SHEPPARD COLUMBIA 38-04890	
37	45	52	3	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586	
38	44	50	5	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC	
39	19	17	13	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)	ED BRUCE RCA 14037	
40	29	10	18	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-04777	
41	54	—	2	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	THE JUDDS RCA/CURB 14093/RCA	
42	49	55	5	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266	
43	51	58	4	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265	
44	32	22	17	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782	
45	52	68	3	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	ROSANNE CASH COLUMBIA 38-04809	
46	47	51	7	WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)	NICOLETTE LARSON MCA 52571	
47	53	59	4	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573	
48	58	67	3	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086	
49	64	—	2	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027	
50	39	16	17	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
51	56	60	4	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 800 690-7/POLYGRAM
52	41	25	16	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543
53	46	49	7	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGART, R.GILES)	BANDANA WARNER BROS. 7-29029
54	63	74	3	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
55	59	69	3	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)	CARL JACKSON COLUMBIA 38-04926
56	66	73	3	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
57	61	66	4	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN)	DOTTIE WEST PERMIAN 82010/MCA
58	69	—	2	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
59	40	29	10	DON'T CRY DARLIN' B.SHERRILL (D.DILLON)	DAVID ALLAN COE COLUMBIA 38-04846
60	50	53	7	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER JR., D.MALLOY, E.STEVENS)	HILLARY KANTER RCA 14053
61	74	—	2	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGLIO)	LACY J. DALTON COLUMBIA 38-04884
62	43	37	10	LOVE IS WHAT WE MAKE IT J.GUESS (R.MURRAH, K.STEGALL)	KENNY ROGERS LIBERTY 1524/EMI-AMERICA
63	72	—	2	ANY TIME J.E.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
64	68	76	3	SOMEONE'S GONNA LOVE ME TONIGHT J.E.NORMAN, SOUTHERN PACIFIC (T.GOODMAN, B.GOWDY)	SOUTHERN PACIFIC WARNER BROS. 7-29020
65	NEW			HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604
66	57	44	18	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
67	60	43	15	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)	THE WHITES MCA/CURB 52535/MCA
68	71	78	3	IF IT WAS ANY BETTER (I COULDN'T STAND IT) J.MORRIS (E.BURTON, T.GRANT, M.MORRIS)	NARVEL FELTS EVERGREEN 1030
69	67	61	9	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLODIN)	DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
70	48	35	19	STEP THAT STEP R.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
71	76	—	2	PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72052/CAPITOL
72	79	—	2	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
73	77	—	2	IT'LL BE LOVE BY MORNING P.DRAKE (A.FRIZZELL, B.ROBERTS)	ALLEN FRIZZELL EPIC 34-04870
74	NEW			DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
75	NEW			PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
76	NEW			A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH)	LEON EVERETT MERCURY 880-829-7/POLYGRAM
77	81	—	2	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
78	78	—	2	YOU CAN ALWAYS SAY GOODBYE IN THE MORNING R.BAKER (J.WEATHERLY)	JIM COLLINS WHITE GOLD 22250
79	55	57	6	WOMEN IN LOVE M.WRIGHT (B.MCDILL)	BILL MEDLEY RCA 14081
80	62	46	15	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)	T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
81	NEW			MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
82	65	48	17	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
83	NEW			PIECE OF MY HEART J.WILSON (B.BERNS)	SANDY CROFT CAPITOL 5471
84	70	62	13	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)	JIMMY BUFFETT MCA 52550
85	82	77	4	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO R.PENNINGTON (L.BACH)	RAY PRICE STEP ONE 341
86	73	65	21	(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
87	84	71	14	TRUE LOVE E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14020
88	80	56	19	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)	ALABAMA RCA 13992
89	75	64	20	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA
90	87	63	18	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)	KEITH STEGALL EPIC 34-04771
91	NEW			CALIFORNIA SLEEPING J.ALLEN (D.KIRBY, C.PUTNAM)	LOY BLANTON SOUNDWAVES 4570/NSD
92	83	54	21	DON'T CALL IT LOVE D.MALLOY (D.PITCHFORD, T.SNOW)	DOLLY PARTON RCA 13987
93	85	72	13	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPHIER)	JUDY RODMAN MTM 72050/CAPITOL
94	93	84	12	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINS)	TERRI GIBBS WARNER BROS. 7-29056
95	91	82	22	TIME DON'T RUN OUT ON ME J.E.NORMAN (C.KING, G.GOFFIN)	ANNE MURRAY CAPITOL 5436
96	88	81	20	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)	GEORGE STRAIT MCA 52526
97	95	—	2	NEW TRADITION G.KENNEDY (S.CHIASSON)	BOBBY G. RICE DOOR KNOB 85-230
98	86	80	4	STRAIGHT LACED LADY R.C.BANNON (R.C.BANNON, K.MCGREGOR)	TRACY LYNDEN RCA 14059
99	89	70	14	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H.SHANNON)	KATHY MATTEA MERCURY 880-595-7/POLYGRAM
100	98	97	27	SEVEN SPANISH ANGELS B.SHERRILL (T.SEALS, E.SETSER)	RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	COUNTRY BOY	RICKY SKAGGS	1
2	3	LITTLE THINGS	THE OAK RIDGE BOYS	2
3	4	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	3
4	5	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	4
5	7	SHE'S A MIRACLE	EXILE	5
6	9	FORGIVING YOU WAS EASY	WILLIE NELSON	6
7	8	MY OLD YELLOW CAR	DAN SEALS	9
8	6	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	7
9	11	DIXIE ROAD	LEE GREENWOOD	8
10	12	HELLO MARY LOU	THE STATLER BROTHERS	10
11	15	HEART TROUBLE	STEVE WARINER	11
12	13	MAYBE MY BABY	LOUISE MANDRELL	12
13	17	OPERATOR, OPERATOR	EDDY RAVEN	13
14	19	LOVE DON'T CARE	EARL THOMAS CONLEY	15
15	1	NATURAL HIGH	MERLE HAGGARD	14
16	20	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	16
17	23	I'M FOR LOVE	HANK WILLIAMS, JR.	18
18	10	DON'T CALL HIM A COWBOY	CONWAY TWITTY	20
19	26	OLD HIPPIY	THE BELLAMY BROTHERS	17
20	25	SIZE SEVEN ROUND (MADE OF GOLD)	G. JONES/L. J. DALTON	21
21	16	FALLIN' IN LOVE	SYLVIA	26
22	18	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	31
23	22	RADIO HEART	CHARLY MCCLAIN	40
24	—	IT AIN'T GONNA WORRY MY MIND	R. CHARLES/M. GILLEY	22
25	30	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	19
26	21	WHITE LINE	EMMYLOU HARRIS	32
27	14	WHEN GIVIN' UP WAS EASY	-ED BRUCE	39
28	24	DOWN ON THE FARM	CHARLEY PRIDE	34
29	—	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	24
30	—	IT'S ALL OVER NOW	JOHN ANDERSON	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	COUNTRY BOY	RICKY SKAGGS	1
2	3	LITTLE THINGS	THE OAK RIDGE BOYS	2
3	5	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	3
4	6	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	4
5	8	SHE'S A MIRACLE	EXILE	5
6	7	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	7
7	9	FORGIVING YOU WAS EASY	WILLIE NELSON	6
8	10	DIXIE ROAD	LEE GREENWOOD	8
9	11	HELLO MARY LOU	THE STATLER BROTHERS	10
10	12	MY OLD YELLOW CAR	DAN SEALS	9
11	1	NATURAL HIGH	MERLE HAGGARD	14
12	13	HEART TROUBLE	STEVE WARINER	11
13	14	MAYBE MY BABY	LOUISE MANDRELL	12
14	15	OPERATOR, OPERATOR	EDDY RAVEN	13
15	16	LOVE DON'T CARE	EARL THOMAS CONLEY	15
16	17	OLD HIPPIY	THE BELLAMY BROTHERS	17
17	20	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	19
18	19	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	16
19	24	I'M FOR LOVE	HANK WILLIAMS, JR.	18
20	25	LASSO THE MOON	GARY MORRIS	23
21	26	IT AIN'T GONNA WORRY MY MIND	R. CHARLES/M. GILLEY	22
22	30	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	24
23	4	DON'T CALL HIM A COWBOY	CONWAY TWITTY	20
24	27	SIZE SEVEN ROUND (MADE OF GOLD)	G. JONES/L. J. DALTON	21
25	29	IT'S ALL OVER NOW	JOHN ANDERSON	25
26	—	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	27
27	—	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	28
28	—	SAVE THE LAST CHANCE	JOHNNY LEE	29
29	—	SHE'S SINGLE AGAIN	JANIE FRICKE	30
30	—	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	V. GOSDIN	33

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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
RCA (17)	19
RCA/Curb (2)	
MCA (14)	17
MCA/Curb (2)	
Permian (1)	
WARNER BROS. (13)	16
Warner/Curb (3)	
COLUMBIA	11
EPIC (9)	10
Full Moon/Epic (1)	
CAPITOL (4)	8
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	8
Mercury (6)	
Compleat (2)	
EMI-AMERICA (3)	4
Liberty (1)	
ATLANTIC	1
Atlantic/America (1)	
DOOR KNOB	1
EVERGREEN	1
LUV	1
NSD	1
Soundwaves (1)	
STEP ONE	1
WHITE GOLD	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
19 40 HOUR WEEK (FOR A LIVIN')	(Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
63 ANY TIME	(Rightsong, BMI)	
51 A BAR WITH NO BEER	(Hallnote, BMI)	
90 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
91 CALIFORNIA SLEEPING	(Cross Keys, ASCAP/Tree, BMI)	
43 CAROLINA IN THE PINES	(Mystery, BMI)	
1 COUNTRY BOY	(Ackee, ASCAP)	
96 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
33 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
8 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
55 DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	
20 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
92 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
59 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
74 DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	
34 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
26 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
94 A FEW GOOD MEN	(Hall-Clement, BMI)	
37 THE FIREMAN	(Tree, BMI)	
36 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
6 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
89 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
59 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
76 A GOOD LOVE DIED TONIGHT	(Blackwood, BMI/Shobi, BMI)	
65 HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)	
42 HE BURNS ME UP	(Unichappell, BMI)	
11 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
10 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
24 HIGHWAYMAN	(White Oak, ASCAP)	
45 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
28 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. of America, BMI)	
47 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
48 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
67 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
68 IF IT WAS ANY BETTER (I COULDN'T STAND IT)	(Tapadero, BMI/Lynn Shawn, BMI)	
54 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
18 I'M FOR LOVE	(Bocephus, BMI)	
50 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
22 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
73 IT'LL BE LOVE BY MORNING	(Allen Frizzell, BMI/Ski Slope, BMI)	
16 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
25 IT'S ALL OVER NOW	(Abkco, BMI)	
53 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejanus, ASCAP)	
99 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
93 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
23 LASSO THE MOON	(Enson, BMI)	
7 LET IT ROLL (LET IT ROCK)		
2 LITTLE THINGS	(Reynsong, BMI)	
38 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
15 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
41 LOVE IS ALIVE	(Irving, BMI)	
62 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
81 MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)	
12 MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
49 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
9 MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)	
14 NATURAL HIGH	(Mount Shasta, BMI)	
97 NEW TRADITION	(Chip 'n' Dale, ASCAP)	
4 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
17 OLD HIPPIY	(Bellamy Bros., ASCAP)	
72 ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)	
13 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
83 PIECE OF MY HEART	(WEB IV, BMI)	
71 PLAYING FOR KEEPS	(Blackwood, BMI/O'Lyric, BMI/Tree, BMI)	
75 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
40 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
27 REAL LOVE	(Deb Dave, BMI/Malven, ASCAP/Cotton Patch, ASCAP)	
29 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
100 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
3 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
5 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
85 (SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO	(Lyn Pen, BMI/Mercury Brothers, PRO)	
30 SHE'S SINGLE AGAIN	(Blackwood, BMI/April, ASCAP/New and Used, ASCAP)	
21 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
66 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
64 SOMEONE'S GONNA LOVE ME TONIGHT	(That's What She Said, BMI/Making Betts, BMI)	
44 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
70 STEP THAT STEP	(Gid, ASCAP)	
98 STRAIGHT LACED LADY	(Warner-Tamerlane, BMI/Three Ships, BMI)	
86 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
31 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
88 THERE'S NO WAY	(Alabama Band, ASCAP)	
95 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
35 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
87 TRUE LOVE	(Benefit, BMI)	
58 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
82 WARNING SIGN	(Deb Dave, BMI/Briar Patch, BMI)	
57 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, BMI)	
60 WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Deb Dave, BMI)	
39 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
46 WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)	
32 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
84 WHO'S THE BLOND STRANGER	(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
79 WOMEN IN LOVE	(Hall-Clement, BMI)	
52 WORKING MAN	(Tapadero, BMI)	
78 YOU CAN ALWAYS SAY GOODBYE IN THE MORNING	(Bright Sky, ASCAP)	
77 YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)	
61 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
56 YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)	
80 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ides Of March, ASCAP)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music 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.

## RECORD CROWD SEEN FOR FAN FAIR

(Continued from page 46)

**MCA Records Show** (7:30-9:30 p.m.). Ray Stevens, the Bellamy Brothers, John Schneider, Nicolette Larson and George Strait.

**Music Country Radio Network's Second Annual Superstar Spectacular** (Grand Ole Opry House, 11 p.m.-3 a.m., separate tickets required). Gary Morris, Lee Greenwood, Vern Gosdin, the Forester Sisters, Charley Pride, Dan Seals, Marie Osmond, the Osmond Brothers, Boxcar Willie, Becky Hobbs, Jim Glaser, Johnny Russell, John McEuen and others.

### THURSDAY

**Capitol/EMI America Records Show** (10 a.m.-noon). Tom Wopat, Lane Brody, Dan Seals, Marie Osmond, Mel McDaniel and Sawyer Brown.

**Parade of Stars** (2:30-4:30 p.m.). Glen Campbell, Tom Grant, Freddie Hart, Margo Smith and Dottie West.

**CBS/Epic Records Show** (7:30-9:30 p.m.) Exile, Charly McClain, T.G. Sheppard, Janie Fricke and Larry Gatlin & the Gatlin Brothers.

**Music Country Radio Network's Country Music Legends Show**

(Grand Ole Opry House, 11 p.m.-3 a.m., separate tickets required). Jack Greene, the Osborne Brothers, Webb Pierce, Jeannie Pruett, Jean Shepard, Jim Ed Brown & the Browns, Freddie Hart, Little Jimmy Dickens, Pee Wee King, Ferlin Huskey, Leroy Van Dyke, Charlie Walker, Redd Stewart, George Hamilton IV, Jan Howard, Van Williams and Joe Bob Barnhill & the Music Country All Star Band.

nounced.

**Cajun Show** (2-4 p.m.). Jimmy C. Newman & Cajun Country, Gib Guilbeau and David Pettijean.

**International Fan Club Organization (IFCO) Show** (starts at 8 p.m., separate tickets required). Loretta Lynn, Gary Morris, Charley Pride, Freddy Weller, Razy Bailey, Ronny Robbins, Connie Smith, Judy Rodman, Michael Martin Murphey, Darrell Clanton and others.

Lulu Roman, Connie Smith, Tammy Wynette, Dallas Frazier, George Hamilton IV, Billy Walker and others.

**Grand Masters Fiddling Championship** (Opryland, 10:30 a.m.-1 p.m.). Roy Acuff, Grandpa Jones, Ramona Jones, the Whites, Porter Wagoner, Larry McNeely & Southern Manor and others.

Additional information is available from the Country Music Assn at (615) 244-2840 and the Grand Ole Opry public relations office at (615) 889-7502.

### FRIDAY

**Songwriters' Show** (10 a.m.-noon). Performers not yet announced.

### SUNDAY

**Sunday Mornin' Country** (Grand Ole Opry House, 10 a.m.).

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
REBA MCENTIRE	HAVE I GOT A DEAL FOR YOU	MCA	43	43
THE JUDDS	LOVE IS ALIVE	RCA/CURB	33	99
NITTY GRITTY DIRT BAND	MODERN DAY ROMANCE	WARNER BROS.	30	78
SAWYER BROWN	USED TO BLUE	CAPITOL/CURB	27	66
LACY J. DALTON	YOU CAN'T RUN AWAY FROM YOUR HEART	COLUMBIA	26	53

NEW ADDS	TOTAL ON
43	43
33	99
30	78
27	66
26	53

### NATIONAL 64 REPORTERS

ARTIST	TITLE	RECORD LABEL	NUMBER REPORTING
GARY MORRIS	LIASSO THE MOON	WARNER BROS.	28
W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON	HIGHWAYMAN		26
JOHN ANDERSON	IT'S ALL OVER NOW	WARNER BROS.	22
R. CHARLES / M. GILLEY	IT AIN'T GONNA WORRY MY MIND	COLUMBIA	14
VERN GOSDIN	DIM LIGHTS, THICK SMOKE	COMPLEAT	12

### REGION 1

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

WGNA Albany, NY  
WBOS Boston, MA  
WYRK Buffalo, NY  
WOKQ Dover, NH  
WPOR-FM Portland, ME  
WHIM Providence, RI  
WSEN-FM Syracuse, NY

### REGION 2

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

WCAO Baltimore, MD  
WRKZ Hershey, PA  
WHN New York City, NY  
WXTU Philadelphia, PA  
WMZQ Washington, DC  
WPKX Washington, DC  
WWVA Wheeling, WV

### REGION 3

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

WJAZ Albany, GA  
WWNC Asheville, NC  
WPLO Atlanta, GA  
WGUS Augusta, GA  
WXBQ Bristol, VA  
WEZL Charleston, SC  
WSOC-FM Charlotte, NC  
WDOD Chattanooga, TN  
WUSY Chattanooga, TN  
WCOS Columbia, SC  
WGTO Cypress Springs, FL  
WFNC Fayetteville, NC  
WESC Greenville, SC  
WCRJ Jacksonville, FL  
WIVK Knoxville, TN  
WWOD Lynchburg, VA  
WCMS Norfolk, VA  
WHOO Orlando, FL  
WWKA Orlando, FL  
WPAP Panama City, FL  
WKIX Raleigh, NC  
WRNL Richmond, VA  
WSLC Roanoke, VA  
WQYK St. Petersburg, FL  
WIRK West Palm Beach, FL  
WTQR Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WMNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WVWW 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  
WTOS 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  
KFKE 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  
KFDD 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  
KOUK Corpus Christi, TX  
WTVY Dothan, AL  
KHEY El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
WKSJ-FM Mobile, AL  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
WNOE New Orleans, LA  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KKYK 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  
KMP5 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.

## Agency Sending Big Names on the Road

# TRIAD BRACES FOR BUSY SUMMER

BY PAUL GREIN

LOS ANGELES Acts that aren't getting heavy airplay on contemporary hit radio could run into trouble on the road this summer. That's the view of top executives at Triad Artists, the locally based agency which is booking summer tours by Wham!, Tina Turner, Men At Work, the Pointer Sisters, Chaka Khan, Morris Day and Kenny Loggins, among others.

"Acts out there this summer are going to have to rely on current airplay," says John Marx, Triad's director of the contemporary area. "With any act that isn't a superstar, if the airplay isn't substantial, there is reason to worry that the dates may not do well."

Rob Kahane, who works with

Marx in the contemporary area, notes that Morris Day's lack of a major hit has prompted the agency to be somewhat conservative in booking his tour, set to begin in late September.

"A lot of people would like to see Morris in arenas," Kahane says, "but we're going into 3,000- to 5,000-seat halls and do multiple days. Even though 'Purple Rain' did \$50 million to \$60 million at the box office and the Time album sold more than two million copies, we're still going to go out and play real close to the vest."

Kahane adds that hit radio has replaced AOR as the most important format in influencing ticket sales. "It used to be the rule of thumb that if you had a tremendous amount of AOR airplay you were a ticket seller," he says. "The reverse is now true. If you are a major hit act, you know the kids are going to run out and buy tickets."

"Your Tom Pettys and Kenny Loggins—people who for years have been relying on AOR airplay—are now convinced that they've got to break a single. Huey Lewis is a perfect example of someone who sells a lot of tickets quickly because he's totally accepted in mass at hit radio. The same is true of Madonna."

Kahane also notes that packaging will be very important this summer. "The key to the summer is getting back to basics and packaging," he says. "The key is to be a young act that sells tickets, because there's plenty of situations for support this year. If a young act is starting to break, I think they'll work quite a bit."

Some intelligent packages which Marx and Kahane cite include Eric Clapton hiring Graham Parker & the Shot as opening act; Don Henley buying Katrina & the Waves; Tom Petty taking on 'Til Tuesday, and Tina Turner signing Glenn Frey.

Triad was formed last September, when the 10-year-old Regency Artists, the largest agency specializing in personal appearances, merged with a literary agency and an acting agency. Triad is run by Peter Grosslight and Richard Rosenberg, who were also partners at Regency.

Marx and Kahane also worked at Regency, having moved over to that agency in 1982 from ICM. "Before John [Marx] came over, Regency was real hit-and-miss in the contemporary area," Grosslight acknowledges. "It was mostly middle-of-the-road, pop and black."

But now Triad is solidly entrenched in contemporary music, as its summer tours by Wham!, Men At Work and Tina Turner attest.

The Wham! tour is set to encompass 21 cities and focus on arenas. "Initially it was going to be a stadium tour," Marx says, "but we altered the plans to incorporate more markets. If it were a stadium tour, they could only do so many dates, because you need a day to set up and another day to load out."

Grosslight acknowledges that there has been some skepticism about the change. "There's been some speculation, which I imagine would be normal after a stadium tour is talked about and then it's changed, that the reason for the change is a lack of confidence in their ability to do the business. But

(Continued on page 48)



**Key Showcase.** Suzanne Vega, third from right, receives visitors following her recent show at the Bottom Line in New York. From left are Ron Fierstein, Vega's co-manager; Michael Leon, A&M's vice president of East Coast operations; Nancy Jeffries, the label's director of East Coast a&r; Gil Friesen, label president; Vega; Steve Addabbo, co-manager; and Jerry Moss, A&M's chairman of the board. (Photo: John Bellissimo)

## EMI's Portnow Seeks Roster Diversity

### Worldwide A&R VP Cites Return to Black Repertoire

SAM SUTHERLAND

LOS ANGELES Veteran a&r executive Neil Portnow's new post as EMI America's vice president of worldwide a&r finds him shepherding the label's talent base toward a broader, more diversified array of genres. That mission, following a period of more specialized talent development for the Los Angeles-based Capitol/EMI division, is a welcome one to the former musician, producer and label president.

"There was a determination several years ago that, between the two labels then owned by EMI, EMI America would focus on the country side and Capitol would focus on the black side," recalls Portnow, who moved to EMI late last year. "Artists were moved to the two rosters accordingly."

"In 1985, however, that simply doesn't work. When such a high percentage of music is coming from or influenced by black artists, we'd be foolish or at least remiss in not being involved with that area. So we'll be back in that area, in a significant way."

For Portnow, that return to black repertoire is "personally exciting." While with RCA Records' a&r team during the mid-'70s, Portnow was actively involved with r&b stylists, notably writer/performers Grey & Hanks and a then-unknown singer named James Ingram, whom he signed to the label.

"He never really flowered at RCA," Portnow acknowledges. "I signed him about two months before I left for 20th Century-Fox, and he was later dropped."

Portnow's own years at 20th, where he was appointed president in the wake of RCA's purchase of the label, further buttressed his expertise with black acts. The roster there included such top black performers as Stephanie Mills, Carl Carlton, the Staple Singers, the Ch-Lites, the Dells and Leon Haywood.

When 20th Century-Fox Records was absorbed directly into RCA, Portnow moved to Arista, where he became vice president for West

Coast a&r and general manager. Once again, black pop was a priority, extending to close work with Ray Parker Jr. and a pivotal role in bringing Jermaine Jackson to the label. Still, Portnow stresses his own long-standing commitment to a broader talent arena, encompassing pop, rock and other idioms.

In assessing EMI America's current roster and future plans, Portnow cites a variety of issues that are shaping his strategy. "EMI's image has been in the forefront of the rock'n'roll area," he says. "If we accept that there's a movement toward rock Americana, considering the huge success of a Springsteen or a Fogerty, and the raves for such new bands as Lone Justice, then we're already there."

Portnow cites George Thorogood (signed through a deal with Rounder), Jason & the Scorchers, the Del-Lords, former Stray Cat member Brian Setzer and Cats spinoff Phantom Rocker & Slick as EMI artists tied to this trend.

The company's roster has generally been selective, Portnow says. Yet he notes that it had risen to as many as 57 acts in recent quarters. Now the active roster has fewer than 30 acts, but Portnow adds that he was spared the villain's role in achieving this reduction.

"Fortunately for me, [label president] Jim Mazza felt that the cuts could and should be achieved before I officially started. That would've been a hell of a way to start off as head of a&r, as an axeman."

Selectivity is especially important to Portnow in terms of what he sees as current market forces and industry necessities. Talent development today compels labels to take a more active creative role in shaping new artists, in contrast to the more *laissez faire* stance most companies held during the '70s, he notes.

Portnow agrees that most majors are now exercising their editorial options more forcefully. "If you go to a record company, part of the reason should be to utilize their experience and expertise in creative fields, not just marketing."

Internationally, Portnow sees EMI as balancing needs within each territory against worldwide prospects. "We look toward worldwide deals for all acts," he says. "We don't pursue licensing and distribution situations outside EMI very often." Thus, major distribution pacts with other labels here and abroad have been largely avoided.

For the present, Portnow is restaffing the a&r department and evaluating possible new signings. He says he's emphasizing new artists, although he adds that there remains competitive validity to competition for established acts.

BY KIM FREEMAN

NEW YORK Consultancy aimed at helping radio stations define and target their desired demographics has long been an accepted trade tool. The principles of tapping core and potential fans would appear to be naturals in advising an artist's career, a notion that Atlanta-based radio consultant Lee Abrams developed several years ago. Abrams' clientele as an artist consultant includes much of Island Records' roster, plus Yes, the Alan Parsons Project, Asia and other veteran rockers.

Applying statistics to the delicate area of musical artistry is a tricky business, and Abrams is quick to note that the services he provides are more along the lines of information than creative advice. Queried as to why such research isn't employed by more artists or record companies, Abrams says many people "fear it will hurt the creative process."

Abrams, who runs his artist consultant business under the Lee Abrams Inc. banner, adds that his expertise and research facilities are of particular interest to British acts who want to keep tabs on the Amer-

ican market.

Abrams says a consistent finding in his work is that longtime AOR stalwarts have been plagued by the notion that "the hit single is the fashionable, save-all cure." According to Abrams, the single "sure helps, but it must be done on the band's own terms; otherwise it will affect their core audience."

A recurrent term in Abrams' career critiques is "misevolution," a concept he applies to artists pursuing an "unnatural" course. In Abrams' opinion, Bruce Springsteen, Tom Petty, Pink Floyd and Phil Collins have evolved properly in these days of top 40 domination. Acts that Abrams says he would like to work with comprise a longer list. They include Rush, Neil Young, Bob Seger, Thomas Dolby, Molly Hatchet and "any of the new generation of jazz artists like Pat Metheny."

A case in point is the Alan Parsons Project, which continues to have some artistic clashes with Arista Records, according to Parsons' partner Eric Wolfson. "Arista is reasonably obsessed with the hit single," he says, "and we had turned into just another entity. We lost our adventurous musical ap-

proach and our objectivity."

Scoffing at the common approach of evaluating product after it's finished, Wolfson calls Abrams' service "a constructive, positive method on which to build. It's unbiased, factual research."

Despite a heavy promotion campaign, last year's "Ammonia Avenue" album was "disappointing saleswise," says Wolfson. Recruited after the Project's next album, "Vulture Culture," was already in the can, Abrams concluded that the Project had lost the innovative edge it started with. Specifics included the unpopularity of the band's move toward "soft vocals" in recent efforts, says Wolfson, who contributed many of them.

"Instinctively, artists tend to shy away" from what Abrams provides, says Chris Squire of Yes. Noting that Abrams hasn't interfered with the group's own creative direction, Squire says the consultant merely provides "a window to the outside. Most artists go through tunnels and forget what's going on around them. Working with Abrams has made me more media-conscious."

Thanks to the Burkhart/Abrams radio consultant firm, Abrams has a

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# Greenwich Seeks More Support for 'Leader'

## Songwriter Sees Lack of Ads Hurting Her B'way Show

BY ROB HOERBURGER

NEW YORK So far Ellie Greenwich and "Leader Of The Pack," the current Broadway hit based on her music and life, have survived continued rewrites and restaging, acerbic reviews, and creative compromises between Greenwich and her director/choreographer, Michael Peters. Now Greenwich sees only one more obstacle in the way of a long run for the show.

"We've got to get the advertising out there a little more than we have," says Greenwich. "The obvious medium is tv. I'd love to see a commercial with some quotes from people cut in, because that's what this is, a people show, a word-of-mouth show."

It sounds easy enough, but tv spots cost money, and though the boxoffice has been enough to meet operating costs, the show hasn't yet brought in the profits to pay for such ads. "It's a Catch-22 situation," Greenwich says. "The boxoffice would pick up if we had the advertising, but until the boxoffice picks up we have a problem getting the advertising. So it's up to the producers."

To help keep the show on solid financial ground, Greenwich and the other cast members took a slight pay cut. Greenwich's salary for performing four songs in the show is a reported \$2,000 a week, plus 4% of the boxoffice for the rights to her life story, and her songwriter royalties, most of which she receives from Leiber-Stoller, who published her '60s hits. In addition, Greenwich receives producer and songwriter royalties from sales of the cast album, which was recently released on Elektra.

However, Greenwich gets no share of the profits from the show which cost a reported \$1.5 million to produce, because she steered clear of investing in it or recruiting any of its backers, who include Clive Davis, Marvin Hamlisch and Robert Klein.

"I'm a creative person first and a business person second," she says. "Whenever one of my friends expressed an interest in investing, I told them to take it up with my producers."

Greenwich was more involved in adapting her pop/rock sensibilities to the stage. When "Leader" first

appeared in a limited run last year at the Bottom Line, it was a loosely structured revue with an incidental book. When the show moved to Broadway, Greenwich knew she had some compromises to make.

"After 23 years of doing things pretty much my way, I had to let go of a few things," she admits. "I would have died to have a band on stage, but we just couldn't work it out logistically. I also would have liked more '80s songs than there are, but we cannot do a three-hour show." And, she pointedly adds, "this is not a rock'n'roll album; it's a theatre show."

But rock and Broadway have rarely mixed well with traditional theatre critics, and the official opening of the show was postponed a month partially because the book and choreography needed fine-tuning. Most critics still panned it, but a bit more harshly than Greenwich expected.

For now Greenwich is having the last laugh, with "Leader" still running two months after it opened and almost four months since it began in previews. And no matter how long it runs, the show has signaled Greenwich's full-fledged return to the music business after more than a decade of relative inactivity. During the '70s, she confined herself mostly to writing and singing commercials

(she suspects that her biggest money-making song has been "Leader Of The Pack," because of its extensive use in jingles).

Greenwich suggests that the market is ready for her again, with Cyndi Lauper and Madonna reviving the girl-group sound that Greenwich's songs for the Shangri-Las, Ronettes and Crystals helped pioneer. Greenwich in fact wrote for and sung on Lauper's "She's So Unusual."

"The music business goes through cycles," she says. "But the one music that will last through it all is pop/rock. People like to hear a song again, hear some words and some melodies."

Greenwich will go back to writing full-time after "Leader Of The Pack" has had its run, and says that she has "spoken" to Jeff Barry, her former husband and principal collaborator.

A much-publicized meeting between Greenwich and Bob Dylan has so far yielded just that: a meeting. "He disappeared, and we never spoke again," she says. "I have his ideas and melodies on tape, but then I was busy with show rehearsals and he was thinking about going on tour again. That should be a curious combination: 'Positively Do Wah Diddy'."

### TRIAD ARTISTS

(Continued from page 47)

that really wasn't the case."

He adds that the earlier plan to put Wham! in stadiums was unrelated to the lack of a major stadium tour this summer. "I don't think you can wish an act into a stadium situation," he says. "With very few exceptions, stadiums are not an appealing situation for fans anyway. They go to them because that's their opportunity to see the act."

Adds Marx: "Originally they were only going to do about seven dates, period. So how do you see the most people but put a band in a stadium?"

The Men At Work tour is set to begin July 29 and end Oct. 10. It's focusing on summer venues and a few larger facilities, either outdoors or in markets where the band was exceptionally strong on its last tour.

Marx acknowledges that the tour

was a challenging one to book. "It is a difficult tour to assess," he says, "because the band didn't tour last year and there hasn't been any record product. We may end up having to alter the tour depending upon the acceptance of the new album."

"I think we've chosen a careful, cautious game plan for the band. If the record goes through the roof, we may be forced to open up and go into some larger buildings."

Marx says the agency is in negotiation for corporate sponsors for the Wham! and Men At Work tours. Pepsi-Cola is sponsoring the Tina Turner tour, which runs from July 9 to Dec. 9 and includes 101 dates, mostly in arenas.

The Turner jaunt exemplifies the extent of Triad's involvement in its headlining tours. "For the past month and a half we've been getting the avails from the buildings ourselves," Marx says. "We've negotiated all the rent deals with hall

# Talent in Action

DARYL HALL & JOHN OATES  
UTFO

The Apollo, New York  
Tickets: \$250, \$150, \$100

ON PAPER, the idea of blue-eyed soul boys Daryl Hall & John Oates performing a benefit for the United Negro College Fund at the historic Apollo Theatre seemed impressively progressive. It was a chance for the super-successful duo to return something to the source of their musical roots. The charitable and historic elements, UTFO's witty performance and a surprise encore made the May 23 event something one felt privileged to witness.

However, the impact of the show was undercut by the fact that the twosome appear a bit too taken by their own image. Hall's "God's-gift-to-women" poses grew tiresome after song three. While Hall's approach worked better in this intimate setting than at Meadowlands Arena (where Hall & Oates performed recently), his flippant antics are oddly unsouful. And his self-heralded vocals fell prey to a troubled sound system that had him straining at times.

Otherwise, Hall & Oates' performance was enjoyable, with catalog nuggets like "Sara Smile" and "She's Gone" generating a wave of

sighs and screams throughout the crowd. A surprise contender in the hour-long set was John Oates whose lead vocal on their latest single, "Possession Obsession," revealed a better set of pipes than one might suspect from the duo's recordings.

As the opening act, UTFO, instigators of the "Roxanne, Roxanne" craze, made the most of a great opportunity. Their authoritative rapping and breakdancing were well suited to the Apollo's goals of developing new talent and made for an entertaining, if unfortunately brief performance.

The show's highlight was an appearance by former Temptation: Eddie Kendricks and David Ruffin who joined Hall & Oates for a traditional quartet lineup and ran through a medley of Temptation classics, including "Get Ready," "My Girl" and "Ain't Too Proud To Beg." Ending things on a riveting note, the ensemble sang Hall's "Everytime You Go Away," currently a hit for Paul Young.

KIM FREEMAN

HOWARD JONES

Greek Theatre, Los Angeles  
Tickets: \$16.50, \$15, \$10

IT SEEMED IRONIC that synth wiz Howard Jones was touring with Elvis Costello's Afrodisiak singers to support his Elektra album "Dream Into Action." Ironic, because Jones' sold-out show at the Greek Theatre June 1 was a 105 minute example of Costello's song "What's So Funny 'Bout Peace Love And Understanding?"

Don't look for sweat and sex in a Howard Jones show. He's a one man Disneyland: family entertainment to the max—a fact made clear by the startling age range within the enthusiastic crowd. But what's most remarkable isn't his sweetness; it's his command. Virtually single-handedly, he kept a 6,000 plus crowd on its feet for the entire show—a show in which he didn't play a single hit song until the encore.

On his last trip to the Greek Jones was opening for Joe Jackson and performed solo behind his ban of self-designed synthesizers. As a headliner, he brought along drummer Trevor Morais and bassist Martin Jones, as well as the Afrodisiak and Jones' longtime associate, mimed Jed Hoile. Thanks to Hoile's multitude of costume changes, a hydraulic stage set and high-tech smoke and lights, Jones was able to make that sparse lineup into a punchy, effective show. He may be an affectionate sprite of a guy, but Jones is no wimp when it comes to performing.

The audience was standing from the opener of "Like To Get To Know You Well" right through to the tossing of flowers during the encore of "New Song," "What Is Love" and "Things Can Only Get Better." For every simplistic sentiment there's a hot dance number like "Look Mama" or "Life In One Day." Jones involves the audience to the point that the crowd was no

(Continued on opposite page)

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### ARTIST CONSULTANT LEE ABRAMS

(Continued from page 47)

lot of audience statistics at his fingertips. Additional research for his artist counseling comes from several methods of interacting with record buyers, all orchestrated and supervised by Abrams. These methods include focus groups with people both familiar and unfamiliar with Abrams' clients, random phone calls, auditorium tests where listeners rate a variety of records, and a team of staffers soliciting crowd reaction following concerts. Partici-

pants in these studies are given either cash or records for their efforts.

Responding to a possible conflict-of-interest question concerning his radio connections, Abrams points out that he only works with established artists "who will get airplay anyway."

The price tag on Abrams' work varies, and he declines to get into specifics. "There's no rate card in this business," he notes.



## TALENT IN ACTION

(Continued from opposite page)

only singing along to "What Is Love"—they were singing a *cappella*.

Though it is the philosophy that people remember about Jones' songs, it couldn't be put across without his musicianship. His keyboards mimic a horn sound so strong you find yourself looking behind the curtain for a hidden brass section; his vocals are cool, clear and true. And yes, you can dance to it.

Especially effective were the times when Jones set his synths on "auto," and kept the backup band playing rhythm. Then he would roam the lip of the stage singing through his headset mike, pressing the flesh and smiling warmly at his followers. "Stay positive!" he yelled at the crowd as he left the stage. But what they were hearing was a heartfelt "I love you!"

ETHLIE ANN VARE

### MIDNIGHT STAR SHALAMAR KLYMAXX

Radio City Music Hall, New York  
Tickets: \$17.50, \$15.50

THE "PLANETARY INVASION" tour landed in Manhattan on May 24, and while it was an impressive lineup, it never quite conquered the audience. Most of the crowd seemed content to sit through the concert, a rarity considering the stand-on-your-seat nature of most New York shows. It's hard to say whether the tepid response was due to the quick pacing of the sets, which never built to any great intensity and included no encores, or just a heave of exhaustion by the crowd on a Friday night. But somehow, the party never got started.

Klymaxx's opening set (if three songs can be said to constitute a set) was good sassy fun. Their two recent hits, "The Men All Pause" and "Meeting In The Ladies Room," didn't get too raunchy, but, since prerecorded tracks freed most of the women from their instruments, they were able to strut a bit. The ballad "I Miss You" was also nice, but again, not spectacular. With three albums behind them, two on Solar and the current one on Constellation/MCA, one would think the band could put a bit more into their show than vamping to catchy riffs.

Shalamar's seamless set showed leader Howard Hewitt's not inconsiderable vocal talent off well. Through the first 20 minutes of the set, Hewitt was the main attraction, with Mick. Free coming into the spotlight for short guitar solos and Delisa Davis stepping out for even shorter vocal solos. Otherwise, Hewitt was totally in command of the stage, breezing through "You Can Count On Me" and the lovely "Heaven Sent." A few other ballads let him get a bit more intimate with the audience, as he displayed his fine, clear falsetto and excellent phrasing. Not until the last two numbers, "Dead Giveaway" and "My Girl Loves Me," was the seven-piece backing band in full light.

Midnight Star's high-tech set gave a jolt of energy to the evening, thanks to the band's flashy cos-

tumes, arsenal of synthesizers and friendly interaction among themselves and with the audience. While "Freak-A-Zoid," "No Parking On The Dance Floor" and "Operator" were the funky standouts, it was "Curious" (the B side of the current single "Bodysnatchers") that seemed to draw the greatest audience response. Like "Scientific Love," "Curious" is a slower, more romantic number that had many in the hall singing along with its melodic chorus.

Belinda Lipscomb did a fine job singing lead through most of the show, with Melvin Gentry and Bo Watson filling in on a few songs. Their warm, fun-loving approach, full of spunk and humor, kept the show from being bogged down by special synthesizer effects. Unfortunately, after 50 minutes the set was over, and there were no encores. So, while the audience did get to see three bands for a reasonable price, one couldn't help but feel cheated when filing out of the hall after less than three hours.

KATHY GILLIS

### THE THREE O'CLOCK Cabaret Metro, Chicago Tickets: \$12, \$10

WHETHER OR NOT you like the Three O'Clock depends largely on how you feel about the voice of lead singer Michael Quercio. The elfin Quercio has pipes to match—treble, choirboy-pure, even precious at times—which takes some getting used to. Once you're accustomed, however, the voice fits the Three O'Clock's psychedelipop confections like a paisley glove.

The Los Angeles-based band has developed a sizable following since it formed in 1982, primarily via a pair of independent albums. Now touring in support of their IRS Records debut, "Arrive Without Travelling," the Three O'Clock attracted a more than respectable crowd to Metro May 23. While the group's flower-power roots are most evident in Quercio's acid-trip lyrics, the band's solid pop approach keeps it from being classified solely as a "paisley underground" artifact.

Particularly impressive about the Three O'Clock's Metro performance were their tight harmonies and intricate instrumental balance. Quercio's ethereal vocals and nimble, inventive bass neatly intertwined with the muscular fretwork of guitarist Louis Gutierrez, the garage-land frescos of keyboardist Mike Mariano and the authoritative percussion of Danny Benair.

Quercio proved to be an able craftsman of the pop hook throughout, as evidenced by such genially hallucinogenic ditties as "Her Head's Revolving," "Underwater," "The Girl With The Guitar (Says Yeah)" and "Canteloupe Girlfriend." The Three O'Clock may come on like predecessors the Strawberry Alarm Clock in a time warp, but their hearts are clearly more in line with the guys who did "Strawberry Fields Forever."

MOIRA McCORMICK



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS & HIS HOT TUB CLUB	Reunion Arena Dallas	May 29-30	\$451,200 \$15	30,924 two sellouts	Pace Concerts
MADONNA BEASTIE BOYS	Cobo Arena Detroit	May 25-26	\$332,780 \$15/\$12.50	24,382 two sellouts	Brass Ring Prods.
PHIL COLLINS & HIS HOT TUB CLUB	Compton Terrace Phoenix	June 1	\$327,213 \$15/\$13.50	23,862 sellout	Evening Star Prods.
DIANA ROSS	Joe Louis Arena Detroit	June 1	\$284,450 \$17.50/\$15	16,296 19,590	Brass Ring Prods.
MADONNA BEASTIE BOYS	Maple Leaf Gardens Toronto	May 23	\$238,264 (\$297,831 Canadian)	16,000 sellout	Concert Prods. International
DARYL HALL & JOHN OATES	Nassau Coliseum Uniondale, N.Y.	May 8	\$237,485 \$17.50/\$15	14,393 17,000	Ron Delsener/Larry Vaughn
MADONNA BEASTIE BOYS	The Spectrum Philadelphia	May 29	\$237,046 \$15.50/\$12.50	15,873 sellout	The Concert Co.
MADONNA BEASTIE BOYS	Pittsburgh Civic Arena	May 28	\$219,210 \$15	15,600 sellout	DiCesare-Engler Prods.
DIANA ROSS	Market Square Arena Indianapolis	June 2	\$198,155 \$17.50	11,604 15,000	Sunshine Promotions
OAK RIDGE BOYS GEORGE LINDSAY	Front Row Theater Cleveland	May 25-26	\$193,996 \$17.75/\$16.50	12,123 12,784 four shows	Ron Delsener/Larry Vaughn
IRON MAIDEN ACCEPT	Nassau Coliseum Uniondale, N.Y.	May 24	\$193,095 \$14.50/\$12.50	13,774 sellout	Ron Delsener/Larry Vaughn
PHIL COLLINS & HIS HOT TUB CLUB	Greensboro (N.C.) Coliseum	May 22	\$187,147 \$15.50	12,074 sellout	Pro Motion Concerts
TRIUMPH MOUNTAIN	Alpine Valley Music Theater East Troy, Wis.	May 25	\$161,904 \$17.50/\$11	12,767 20,000	In-House
BRYAN ADAMS SURVIVOR	Birmingham (Ala.) Jefferson Civic Center	June 11	\$156,262 \$13.50	11,575 sellout	Beaver Prods.
TRIUMPH ACCEPT	Meadowlands Arena East Rutherford, N.J.	May 10	\$151,653 \$13.50/\$12.50	13,489 15,928	Monarch Entertainment Bureau/WNEW-FM/St. Pauli Girl Concert Series
TEARS FOR FEARS IDLE EYES	Massey Hall Toronto	May 29-Jun1	\$146,384 (\$182,980 Canadian) \$17.50	10,400 four sellouts	Concert Prods. International
REO SPEEDWAGON CHEAP TRICK	Riverfront Coliseum Cincinnati	May 22	\$125,060 \$15.50/\$12.50	9,267 16,000	Sunshine Promotions
TRIUMPH MOUNTAIN	Market Square Arena Indianapolis	May 24	\$116,449 \$12.50/\$11.50	9,887 10,275	Sunshine Promotions
WILLIE NELSON	Chastain Park Atlanta	May 17	\$110,863 \$20/\$18.50/\$14.50	6,351 sellout	Alex Cooley Prods.
IRON MAIDEN ACCEPT	Rochester (N.Y.) War Memorial	May 27	\$108,989 \$13.50/\$12.50	8,686 10,200	Monarch Entertainment Bureau/MTV
IRON MAIDEN ACCEPT	New Haven (Conn.) Coliseum	May 31	\$102,935 \$13.50/\$11.50	5,000 7,690	Cross Country Concerts
PAUL ANKA	Greek Theatre Los Angeles	May 31	\$101,136 \$17.50/\$16/\$10	6,187 sellout	Nederlander
IRON MAIDEN ACCEPT	Providence (R.I.) Civic Center	June 2	\$100,456 \$12.50/\$11.50	8,212 9,826	Frank J. Russo
WILLIE NELSON	Pensacola (Fla.) Civic Center	May 19	\$99,480 \$15/\$13.50	6,633 10,174	Alex Cooley Prods.
STEVE LAWRENCE & EYDIE GORME	Holiday Star Theater Merrillville, Ind.	May 25-26	\$97,597 \$16	6,800 two sellouts	In-House
TEARS FOR FEARS IDLE EYES	Ottawa (Ont.) Civic Center	June 3	\$97,587 (\$121,984 Canadian) \$16.50	7,250 sellout	Concert Prods. International/Donald K. Donald/Bass Clef
JOAN ARMATRADING	Berkeley (Calif.) Community Theater	May 25-26	\$92,538 \$14.50	6,382 two sellouts	BGP
HOWARD JONES ANIMATION	Greek Theatre Los Angeles	June 1	\$90,583 \$16.50/\$15/\$10	6,177 sellout	Nederlander
BRYAN ADAMS SURVIVOR	Carolina Coliseum Columbia, S.C.	May 23	\$84,375 \$13.50	6,659 12,352	Beach Club Concerts
CHUCK MANGIONE	Chastain Park Atlanta	May 25	\$65,425 \$17.50/\$15/\$12.50	4,127 6,351	Alex Cooley Prods.
HANK WILLIAMS JR. LACY J. DALTON	Manatee Civic Center Palmetto, Fla.	May 27	\$59,004 \$16.50	3,576 sellout	Maxxima Prods.
IRON MAIDEN ACCEPT	Cumberland County Civic Center Portland, Me.	May 23	\$55,900 \$12.50	4,866 9,500	Larry Vaughn Presents
VAN MORRISON	Capitol Theatre Passaic, N.J.	May 18	\$50,154 \$15.50/\$14.50	3,395 sellout	Monarch Entertainment Bureau/St. Pauli Girl Concert Series
IRON MAIDEN ACCEPT	Springfield (Mass.) Civic Center	May 29	\$47,120 \$13.50/\$12.50	3,654 5,000	Cross Country Concerts
EARL KLUGH	Warfield Theater San Francisco	May 29-30	\$42,378 \$15/\$13.50	2,856 2,181	Bill Graham Presents
FRANKIE GOES TO HOLLYWOOD	Fox Theater Atlanta	May 26	\$37,221 \$13.75	2,707 3,985	Alex Cooley Prods.
VAN MORRISON MOSE ALLISON	Warfield Theater San Francisco	May 28	\$32,278 \$15/\$13.50	2,181 sellout	Bill Graham Presents
TEARS FOR FEARS IDLE EYES	Alumni Hall London, Ont.	May 25	\$30,254 (\$37,818 Canadian) \$16.50	2,300 sellout	Concert Prods. International/Donald K. Donald/Don Jones
TEARS FOR FEARS IDLE EYES	Hamilton (Ont.) Place	May 27	\$29,158 (\$36,448 Canadian) \$16.50	2,181 sellout	Concert Prods. International/Donald K. Donald
TEARS FOR FEARS IDLE EYES	Center In The Square Kitchener, Ont.	May 26	\$26,071 (\$32,589 Canadian) \$16.50	1,900 sellout	Concert Prods. International/ Donald K. Donald.

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# TALKING HEADS

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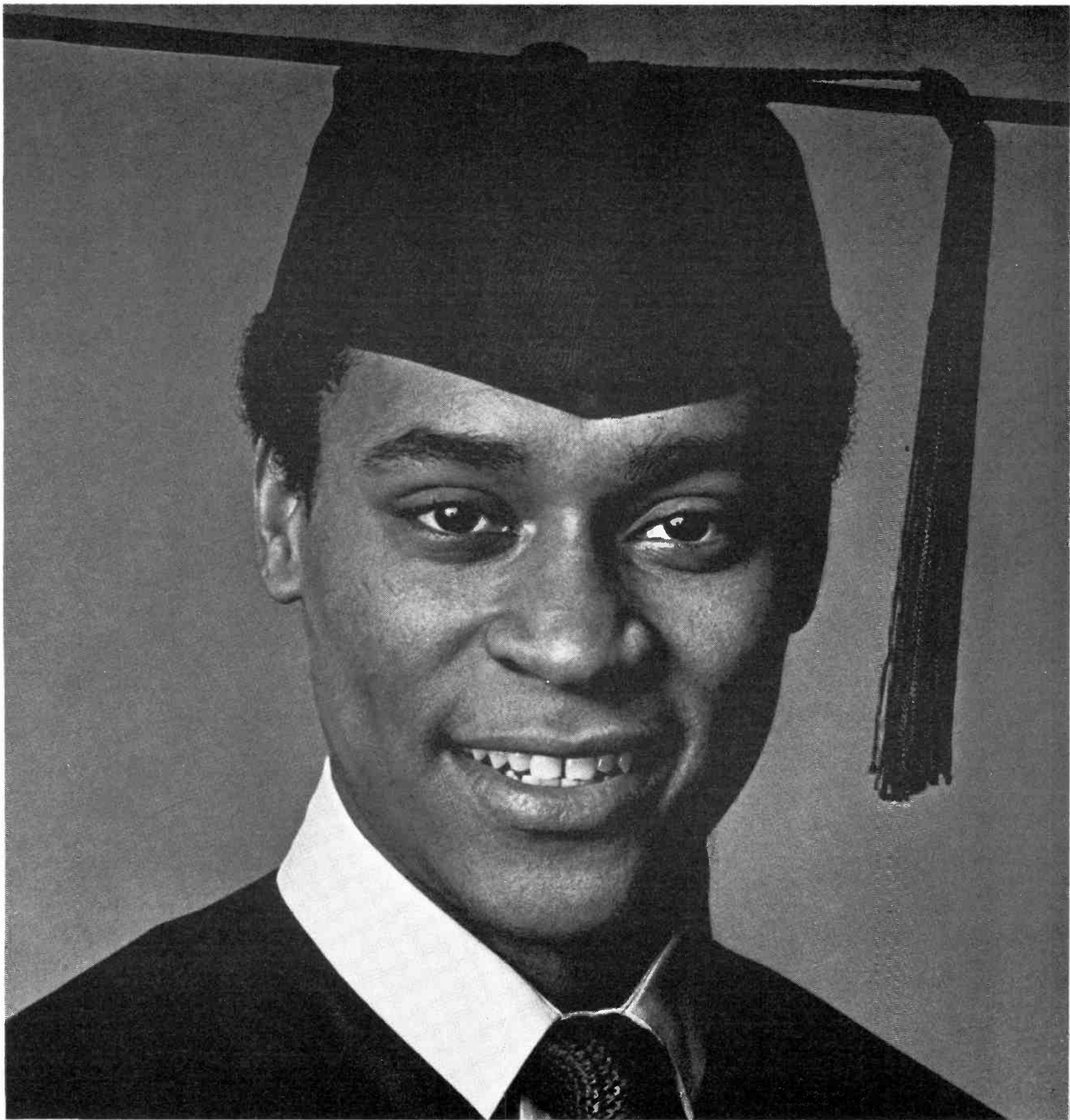
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# THE WORLD OF BLACK MUSIC

By NELSON GEORGE

If the world of black music is in need of anything in 1985 it is a sense of perspective. Once "black was beautiful." Now the urge to crossover is so strong that too often it destroys the musician's creativity, radio stations programming philosophies, and, now, an act's video imagery. National crossover is one thing; to make quality music that can be marketed to everyone is great. It is really what good music is about. But to let "marketing" pressures change music, not only endangers the music's traditions—a cause the industry gives much lip service, but little thought to—is commercially risky. For every act that successfully uses AC ballads to crossover or new wavey rock'n'roll there are so many others who miss, not just with pop radio or MTV, but also with their core black audience. Especially if the move is totally out of character for the act making the leap. Tina Turner was a born rock'n'roll singer. Lionel Richie was a great balladeer going back to the Commodores' first album.

But nothing is more artificial than suddenly putting on an uncharacteristic musical style, like a new summer wardrobe. What occurs is that the core is alienated and record sales invariably sag. A by-product of this musical upward mobility are the images of black artists in their videos. While the technical quality of videos for blacks have improved greatly in the last year what is presented is often, pardon the expression, "colored" by crossover dreams. Does the inclusion of a trio of white dancers, for example, or some other blatant concession to white music video programmers really make a difference? Considering the still inconsistent programming philosophy of MTV and its kin, in some cases it just might. Yet it often looks ridiculous, artistically and aesthetically, to see performers so consciously attempt to escape their ethnicity.

One might argue that this analysis is not "positive" enough for an essay on black music. But, in reality, it is a necessity in

*(Continued on page BM-12)*

A  
Billboard  
Spotlight



# The Legacy of Black Music

APOLLONIA 6 • PATTI AUSTIN • GEORGE BENSON • RANDY CRAWFORD • T.C. CURTIS  
MORRIS DAY • SIEDAH GARRETT • LARRY GRAHAM • JIMI HENDRIX • JENNIFER HOLLIDAY • JAMES INGRAM • AL JARREAU  
QUINCY JONES • CHAKA KHAN • KID CREOLE AND THE COCONUTS • EARL KLUGH • PRINCE AND THE REVOLUTION  
RICHARD PRYOR • RADIANCE • ROCHELLE NILE RODGERS • ROGER • RUFUS • SHEILA E.  
DICK SMITH • JIMMY SMITH • SHELLEY SMITH • SUGARFOOT • DONNA SUMMER  
THE SYLVERS • MARC ANTHONY THOMPSON • THE TIME • NARADA  
MICHAEL WALDEN • ERNIE WATTS • ZAPP

Warner Bros. Records Thanks Its Artists, The WBR Field Staff, Radio, Retail and The Industry Press for Helping to Make Warner Bros. Records The No. 1 Top Black Label (Combined Singles and Albums).

The Legacy Of Black Music Lives...  
...On Warner Bros. Records



ON WARNER BROS. RECORDS, CASSETTES AND COMPACT DISCS

# THE WORLD OF BLACK MUSIC

Learning Lessons of  
Prince Success

## MAJORS LOOK TO YOUTH MOVEMENT TO SPREAD GAINS, CHALLENGE PLATINUM

### A&M

That A&M remains a company committed to developing new artists is reiterated by Step Johnson, national promotion director of black music. "Music changes so fast, but older artists tend to get set in their music ways," says Johnson. "So we like to get the new ones in fresh and mold them into what's happening."

But such career shaping doesn't carry over into gearing a new artist's sound to appeal beyond the traditional urban contemporary market. "It's so much easier to go with the black and urban market," explains Johnson. "You shouldn't

Morris Day



Shannon



DeBarge



Whodini

make the mistake of tailoring music for crossover in the studio. Besides, if it's a good black record it will likely get played on hit radio eventually."

A&M's key effort, says Johnson, "goes directly to the heart of where it happens—the street. The first thing the pds ask is 'How's it selling?' So you hit the street first—then you get radio adds extremely fast."

### ARISTA

"What we're looking for is hit careers as well as hits," says Ed Eckstine, Arista's vice president of a&r. "Sure there's an awareness of what's contemporary and current, but we're most interested in what is more than just a passing fad, in multi-faceted artists—producers, writers, and singers—who will still be around in five years."

For Eckstine, black radio remains the "launching pad." "You have to have that base," he says. "If you think you can establish an act at pop radio, you're wrong. You have to

make the strongest black record, and if it can go pop, that's gravy."

Eckstine adds that Arista will not make a black artist video "just because it's a new frontier and in vogue," but only when the artist is "visually stimulating."

### ATLANTIC

Hank Caldwell, vice president and general manager of Atlantic's black music department, predicts that the label's black roster will be more diversified in the future, "not forsaking" funk, but branching out into all kinds of black music." The goal, he adds, is to "take black music where it belongs by exposing it and selling it to everyone."

Consequently, Caldwell speaks of a "joint commitment" by both black and pop departments to "go after crossover product," not keep to "the age old adage of waiting for the r&b base to happen." To this end, Atlantic is focusing on black

(Continued on page BM-14)

## TOP LABELS

- Pos. LABEL  
(No. of Charted Albums & Singles)
1. WARNER BROS. (36)
  2. CAPITOL (48)
  3. MCA (47)
  4. MOTOWN (40)
  5. COLUMBIA (61)
  6. RCA (30)
  7. EPIC (25)
  8. ARISTA (35)
  9. A&M (27)
  10. GORDY (18)

Eligibility period: 5/12/84—5/18/85

## Better Product, Better Radio Reception INDIES STAKE IN STREET AND THIRD WORLD MUSIC MAY PROVE A GOLDMINE

The increasingly unpopular term "black music" has many definitions that are dictated by the music itself. But the term must be further dissected when discussing it from the perspective of major and independent labels. Island Records aside, major label commitment to less lucrative forms of black music have been minimal. Signings like Mercury and Jive rappers Kurtis Blow and Whodini, Arista's contemporary African artist Sonny Okusun and Columbia's reggae venture Yellowman, are the exception rather than the rule.

While the majors will most likely always reign supreme in the mainstream r&b market, the indie network continues to build itself back by plying the many forms of black music that the majors have ignored. The rap phenomenon is the most dramatic story of the past year, but dance, contemporary African, funk, blues, reggae, gospel and message music constitute a stronghold for indie labels and distributors alike.

Reiterating comments that have emerged consistently at indie conventions during the last year, Noble Womble of Dallas' Big State Distributing calls black music in general a "tremendous help" in the network's improved bill of health. Womble cites the abundance of "quality" black records and a maturity on the part of independent labels as elements integral to a particularly strong 1984 and early 1985. Head of Big State's promotion efforts, Womble credits the quality aspect to indies' increased efforts to develop artists rather than songs, a tact first claimed by dance music pioneers Tommy Boy and Prelude Records several months ago. "Indies are holding on to their big acts now because they're putting more money into production and promotion."

Womble also claims that labels have grown smarter in their marketing and merchandising approach. While indies have kept their street smart edge, Womble feels indies have developed a better sense of timing in release schedules and stronger relations with retail and radio. A 20-year-plus veteran in the music business, Womble says "I've never gotten more calls and respect from urban radio than I get now."

A look at any week's Black singles chart substantiates Womble's claim of urban radio's increased receptivity to indie product.

With necessity the mother of invention, independent labels fathered rap, a genre whose timely arrival created a new



Run-D.M.C.

Force M.D.'s



Fat Boys



piece of the market pie for indies when the majors stepped heavily onto the dance floor two years ago. Undisputed indie champion in the rap arena is New York's Profile Records, whose Run-D.M.C. logged a gold award for their first album and now has two disks on the album chart, both coups for any independent outfit. Across the street from Profile, Sutra Records also collected a gold album for novelty rappers the Fat Boys.

With these established labels leading the way, younger indies have made inroads to the rap market on the strength of one record alone. Also in New York, Select Records initiated what is now a slew of Roxanne raps with UTFO's "Roxanne, Roxanne." The 12-inch's crossover success was born of a buzz generated through in-store play at retail and has since spawned at least six spin-off response opportunities for other indies. Other indies to jump on the lucrative rap roll are New York's Cutting Records and the Def Jam label, founded by Rick Rubin and co-owned by well-known manager Russell Simmons. Hastily assembled record companies formed across the country to exploit the rap market are too numerous to mention, although most have fared well in sales.

Meanwhile, dance music remains an extremely viable medium for indies even though the market must be shared with the majors. The strongest indie contenders on dance charts over the last six months have been the five logos running under the Gotham-based Personal Records umbrella. The Roulette family has also fared consistently well on that chart with releases from the Sutra, Fever, Streetwise and Jamaica logos during the same period. An upstart on the scene is New York's Club Records, which rolled out a winner this winter with "Axel F" b/w "Like Eddie Did" by the Beverly Hills Version, a record that reached top five on the dance charts recently on a strictly COD order policy. Meanwhile, veterans such as Sleeping Bag, Vanguard and 4th & Broadway have kept their name visible on the club play and sales lists consistently.

In the competitive mainstream r&b field, Malaco (a gospel rooted logo) of Jackson, Miss. and the Memphis-based Sound Town put up a good fight. Malaco's last two albums by

the late Z.Z. Hill did well on the pop and black charts, while Johnnie Taylor's latest disk is holding steady on the latter. Sound Town came to prominence last year with the outstanding crossover success of J. Blackfoot's "Taxi." The artist's latest album "Physical Attraction" garnered positive reviews on its release last month. Profile also holds its own in this category with Paul Hardcastle's "Rain Forest" single and album, records licensed from Chrysalis U.K. Walking a fine line between mainstream r&b and gospel is the Savoy/Prelude outfit, temporarily based in Elizabeth, N.J. Early this year, the New Jersey Mass Choir's version of "I Want To Know What Love Is" on Savoy gave Foreigner's original a run for the money. Now, Prelude has released the Choir's compilation of gospelized pop covers.

New York's Tommy Boy remains the royal funk family of the industry thanks to various Afrika Bambaataa collaborations, work by the Jonzun Crew (now signed to A&M) and an ever-growing roster of new street discoveries. Another funk source is Gotham-based Celluloid, whose roster is steeped heavily in the hard-to-market contemporary African artists and includes the controversial Nigerian musician and prisoner Fela Anikulapo Kuti. Boston-based Rounder and Shanachie, Ho-Ho-Kus, N.J., are good sources for artists in that genre. The independent blues leader continues to be Chicago's Alligator logo, while every available reggae record is likely to be found at the Ras Records operation in Washington D.C.

KIM FREEMAN

## TOP INDIE LABELS

- Pos. LABEL  
(No. of Charted Albums & Singles)
1. PROFILE (12)
  2. TOMMY BOY (10)
  3. SUTRA (4)
  4. SUNNYVIEW (4)
  5. MALACO (6)
  6. BEVERLY GLEN (7)
  7. VINYL DREAMS (2)
  8. 4TH & BROADWAY (3)
  9. SELECT (2)
  10. GOLDEN BOY/QUALITY (2)

Eligibility period: 5/12/84—5/18/85

# THE WORLD OF BLACK MUSIC

Production Values Seen As Key To Future

## VIDEO DEMAND GROWS AS MEDIA OUTLETS EXPAND VIEWERSHIP

smaller budgets, beginning at \$25,000 while white acts start at \$40,000." The Parker production firm produced 15 music clips in 1984 and has created videos for Stevie Wonder, Shalamar, Klymaxx, Rockwell, Mtume, and the Gap Band among others. "Our pick up in business suggests that either record companies are making more money available for black acts or that we're simply getting more work from existing allotments. Our main gripe is with acts who give black video companies one-shot action and then go to white directors who don't understand the music and just throw something together."

According to Richard Marcadis, whose New York-based "Latent Dance Video Hour" folded last December, as far as black video programming is concerned, there is simply a shortage of advertising dollars. "That's the main problem here. There were about 200 shows across the country, cable and otherwise. 18 months later, the market has shrunk."

Nevertheless, videos are airing, namely on the black video circuit which, according to Mitchell Rowen, is steadily growing. Rowen publishes the CVC Report, a bimonthly that monitors video programming, listing national and local shows. "There's growth there, no question," he says. "New York Hot Tracks" is now syndicated nationally; B.E.T. has expanded. It's a slow process, but the market is definitely growing."

(Continued on page BM-16)



Process & the Doo-Rags' video "Stomp And Shout," directed by Bill Mason, produced by Eric Meza.



Glenn Jones discusses his "Bring Back Your Love" video with, from left: director Luis Aira, backup singers, and RCA's Basil Marshall.

By STEVEN IVORY

Music videos have become a crucial to the promotion and marketing of pop music in the '80s. Yet black artists have found breaking into the video mainstream with their own musical images can be as difficult as cracking the pop charts.

While the video productions of Michael Jackson's hits "Billie Jean" and "Beat It" are textbook examples of video's marketing power, Jackson's success did more for the art of music video than for black artists attempting to break musical barriers through the same means.

Over the years, as an alternative to spotty airplay of Black videos on major outlets such as MTV, local and cable music video programming catering solely to the airing of black music videos have emerged around the country. In fact, according to Jamie Brown, associate producer for Black Entertain-

ment Television's "Video Soul" program, these types of shows are important to companies seeking to break black product. "The companies solicit us now," she says, "whereas a couple of years ago, it was rough, namely because the video thing was new to not only black acts, but any act without the budget." Brown, who says the cable show has a viewer audience of nine million, points to "Video Soul" world premiere of clips by Stephanie Mills and the Gap Band as proof the labels "take us seriously. Jive Records is financing a Billy Ocean contest where the winner will win a trip to London to meet Billy. We couldn't have gotten that kind of support before. I believe 'Video Soul' played a key role in breaking new acts like Jesse Johnson, and Art Kass of Buddah told us we definitely made the difference with the Fat Boys. I think it's also important to note that today we may get three videos from one album, which suggests that black acts are being allotted more of a video budget."

Milton Allen, general manager of the Los Angeles-based Bill Parker Productions, generally agrees with Brown's statement, though he notes that "Black acts are still getting the

### TOP GROUPS

- Pos. ARTIST  
(Combined Albums & Singles) Label
1. NEW EDITION (4) MCA  
(1) Streetwise
  2. ASHFORD & SIMPSON (4) Capitol
  3. THE POINTER SISTERS (5) Planet
  4. KOOL & THE GANG (6) De-Lite
  5. RUN-D.M.C. (7) Profile
  6. THE TEMPTATIONS (5) Gordy
  7. THE TIME (4) Warner Bros.
  8. MIDNIGHT STAR (5) Solar
  9. THE DAZZ BAND (5) Motown
  10. THE BAR-KAYS (4) Mercury
- Eligibility period: 5/12/84—5/18/85



The Deele



Jesse Johnson

# THE WORLD OF BLACK MUSIC

## 'Crossover Crisis' Stirs Programmers BLACK RADIO FIGHTS TO RETAIN IDENTITY THROUGH FORMAT WARS

everyone. We have to make sure we are getting those who can buy the products we sell," says Brute Bailey, former PD of Houston's market leader KMJQ who is now president of the Young Black Programmers' Coalition. A long time black radio veteran, Bailey says the segmentation of black radio is just one of the results of "us getting more intelligent on how to package our product," a philosophy that permeates programming, promotions, management and advertising sales.

There are glaring and successful exceptions to this narrowcast movement, however. At second-seeded KKDA FM Dallas, program director Michael Spears balks at that theory. Asked whether the station has a specific part of the black audience in mind, Spears says "Yes, all of it." Spears credits KKDA's upward trek in the last three Arbitron books to a steady course. "We haven't picked up any new direction in terms of programming," he says, adding that the station's only goal is to "produce truly excellent product for our core audience, which is the entire black community." This consistency theme is reiterated by Tony Quartarone, program director at WRKS New York, the number one market's top rated outlet for the second book in a row (Billboard, April 27). In a city jammed with strong top 40 competitors, WRKS has

(Continued on page BM-12)

### TOP ARTISTS

- Pos. ARTIST  
(No. of Charted Albums & Singles) Label
1. TINA TURNER (6) Capitol
  2. NEW EDITION (4) MCA  
(1) Streetwise
  3. PRINCE & THE REVOLUTION  
(5) Warner Bros. (1) Paisley Park
  4. LIONEL RICHIE (5) Motown
  5. BILLY OCEAN (4) Jive
  6. ASHFORD & SIMPSON (4) Capitol
  7. STEVIE WONDER (3) Motown
  8. POINTER SISTERS (5) Planet
  9. KOOL & THE GANG (6) De-Lite
  10. DIANA ROSS (3) RCA
- Eligibility period: 5/12/84—5/18/85

narrower demographic goals, an increased push on the format's community commitment and more sophistication in the packaging of their product, both for listeners and prospective time buyers.

For reasons that probably have more to do with prejudices in the advertising sector than actual programming distinctions, the terminology in black radio is confusing and far from a consensus. While many use the terms "Black" and "Urban Contemporary" interchangeably, there are some who argue that black implies a more street-oriented format, while urban contemporary sports a more adult sound targeted at upscale demographics. Under either name, however, the format has a number of programming variations that split it as clearly as top 40 and AOR in mainstream radio.

With hit radio gobbling up the teen shares in most major markets, urban radio, in general, seems to be moving towards an older audience. "We have to stop trying to get to

The weakening of racial barriers between "white" and "black" records and "white" and "black" radio since Michael Jackson's thrilling triumph in 1983, has had its downside for urban/black radio from both the programming and advertising sales perspectives. With top 40 radio suddenly so fond of Prince, Lionel Richie, Stevie Wonder, the Pointer Sisters, Kool & the Gang, the Commodores and others, urban radio has lost a little of its once wholly-unique programming ground.

Meanwhile, Madison Avenue's perception of the black audience's buying power and record company servicing attitudes to black radio are two issues that have seen progress in the last year, especially the latter with the much-publicized boycott by several Los Angeles urban stations against Warner Bros. Records (Billboard, May 4). In dealing with what some have called "the crossover crisis," urban radio appears to be re-establishing its unique status in three ways:





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# THE WORLD OF BLACK MUSIC

Stars Return to Celebrate  
Glory Years

## RELIGHTING THE APOLLO AT 50: NEW LUSTER FOR HARLEM LANDMARK



By NELSON GEORGE

Top left: Marquee for recent "Motown Returns To The Apollo" tv special (Photo: Chuck Pulin). Middle: Marquee during the '60s. Left: 125th St. during '30s with Apollo stars the Ink Spots, Claude Hopkins, Hamtree & Pigmeat. Above: Late '70s marquee touting Wilson Pickett and Ben E. King at the Savoy in midtown (Photos courtesy of Apollo Theater).

Above: The Drifters play the Apollo during the '60s. Left: Billie Holiday backstage at the Apollo in '50. (Photo: Gordon Anderson.) Below: Louis Armstrong, with a fan's daughter, in his dressing room at the Apollo in '49. (Photo: Gordon Anderson.)

For a poor country boy from Macon, Ga. it became a stage where his ego and talent could flow forth so powerfully that it became impossible to separate the two. His name was James Brown.

For a dance team of grace and guile it was a glorious platform for live performance, while backstage they schooled a new generation in the nuances of "one-two-three-step." Their names were Honi Coles and Cholly Atkins.

For five brothers and a father, squeezed tight in a van to appear on its stage, going there was worth an uncomfortable trip half-way across America. They were the Jacksons.

For the residents of America's most storied black community it meant good times, great music, and an exercise of the critical facilities that made them the most feared music critics in show business.

And the place that meant so much to them and so many of their contemporaries?...What else could it be but the Apollo Theater.

In a world that for so long stepped on the aspirations of black Americans this converted burlesque house on 125th Street near Eighth Avenue was a symbol of hope, of what Gil Scott-Heron once wrote so optimistically, "better days ahead." Ironically it was the fulfillment of the dream of integration that led to the Apollo Theater's decline.

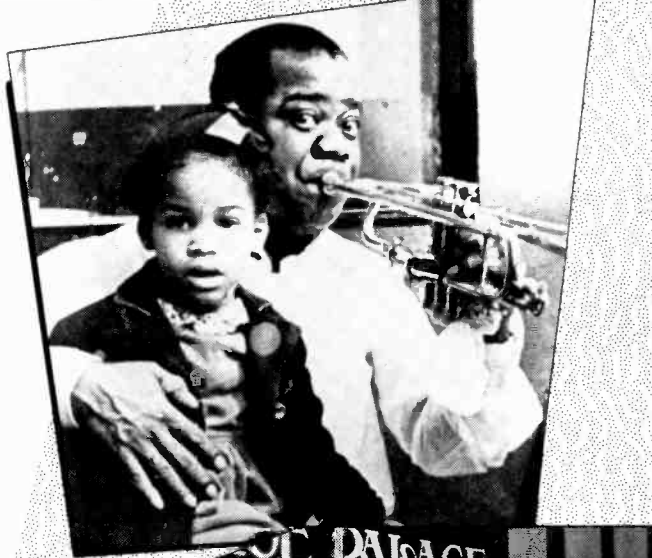
As blacks began moving out of Harlem, as black performers started landing regular bookings downtown, as the economic and social barriers that had barricaded ambitious blacks behind ghetto walls cracked, the Apollo (and the many black institutions like it in New York and around the country) lost much of its clout. It is the evitable law of change

that when one gains, one also loses.

Some 20 years since the peak of the civil rights movement blacks are beginning to re-evaluate the credits and debits of that moral crusade. Inner City Broadcasting's efforts to bring back the theater that many black performers used to refer to as "the big top," as a television facility are an historic part of this movement. The new Apollo, redecorated and rebuilt at a cost of over \$5.5 million, attempts to pay tribute to the past while moving the building full force into the technological present and future. Of the reopened showplace the New York Times wrote, "The newly refurbished theater has all the glamorous trappings of a Broadway house—plush purple carpet, crystal chandeliers and red and gold trimmed box seats. It was a splendid setting for what its backers hope will be long lasting revival."

Aside from collaborating with another black institution, Motown, on the high rated NBC special celebrating the theater's 50th anniversary, Inner City is bringing back Amateur Night and seeking out stars to perform there. Hall & Oates' recent appearance at the Apollo Theater is a testimonial to the impact the world of black music, a world that once revolved around the Apollo Theater, has had on generation after generation of hitmakers.

The pictures on this page tell the story of the Apollo's five decades as succinctly and meaningfully as words ever could. If you study them carefully a melody, maybe "Take The 'A' Train" or "Salt Peanuts" or "Why Do Fools Fall In Love" or even "Papa's Got A Brand New Bag," may come to mind. If it does then you'll know that you've arrived at a very special place. You'll be in an Apollo state-of-mind.



Crowd outside the Apollo gathers for Mo-

# MCA SALUTES BLACK MUSIC MONTH

- |                     |                |                |                 |                     |              |
|---------------------|----------------|----------------|-----------------|---------------------|--------------|
| Debbie Allen        | Winston Ford   |                |                 |                     |              |
| Cheyne              | Randy Hall     |                |                 |                     |              |
| Collage*            | Grady Harrell* | Klymaxx*       |                 |                     | Joe Sample   |
| The Controllers     | Dan Hartman    | Patti La Belle | Stephanie Mills | Johnny Nash         | Second Image |
| The Crusaders       | Thelma Houston | Loose Ends†    | Musical Youth   | Network             | Spyro Gyra   |
| East Coast Offering | Norma Jean     | Carrie Lucas*  | Alicia Myers    | New Edition         | Jimi Tunnell |
| Wilton Felder       | The Jets       |                |                 | One Way             | Voyeur°      |
|                     | B.B. King      |                |                 | Ready for the World | Windjammer   |
|                     | Klique         |                |                 | Rockie Robbins      | Bobby Womack |

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# MULTI-PLATINUM PARADE TURNING INTO RECORD ROUTE

By Paul Grein

Of the four single-artist albums to be certified for sales of eight million or more copies since 1976, three are by black artists: Michael Jackson, Prince & the New Power Generation and Lionel Richie. That's the most dramatic evidence of black music's importance in the current marketplace. Today's leading black artists are the leading artists—period.

Jackson's "Thriller" remains the all-time sales champ with U.S. sales of more than 20 million, according to the Recording Industry Assn. of America. Prince's "Purple Rain" soundtrack follows with sales of nine million, and Richie's "Can't Slow Down" is close behind at eight million. The only other single-artist album to be certified for sales of eight million or more: Fleetwood Mac's 12-million seller "Rumours."

Since 1976, more than 50 black artists have earned platinum albums, honoring sales of one million copies. Earth, Wind & Fire are the top single act, with five platinum albums. Lionel Richie and Michael Jackson can also claim five plati-

num albums, but only by combining their solo and group achievements. Close behind with four platinum albums: George Benson, the Brothers Johnson, Teddy Pendergrass and Prince. (The inevitable platinum success of Prince's "Around The World In A Day" will up his platinum total to five.)

Numerous long-serving black acts have notched their first platinum albums in the past year, signifying the increased receptivity to black music in the post-"Thriller" era. Tina Turner's "Private Dancer," with sales of more than three million, and the Pointer Sisters' "Breakout," with sales of more than two million, lead the way, though Ray Parker Jr., Chaka Khan and Billy Ocean have also notched their first platinum albums in the past year.

The annual Grammy Awards also point to the increased stature of black artists. This was the second year in a row that black artists walked off with both of the top awards. Mi-

chael Jackson won both prizes last year; this year Lionel Richie won album of the year with "Can't Slow Down" and Turner took record of the year with "What's Love Got To Do With It."

Turner and Prince & the New Power Generation also won Grammys in the rock division, underscoring the crossover possibilities for contemporary black artists. Only two other black artists have won Grammys for rock: Donna Summer (for "Hot Stuff" in 1979) and Michael Jackson (for "Beat It" in 1983).

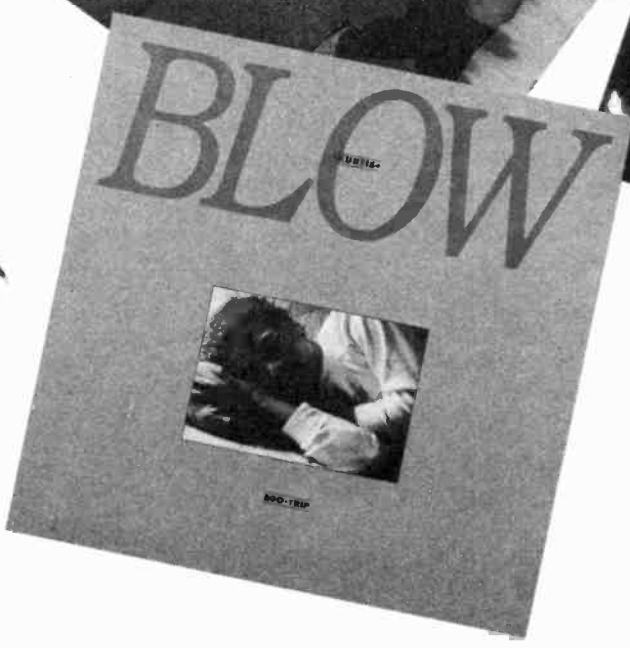
A few years ago, we were told that black music is green. That was just the start. Today it's platinum—and multi-plati-



## A DECADE OF BLACK PLATINUM CHARTBUSTERS 1976-1985

Here's a complete list of all albums by black artists that have been certified platinum by the Recording Industry Assn. of America, from the inception of platinum awards in January, 1976 to the present. Platinum awards signify sales of one million units, and are indicated by a triangle B; multi-platinum awards are indicated by a numeral following the triangle.

Artist	Title	Label	Date Certified	Artist	Title	Label	Date Certified
<b>GEORGE BENSON</b>	Breezin' ▲ <sup>3</sup>	Warner Bros.	1976	<b>LTD</b>	Togetherness ▲	A&M	1978
	In Flight ▲	Warner Bros.	1977	<b>JOHNNY MATHIS</b>	You Light Up My Life ▲	Columbia	1978
	Weekend In L.A. ▲	Warner Bros.	1978	<b>MIDNIGHT STAR</b>	No Parking On The Dance Floor ▲ <sup>2</sup>	Solar	1983
	Give Me The Night ▲	Warner Bros./Qwest	1980	<b>EDDIE MURPHY</b>	Comedian ▲	Columbia	1985
<b>BRASS CONSTRUCTION</b>	Brass Construction ▲	United Artists	1976	<b>NEW EDITION</b>	New Edition ▲	MCA	1985
<b>BROTHERS JOHNSON</b>	Look Out For #1 ▲	A&M	1976	<b>O'JAYS</b>	So Full Of Love ▲	Philadelphia Intl.	1978
	Right On Time ▲	A&M	1977		Identify Yourself ▲	Philadelphia Intl.	1979
	Blam! ▲	A&M	1978	<b>BILLY OCEAN</b>	Suddenly ▲	Jive/Arista	1985
	Light Up The Night ▲	A&M	1980	<b>RAY PARKER JR.</b>	Ghostbusters/Soundtrack ▲	Arista	1984
<b>CHIC</b>	C'Est Chic ▲	Atlantic	1978	<b>PARLIAMENT</b>	Motherhip Connection ▲	Casablanca	1976
	Risque ▲	Atlantic	1979		Funkentelechy Vs. The Placebo Syndrome ▲	Casablanca	1978
<b>NATALIE COLE</b>	Unpredictable ▲	Capitol	1977	<b>PEACHES &amp; HERB</b>	Hot ▲	Polydor	1979
	Thankful ▲	Capitol	1978	<b>TEDDY PENDERGRASS</b>	Teddy Pendergrass ▲	Philadelphia Intl.	1978
<b>COMMODORES</b>	Natural High ▲	Motown	1978		Life Is A Song Worth Singing ▲	Philadelphia Intl.	1978
	Heroes ▲	Motown	1981		Teddy ▲	Philadelphia Intl.	1979
	In The Pocket ▲	Motown	1981		TP ▲	Philadelphia Intl.	1980
<b>EARTH, WIND &amp; FIRE</b>	Spirit ▲ <sup>2</sup>	Columbia	1976	<b>POINTER SISTERS</b>	Breakout ▲ <sup>2</sup>	Planet	1984
	All N'All ▲ <sup>2</sup>	Columbia	1977	<b>PRINCE (&amp; THE REVOLUTION)</b>	Prince ▲	Warner Bros.	1980
	Best Of, Vol. 1 ▲ <sup>2</sup>	Columbia/ARC	1978		1999 ▲ <sup>2</sup>	Warner Bros.	1983
	I Am ▲ <sup>2</sup>	Columbia/ARC	1979		Purple Rain ▲ <sup>9</sup>	Warner Bros.	1984
	Raise! ▲	Columbia/ARC	1981		Controversy ▲	Warner Bros.	1985
<b>EMOTIONS</b>	Rejoice ▲	Columbia	1977	<b>LOU RAWLS</b>	All Things In Time ▲	Philadelphia Intl.	1977
<b>FLOATERS</b>	Floaters ▲	ABC	1977	<b>LIONEL RICHIE</b>	Lionel Richie ▲ <sup>4</sup>	Motown	1982
<b>FUNKADELIC</b>	One Nation Under A Groove ▲	Warner Bros.	1978		Can't Slow Down ▲ <sup>8</sup>	Motown	1983
<b>GQ</b>	Disco Nights ▲	Arista	1979	<b>ROSE ROYCE</b>	In Full Bloom ▲	Whitfield	1977
<b>GAP BAND</b>	Gap Band III ▲	Mercury	1981	<b>DIANA ROSS</b>	Diana ▲	Motown	1981
	Gap Band IV ▲	Total Experience	1982		Why Do Fools Fall In Love? ▲	RCA	1982
<b>MARVIN GAYE</b>	Midnight Love ▲	Columbia	1982	<b>RUFUS FEATURING</b>	Ask Rufus ▲	ABC	1977
<b>GLORIA GAYNOR</b>	Love Tracks ▲	Polydor	1979	<b>CHAKA KHAN</b>	Diamond Life ▲	Portrait/Epic	1985
<b>HEATWAVE</b>	Too Hot To Handle ▲	Epic	1977	<b>SADE</b>	We Are Family ▲	Cotillion	1979
	Central Heating ▲	Epic	1978	<b>SISTER SLEDGE</b>	Live And More ▲	Casablanca	1978
<b>ISLEY BROTHERS</b>	Go For Your Guns ▲	T-Neck	1977	<b>DONNA SUMMER</b>	Bad Girls ▲	Casablanca	1979
	Showdown ▲	T-Neck	1978		On The Radio ▲	Casablanca	1980
	Go All The Way ▲	T-Neck	1980	<b>A TASTE OF HONEY</b>	A Taste Of Honey ▲	Capitol	1978
<b>MICHAEL JACKSON</b>	Off The Wall ▲	Epic	1979	<b>THE TIME</b>	Ice Cream Castle ▲	Warner Bros.	1985
	Thriller ▲ <sup>20</sup>	Epic	1983	<b>TINA TURNER</b>	Private Dancer ▲ <sup>3</sup>	Capitol	1984
<b>JACKSONS</b>	Destiny ▲	Epic	1979	<b>LUTHER VANDROSS</b>	Forever, For Always, For Love ▲	Epic	1983
	Triumph ▲	Epic	1980		Busy Body ▲	Epic	1985
	Victory ▲ <sup>2</sup>	Epic	1984	<b>DIONNE WARWICK</b>	Dionne ▲	Arista	1980
<b>RICK JAMES</b>	Street Songs ▲	Gordy	1981	<b>GROVER WASHINGTON JR.</b>	Winelight ▲	Elektra	1981
<b>AL JARREAU</b>	Breakin' Away ▲	Warner Bros.	1982	<b>WHISPERS</b>	Whispers ▲	Solar	1980
<b>QUINCY JONES</b>	Sounds ... And Stuff Like That ▲	A&M	1978	<b>BARRY WHITE</b>	Sings For Someone You Love ▲	20th Century	1977
	The Dude ▲	A&M	1982		The Man ▲	20th Century	1978
<b>CHAKA KHAN</b>	I Feel For You ▲	Warner Bros.	1984	<b>STEVIE WONDER</b>	Hotter Than July ▲	Tamla	1981
<b>KOOL &amp; THE GANG</b>	Ladies Night ▲	De-Lite	1980		The Woman In Red/soundtrack ▲	Tamla	1984
	Celebrate ▲	De-Lite	1981				
	Something Special ▲	De-Lite	1982				



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**WEATHER REPORT**  
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What's Going On  
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**RIGHT FROM THE HEART**  
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Falling In Love/Hold On  
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(From ABC television's Ryan's Hope)  
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LISA-LISA AND CULT JAM  
WITH FULL FORCE—I Wonder If I Take You Home  
HERBIE HANCOCK—Rockit  
GRAND MASTER MELLE MEL AND  
THE FURIOUS FIVE—White Lines (Don't Do It)  
RUN-D.M.C.—It's Like That  
FC 39903

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Oh Yeah!/Something That Turns You On  
Don't Make Me Wait  
Watching You Watching Me  
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**DREAM OF A LIFETIME**  
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Dream Of A Lifetime/Symphony  
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Lazy Afternoon  
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# THE WORLD OF BLACK MUSIC

## BLACK RADIO

### TOP NEW ARTISTS

Pos. ARTIST

(Combined Albums & Singles) Label

1. EUGENE WILDE (3) Philly World
2. SHEILA E. (3) Warner Bros.
3. SADE (3) Portrait
4. FAT BOYS (3) Sutra
5. REBBIE JACKSON (3) Columbia

Eligibility period: 5/12/84—5/18/85

(Continued from page BM-3)

held its unique post by sticking with what Quartarone hesitantly calls "more black records." Part of WRKS's distinct edge, according to the Quartarone, is "our ability to break records a month before they'll be heard on top 40." Pointing to records by Nolan Thomas, Frederick, Chaka Kahn, the Commodores and Deodato, Quartarone says "You heard those records here first."

One urban radio advantage that nobody questions is the format's self-appointed commitment to its audience. It's an attitude that goes far beyond giveaways and promotions, and

is more oriented towards public service and the betterment of the black community itself. The degree of listener loyalty that results is a product of what the Coalition's Bailey calls urban radio's "up close and personal" appeal which the format is placing even more emphasis on these days. At WRKS, the stress has always been on maintaining a high profile in New York. Quartarone and his air team are regulars at station-sponsored clean-ups and have put a heavy push on the merits of education that is typified by New Edition's recent WRKS-lead tour of city schools. And, Quartarone feels an extra responsibility to his listeners in his programming. Having passed on Prince's "Erotic City" and most of Marvin Gaye's explicit posthumous album "Dream Of A Life Time," Quartarone says "I have a little sister. I don't want kids learning about those things on my station."

While some progress has been made, an area that still plagues urban radio is the advertising community and its persistent disbelief in the actual buying power of the black audience. Unemployment and salary statistics prove that the minority population remains a less wealthy group, but black media specialists still contend that Madison Ave. has not altered its perception of black buying trends commensurate with upswings in the financial status of that demographic. About two years ago, this issue garnered a lot of attention, according to Les Butler, of Washington D.C.-based Butler Advertising. While he says that some progress has been made in this area, Butler claims the matter faded into the background a bit with the recent decrease in the number of blacks employed at advertising agencies. Butler says it's "hard to tell whether it's racism or apathy" that keeps media buyers glued to the mainstream avenues. "When was the last time you saw an ad for a BMW with a black driver?" he asks. With all the hullabaloo over the Yuppies, Butler is promoting what he calls the "Buppies (Black Upwardly Mobile Professionals)," a demographic that he feels is being underestimated by mass media buyers.

KIM FREEMAN

Kim Freeman is Billboard's Assistant Radio Editor and author of the "Grass Route" column.

## BLACK MUSIC

(Continued from page BM-1)

an era of great creativity to be aware of ways the music can be sidetracked. Because, as a reading of the Billboard charts reveals, we are in a very fertile period for black popular music.

We have Midnight Star maturing into a versatile band, now as captivating on record as they always have been live. Maze featuring Frankie Beverly continues to be the best kept secret in the record industry, selling records and pleasing its working class black audience. A number of promising young vocalists made impressive strides in the past 12 months, including Glenn Jones, Lillo Thomas, Alexander O'Neal, Sade, Freddy Jackson, Eugene Wilde, Whitney Houston, Rebbie Jackson, Audrey Wheeler, Billy Ocean, Siedah Garrett, and Shannon. Luther Vandross is currently represented by the most brilliant album of a, thankfully, still young career. The Commodores fooled skeptics by recording an undeniable single, "Nighshift," while Philip Bailey, with the aid of Phil Collins, stretched his music without sacrificing his identity. Jimmy Jam and Terry Lewis established themselves as the most important producer-songwriter firm since Mtume & Lucas. It was sad to see the Time's demise, but between Jam & Lewis, and the debut of Jesse Johnson, the legacy of that rocking band continues on (can Morris be far behind)? It is worth noting that for all his rock'n'roll posturing it was Prince's funk, both on 'A' sides ("When Doves Cry") and 'B' ("Erotic City," "17 Days"), that made for his best singles.

The much maligned music of rap displayed appeal with gold albums by the Fat Boys, Whodini, Run-D.M.C., a strong effort by Kurtis Blow and a lucrative national tour. J. Blackfoot's "Taxi" made it clear Memphis soul was far from dead, while James Ingram and Jeffrey Osborne were chief representatives of smooth Los Angeles pop. Left field hits, such as Paul Hardcastle's "Rain Forest" and Sheena Easton's "Sugar Walls" added spice to the year. So did the consistency of Mtume and Peabo Bryson, and the heartening comeback of Teddy Pendergrass.

Michael Jackson, Prince, Tina Turner, Lionel Richie and Ray Parker Jr. all have had more spectacular crossover hits than Kool & the Gang, perhaps because it is easier for fans and the media to focus on the individuals, as opposed to a band. Yet it is time to salute that Jersey group for a remarkable string of hits in the black and pop markets. Calculated, cool, hook-filled yet funky, Kool & the Gang have managed, through "Joanna," "Misled," "Fresh," etc. to be unerringly commercial and delightfully listenable.

Nelson George is Billboard's Black Music Editor and author of the "The Rhythm & The Blues" column.

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Welcome back, Apollo.  
We miss you.  
May you live as long as you want  
And never want as long as you live.  
May you live to be a hundred,  
And we a hundred but minus a day,  
So that you will never, ever go away.

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The Night I Fell In Love  
If Only For One Night/Creepin'



FE 39882

**SADE**  
(SHAR-DAY)  
**DIAMOND LIFE**  
Including:  
Smooth Operator/Your Love Is King  
Hang On To Your Love  
When Am I Going To Make A Living  
Cherry Pie



FR 39581

**TEENA MARIE**  
**STARCHILD**  
Including:  
Lovergirl/Jammin'/We've Got To Stop  
Youngblood/Out On A Limb/Starchild




FE 39528

**Q. T. HUSH**




FE 39937

**ALEXANDER O'NEAL**  
Including:  
Innocent/A Broken Heart Can Mend  
If You Were Here Tonight  
Do You Wanna Like I Do/Look At Us Now



FZ 39331

**CARL ANDERSON**  
**PROTOCOL**  
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Can't Stop This Feeling/Let's Talk  
Still Thinking Of You  
Somebody Up There Likes Me  
One More Time With Feeling



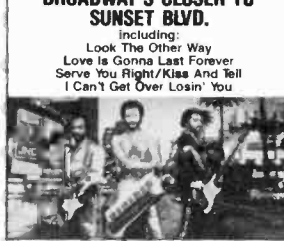
FE 39889

**The Stanley Clarke Band**



FE 40040

**ISLEY JASPER ISLEY**  
**BROADWAY'S CLOSER TO  
SUNSET BLVD.**  
Including:  
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Love Is Gonna Last Forever  
Serve You Right/Kiss And Tell  
I Can't Get Over Losin' You



FZ 39873

**OATTES VAN SCHAIK**  
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FR 38969

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34-04619 37-05408

**TEENA MARIE.** The original "Lovergirl" sings her big hit and more on this great  
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34-04807 34-04943

**Q. T. HUSH.** The secret is out! Teena Marie's sensational back-up band steps out  
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"It Ain't You Babe" b/w "Q. T. Hush."  
34-04815 ZSA 04718

**ALEXANDER O'NEAL.** He's off to a fast start with this debut album produced by Jimmy Jam  
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34-04842 ZSA 05418



**CARL ANDERSON.** He's a multi-faceted talent... a Broadway actor who's got what it  
takes to make hit records. Includes the new single, "Can't Stop This Feeling."  
34-04914

**THE STANLEY CLARKE BAND.** Award-winning virtuoso musician Stanley Clarke has done it all.  
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ZSA 04642 37-04857

**OATTES VAN SCHAIK.** You loved them as The Limit. And you'll love them even more  
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37-04671

**THE DEALERS.** Hard-working band from Memphis has captured all their  
on-stage energy and put it into the grooves of their debut album.  
Includes the single, "Don't Keep Me Waiting."  
ZSA 04868

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# THE WORLD OF BLACK MUSIC

## MAJORS LOOK

(Continued from page BM-3)

radio and pop radio at the same time in many instances, though Caldwell stresses that black radio is still "our mainstay."

Atlantic's "new approach" carries over into video, with Caldwell reporting an "aggressive" policy tempered by a "wait and see attitude" such that certain acts will get video "out of the box," where others will get it depending upon their "status in the marketplace at the time."

Exemplifying Atlantic's current trends in black music is the Mirage label's upcoming release schedule, said by label head Jerry Greenberg to be its biggest ever, with all involved artists having "urban but definitely crossover potential." Included in the June/July release are albums from the System, Nolan Thomas, Jean Knight and Brenda K. Starr.

### CAPITOL

According to Ronnie Jones, Capitol's national director of r&b, the label is placing an "even greater emphasis" on black music. Says Jones, "This commitment is only beginning with establishing brand new artists who cover all the demos, like Freddie Jackson, who's a pure singer without any gimmicks; Gee Bello, who's a crooner from England; and from the George Clinton stable, Jimmy G. & the Tackheads, who are part of the trend or street music."

Jones adds that the other half of Capitol's black music efforts concern the "re-establishing" of the label's older acts, like Ashford & Simpson, Tina Turner and Maze, all of which have only lately enjoyed their greatest success.

On the promotion and marketing side, Jones continues in the belief that a black base must first be established at radio and in the marketplace before "branching out." He says that video is presently a "small piece of the pie," though he feels that it will have a greater role once it outgrows its promo-only nature and becomes more of a retail item.

### COLUMBIA

Growth of video as a promotional tool for the black artist roster has been the biggest change at Columbia Records in the last year, says Phil Sandhaus, director of product development. "We treat video for black product the same way as for pop product: we evaluate both the artist's visual potential and the strength of the record before we invest in it."

CBS Records senior vice president Larkin Arnold notes that even though "national exposure via MTV" may not be available, "most major cities have local shows to highlight black videos, and we can attack it through those outlets." Sandhaus adds that Black Entertainment Television (BET) has grown into an important outlet for black video at the label, and says that Columbia has begun using the service in its ad campaigns.

Both Arnold and Sandhaus agree that black urban radio support is still the label's main approach, though artists with such "top 40 acceptance" as Gladys Knight may be worked on the black and pop stations simultaneously from the start. Both further state that club promotion—for 12-inch and video—remains an active concern.

As for the roster itself, Arnold says that the goal is to "maintain a diversified roster in terms of sound, age, and type of music" without forgoing an identity in any one area.

### EPIC/PORTRAIT/CBS ASSOCIATED LABELS

Epic/Portrait/CBS Associated Labels' vice president of promotion T.C. Thomkins concedes that his family of labels are "limited" in terms of street music product and says that current urban/contemporary signings fit in with formats already represented.

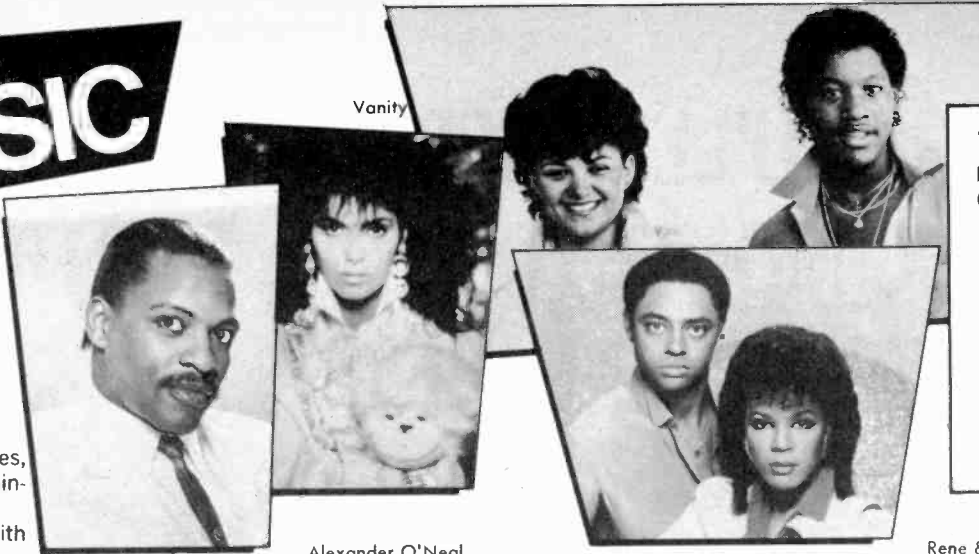
Thomkins says that black radio is addressed first, "unless we feel we can hit all formats at once." Video accompanies "anything we have a hit record on."

"Every major city has a private video show for black music," notes Thomkins, unaffected by the frequently perceived lack of national black video outlets.

### ELEKTRA

Anticipating its heaviest quarter in black music so far this year, Gregory Peck, vice president of promotion and marketing, special products, reports that efforts are underway to guide some of its established artists into the mainstream while at the same time locate youthful proponents of the new black music trends.

"We're trying to take our artists into another dimension," says Peck. "Like Steel Pulse, a top echelon reggae group in



Vanity

Alexander O'Neal

Stacy Lattisaw & Johnny Gill

## TOP FEMALE ARTISTS

Pos.	ARTIST	(No. of Charted Albums & Singles)	Label
1.	TINA TURNER	(6)	Capitol
2.	DIANA ROSS	(3)	RCA
3.	CHAKA KHAN	(4)	Warner Bros.
4.	MADONNA	(5)	Sire
5.	DENIECE WILLIAMS	(4)	Columbia
6.	SHEILA E.	(3)	Warner Bros.
7.	PATTI LABELLE	(1)	MCA (2) Philadelphia Int'l
8.	PATRICE RUSHEN	(3)	Elektra
9.	SADE	(3)	Portrait
10.	TEENA MARIE	(5)	Epic

Eligibility period: 5/12/84—5/18/85

the industry that has given us two basically religiously oriented rasta records, but is putting together what sounds like a very commercial r&b album. And Teddy Pendergrass, whose recent 'Choose Me' was produced by Luther Vandross, will duplicate and extend that relationship on his next album."

Meanwhile Elektra is looking to diversify its black artist roster. Johnson notes that a 12-inch deal with the Washington D.C. group Little Benny & the Masters marks the label's entrance into the go go field, while Grand Master Flash's latest album includes a wider diversity of material in addition to rap.

Johnson says that Elektra's black promotion efforts, like those at some other labels, include "reverse crossover," for example, Howard Jones, whose current video has been serviced to BET and other black video outlets simultaneously with the single "Things Can Only Get Better" delivered to black radio.

Johnson feels that "the industry is ready to open up, but you still have to wait for a record to go top 10 on the black charts before crossing it over." He adds that video is important in establishing an artist's image, though its sales influence is still unproven. Thus, videos are made for artists on a selective basis, with potential for mass exposure being the determining factor.

### ISLAND

At Island, "diversification is the key," according to Ruben Rodriguez, vice president of r&b promotion. "We're looking for fresh new sounds and artists who can be developed into major stars."

Island's T.T.E.D. go go label is most prominent in this regard, and Rodriguez says that it's "giving us a lot of visibility in the marketplace." He also points to "Starsearch" winner Durrell Coleman, whose forthcoming July album will be worked concurrently at both pop and black radio. "We look for exposure where we can get it, and if it's the right time to go pop we go after it," he adds.

### MCA

Ernie Singleton, MCA's national director of r&b promotion, reports that his label's direction for black music points to "newer and fresher youth-oriented music in an effort to respond to industry trends." Additionally, he notes that long-time inhabitants of the label are being "fine-tuned and refined to complement their previous success with "Into The Night" being a prime example.

A new label policy, continues Singleton, is to acquire "qualitative artists with proven track records," such as New Edition and Patti LaBelle.

While Singleton states that black radio is "imperative," he adds that "backup" aid is frequently sought via corporate sponsorship as well as retail tie-ins with radio. Video, he says, is of the "utmost" importance, "with approximately 80% of the black roster getting videos. "Sometimes I sacrifice being on time with video to make sure that what I have fits with the artist's image and goals," he concludes.

### MOTOWN

Steve Barri, Motown's vice president of a&r, sees "no overall change" in the label's philosophy "other than what's happening from the radio and record industry opening up." This, say Barri, has caused Motown to "feel more aggressive," especially with its younger artists.

"Pop and black music have been coming together in sound to where the old theories, like you can't have an electric guitar solo on a black record, just don't hold anymore," continues Barri. "So now there are times when a black artist who is really pop sounding may not need the black base to get exposure, but we always want that first."

Nevertheless, Barri maintains that black radio is "always the priority," even if Motown is "more open than in the past" to artists with crossover potential.

Barris says that the company is currently "getting into diversification" with its new signings, the main consideration being to avoid artists "who fall in between the cracks." He adds that unlike many labels, black video is relatively unimportant. "Even though we've done quite a few, video isn't that much of a priority. You don't have to have a video, but you have to have a hit record. It's not our prime interest to

make people watch but to make people listen."

### POLYGRAM

PolyGram's strategy in regard to black music is to stay current, both with new signings and label veterans. "There's not a lot of talent like Prince available," observes Jerome Gasper, vice president of a&r, urban contemporary, "so we have to deal with what we've got, like a Cameo, for instance. On their latest album they really stretched out creatively and reached out for a wider audience while still maintaining their identity."

Gasper says that other acts are similarly being directed toward "progressive" growth and development in their traditional sounds in new artists. "We're looking for things that attack the ear soundwise, that go directly for the jugular because radio doesn't stay on a song for long."

But black airplay is still the primary target of PolyGram's efforts. "Unfortunately, we still go to one format, even though so many black artists have shown that the industry is

## TOP PUBLISHERS

POS.	PUBLISHER, Licensee	(No. of Charted Singles)
1.	CONTOVERSY, ASCAP	(6)
2.	JOBETE, ASCAP	(24)
3.	FLYTE TYME, ASCAP	(9)
4.	NICK-O-VAL, ASCAP	(3)
5.	BROCKMAN, ASCAP	(4)
6.	RAYDIOLA, ASCAP	(4)
7.	APRIL, ASCAP	(19)
8.	DELIGHTFUL, BMI	(4)
9.	ALMO, ASCAP	(14)
10.	WARNER-TAMERLANE, BMI	(12)

Eligibility period: 5/12/84—5/18/85

much broader than just r&b." For Gasper, video is "nice to have but just a tool, an afterthought. Our main concern is radio and the black consumer."

### RCA

Basil Marshall, RCA's director of product management, black music, says that his label's a&r staff is "always in pursuit" of unsigned talent, especially "in the clubs and streets." Once signed, Marshall finds video to be particularly effective as a means of promotion. In this regard, he points to BET and MTV as being the "primary sources," the latter proving particularly useful for such established acts as the Pointers.

Promotion at radio for RCA continues to involve black stations as the "starting point," says Marshall, with "contemporary records," like those of the Pointers and Diana Ross, "hitting across the board" from the outset. But new artists, like Glenn Jones for example, generally "start with the black base first."

### WARNER BROS.

According to Tom Draper, Warner Bros.' vice president of black music marketing, the label is busy maximizing the market potential of its already full complement of established black artists. At the same time, however, he notes that "we have our tentacles out, constantly looking for new directions like the new street sounds."

Recognizing that "the market is disposed to a broader base," Draper states that the "optimal level of performance occurs when an artist picks up a multi-format of interest and activity," and is not just restricted to the traditional black and urban radio base. Thus, he's looking particularly for product that is "multi-directional" in interest and appeal.

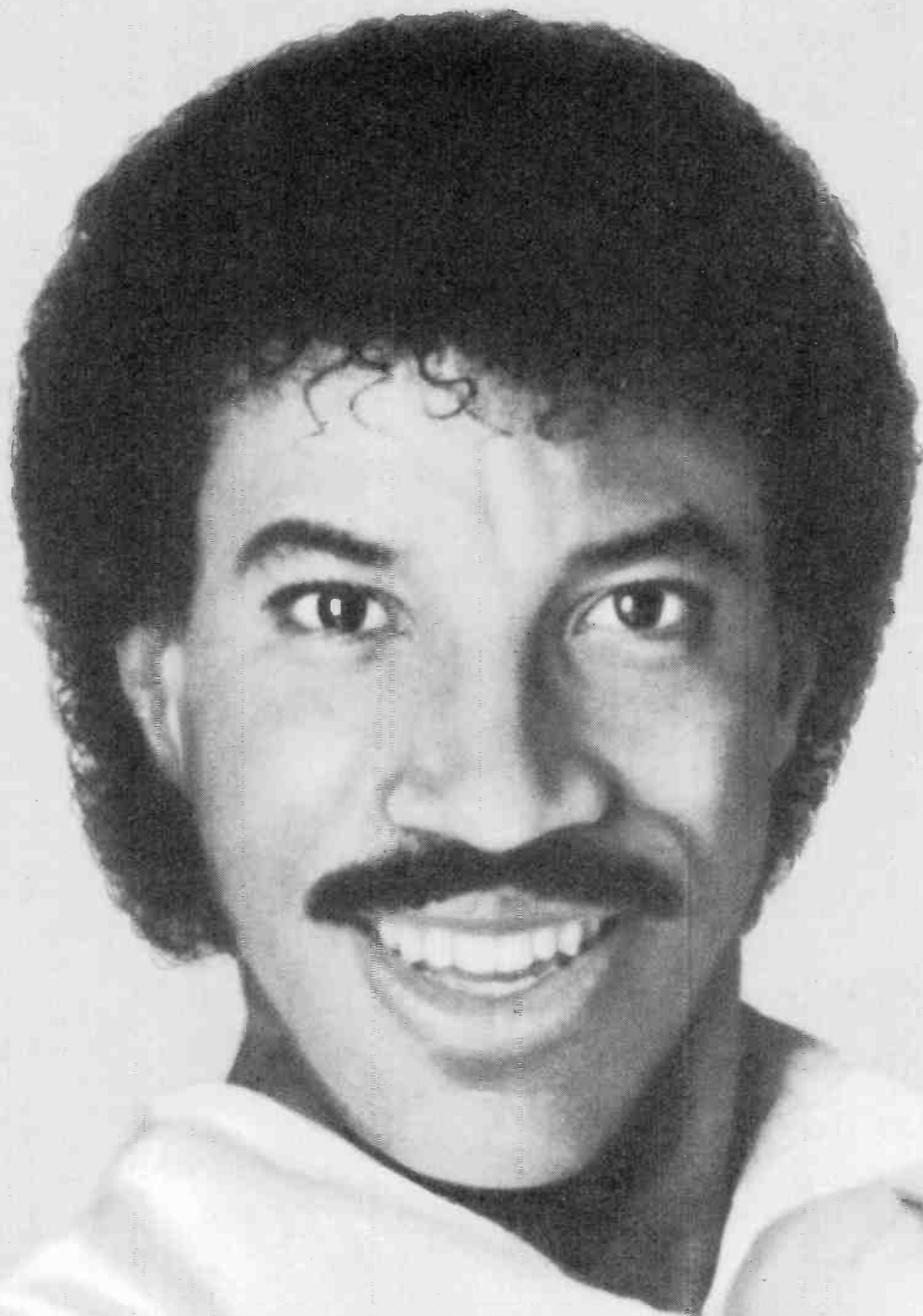
Draper adds that Warner Bros. has been making "considerably more" black artist videos of late, and will "continue to fine-tune" future videos productions to reach a broader audience.

JIM BESSMAN

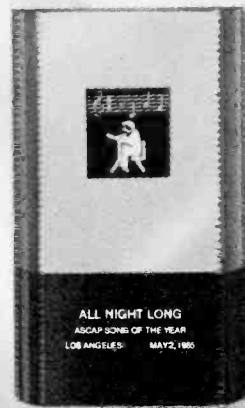
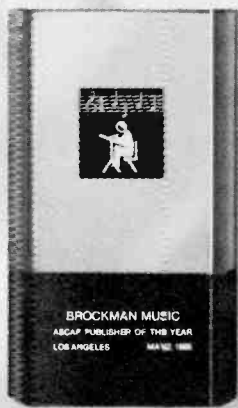
CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Nelson George; Charts prepared by Billboard Chart Research Dept.; Cover & Design, Ginny Schafer.

Jim Bessman is a freelance writer in New York.

# Lionel Wins All Night Long...



## ...At the ASCAP Pop Awards





Loose Ends

# THE WORLD OF BLACK MUSIC



Billy Ocean



New Edition

## TOP MALE ARTISTS

- Pos. ARTIST  
(No. of Charted Albums & Singles) Label
1. PRINCE (5) Warner Bros.  
(1) Paisley Park
  2. LIONEL RICHIE (5) Motown
  3. BILLY OCEAN (4) Jive
  4. STEVIE WONDER (3) Motown
  5. JEFFREY OSBORNE (7) A&M
  6. JERMAINE JACKSON (3) Arista
  7. LUTHER VANDROSS (5) Epic
  8. TEDDY PENDERGRASS (3) Asylum  
(1) Philadelphia Int'l
  9. EUGENE WILDE (3) Philly World
  10. O'BRYAN (4) Capitol
- Eligibility period: 5/12/84—5/18/85

**MONUMENT PRODUCTIONS;** 1840 Deer Creek Rd. Monument, Colo.; Contact: Mike Rosen  
**MUSIC ENTERTAINMENT TV/N.Y. TIMES CABLE;** 1250 Haddons Field Berlin Rd. Cherry Hill, N.J. 080304; Contact: Kevin Smith  
**MUSICTRAX;** WUFT-TV; 1014 Weimer Hall Gainesville, Fla. 32611; Contact: Vincent Jones  
**MUSIC VIDEO CONNECTION;** WDMV-TV; 4001 Brandywine N.W. Washington D.C. 20016; Contact: Wally Ashby/Chuck Nixon  
**NEW YORK HOT TRACKS;** WABC-TV; 7 Lincoln Squ. New York, N.Y. 10023; Contact: Ellen Davis/Vincent Rabino  
**MAGIC WITH VIDEO;** 124 West McDowell Rd. Phoenix, Ariz. 85003  
**RADIO VIDEOS;** 3140-46 East Jefferson; Detroit, Mich. 48207; Contact: Joe Spencer  
**SOUL BEAT;** 6839 Buckingham Blvd.; Berkeley, Calif. 947605; Contact: C. Johnson  
**SOUL SHOWCASE;** 3333 Harrison St. #6; Oakland, Calif. 946111  
**SOUNDTRACK;** 2407 Carriage Creek Rd. Midlothian, Va. 23113; Contact: Hardy Jay Lang  
**STAR VIDEO MUSIC;** 2050 Stemmons FWY #5881 Dallas, Tex.; Contact: Keith Hill  
**STUDIO 54;** KCIK TV; 3100 North Stanton El Paso, Tex.; Contact: J. Antonio Parra  
**SYRACUSE SOUL;** 500 South Salinas St. Syracuse, N.Y. 13202; Contact: Butch Charles  
**VIDEO MUSIC STATION;** 2700 N.E. Expressway, Building A. Atlanta, Ga. 30345; Contact: Mike Green  
**VIDEO MAGIC;** 13203 Agarta Ln. Houston, Tex.  
**VIDEO REFLECTIONS;** 3845 West 226th St #23 Torrance, Calif. 90501; Contact: Ted Salter  
**UFO;** Warner Amex Communications Inc. 6465 Jim Miller Rd. Dallas, Tex. 75228; Contact: Renate Cole  
**WWHT;** 390 West Market St. Newark, N.J. 07107; Contact: Jerry Fitzgerald  
**WLXI, TV 61;** P.O. Box TV61 Greensboro, N.C. 27420-6161; Contact: Jeff Johnson

## VIDEO DEMAND

(Continued from page BM-4)

The following is a listing of black video programming, both cable and local.

**THE BEAM;** P.O. Box 860, Grand Prairie, Tex. 75071; contact: Michael Spears  
**BLACK ENTERTAINMENT TELEVISION/VIDEO SOUL;** 1051 31st St. N.W., Washington D.C. 20007; Contact: Jamie Brown  
**BOSTON VIDEO BEAT;** c/o Nash Communications; 90 Warren St., Boston, Mass. 02119; Contact: Angela Thomas  
**BACKSTAGE BY THE BAY;** 2486 Potter St.; Oakland, Calif. 94601; Contact: Walter Richardson  
**CITYLINE;** WJZ TV, Television Hill, Baltimore, Md. Contact: Reggie Wright  
**DANCE 55;** 5483 South Lake Dr. #2;

Cudahy, Wisc.; Contact: Norm Breest  
**CURLY'S 5th AVE.;** 614 East 59th Pl. North; Tulsa, Okla.  
**DARONADO'S PENTHOUSE;** 10384 Royal Oak Rd.; Oakland, Calif. 94605  
**DANCIN' ON AIR/NISE PRODUCTIONS;** 413 Cooper St.; Camden, N.J. 08102; Contact: Mike Nise  
**DANCE VIDEOTHEQUE;** 329 West 55th St. #3A; New York, N.Y. 10019; Contact: Claude Purvis  
**DANCE TV;** 208 Market St.; Portsmouth, N.H. 03801; Contact: Joe Caliro  
**EL CANAL MUSICAL;** P.O. Box 521175; Miami, Fla. 33152; Contact: Chad Domenicis  
**GLA COMMUNICATIONS;** 1533 Cherry St.; Philadelphia, Pa. 19102; Contact: Robert Lott  
**GAVIN-LOTT HOUGHTON—WORTH MUSIC MAG;** 712 South 4th St.; Philadelphia, Pa. 19147  
**MAGIC NUMBER;** 2349 Baring Dr.; San Jose, Calif. 95131; Contact: Isaac Stevenson

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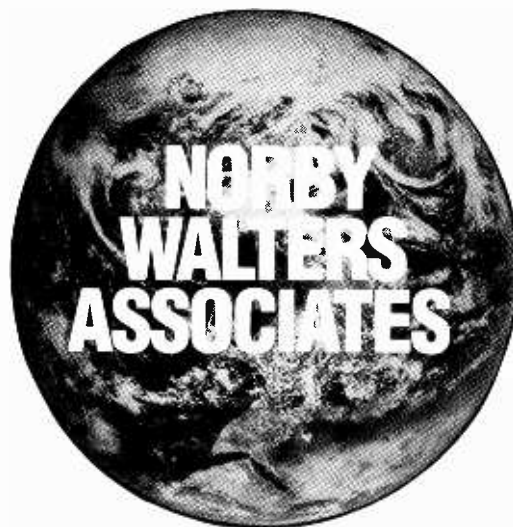
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DEELE ★ FAT BOYS ★ FOUR TOPS ★ FORCE MD'S  
LARRY GRAHAM ★ GAP BAND ★ GATO BARBIERI ★  
JOHNNY GILL ★ GRAND MASTER FLASH ★ J. BLACKFOOT  
★ RICK JAMES ★ GLENN JONES ★ KLYMAXX ★  
KURTIS BLOW ★ KOOL & THE GANG ★ EVELYN KING ★  
KLIQUE ★ CHERYL LYNN ★ LAKESIDE ★ STACEY LATTISAW  
★ PATTI LABELLE ★ LISA LISA/FULL FORCE ★  
MIDNIGHT STAR ★ TEENA MARIE ★ MARY JANE GIRLS  
★ MUSICAL YOUTH ★ NOLAN THOMAS ★ NEWCLEUS ★  
NEW EDITION ★ O'BRYAN ★ OLLIE & JERRY ★ ONE WAY  
★ BONNIE POINTER ★ READY FOR THE WORLD ★  
RAPPIN DUKE ★ RUN DMC ★ SHALAMAR ★ SHANNON ★  
SISTER SLEDGE ★ S.O.S BAND ★ SYSTEM ★ SLAVE  
★ SKIPWORTH & TURNER ★ SKYY ★ THE SYLVERS ★  
LUTHER VANDROSS ★ THIRD WORLD ★ UTFO ★  
WHISPERS ★ EUGENE WILDE ★ WHODINI ★ ZAPP/ROGER

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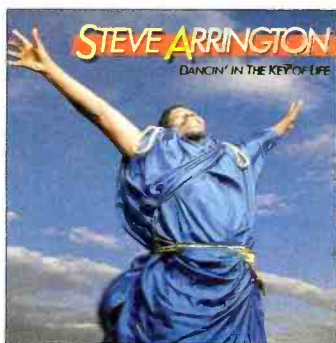
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Los Angeles, CA 90038  
(213) 466-0615

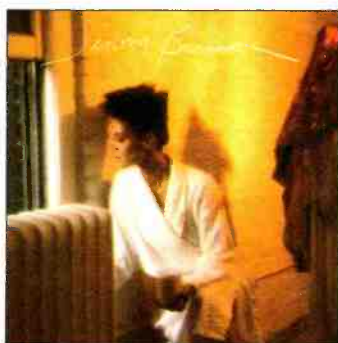
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# AND NOW.



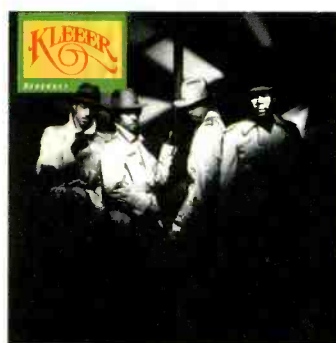
**STEVE ARRINGTON** *Dancin' In The Key Of Life* 81245 Produced by Keg Johnson & Wilmer Raglin For: The Producers Alliance. Management: Earl S. Cole, Jr. for Cole Classic Management.



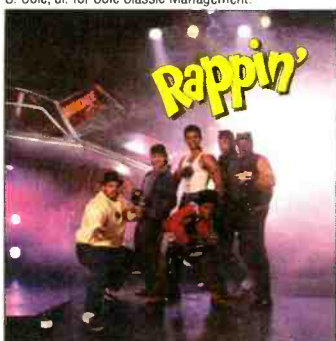
**JENNY BURTON** 81238 Executive Producers: Eddie O'Loughlin & Lou Debiase. Skyfield Management.



**CHANGE** *Turn On Your Radio* 81243 Produced by Jacques Fred Petrus. Management: Little Macho Music.



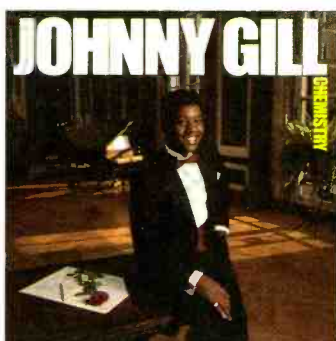
**KLEER** *Seeekret* 81254 Produced by Eumir Deodato in Association with Kleeer.



**RAPPIN'** *Music From The Original Motion Picture Soundtrack* 81252 Executive Producer for the Soundtrack: Bob Whitmore.



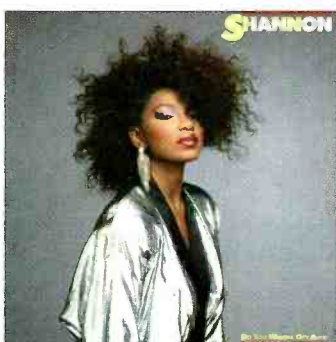
**SISTER SLEDGE** *When The Boys Meet The Girls* 81255 Produced by Nile Rodgers. Management: Linda Cannon and Associates.



**JOHNNY GILL** *Chemistry* 90250 Produced by Linda Creed, Dennis Matkosky & Bill Neale. Management: Bill Underwood Associates. On Cotillion Records and Cassettes.



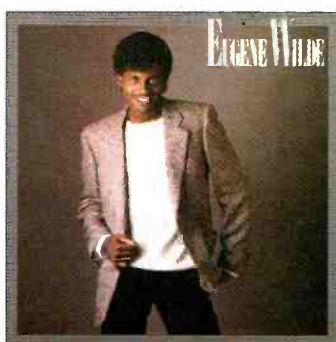
**SEDAN** 90268 Produced by Leo Graham For Santino Productions Inc. Management: Santino Productions and Management Inc. On Cotillion Records and Cassettes.



**SHANNON** *Do You Wanna Get Away* 90267 Produced by Mark Liggett and Chris Barbosa. Management: Don Abrahams. On Mirage Records and Cassettes. Emergency Records.



**NATALIE COLE** *Dangerous* 90270 Executive Producer: Paul E. Fishkin. Management: Dan Cleary, BCB Management. On Modern Records and Cassettes.



**EUGENE WILDE** 90239 Produced by Mike Forte / Donald Robinson and Bunny Sigler. On Philly World Records and Cassettes.

# THE LEGACY OF BLACK MUSIC LIVES ON ATLANTIC RECORDS.

# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	2	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	3
3	4	SUDDENLY	BILLY OCEAN	5
4	3	ELECTRIC LADY	CON FUNK SHUN	4
5	6	SANCTIFIED LADY	MARVIN GAYE	2
6	11	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	6
7	5	MEETING IN THE LADIES ROOM	KLYMAXX	11
8	10	FREAK-A-RISTIC	ATLANTIC STARR	8
9	7	IN MY HOUSE	THE MARY JANE GIRLS	14
10	13	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	7
11	8	FRESH	KOOL & THE GANG	23
12	12	EVERYTHING SHE WANTS	WHAM!	12
13	18	HANGIN' ON A STRING	LOOSE ENDS	10
14	9	AXEL F	HAROLD FALTERMEYER	25
15	—	RASPBERRY BERET	PRINCE & THE REVOLUTION	9
16	17	DO YOU WANNA GET AWAY	SHANNON	13
17	—	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	17
18	—	A WOMAN, A LOVER, A FRIEND	KLIQUE	19
19	14	SMOOTH OPERATOR	SADE	28
20	15	RHYTHM OF THE NIGHT	DEBARGE	39
21	21	THROUGH THE FIRE	CHAKA KHAN	15
22	30	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	18
23	25	YOU TALK TOO MUCH	RUN-D.M.C.	22
24	—	DANGEROUS	NATALIE COLE	16
25	27	OH YEAH!	BILL WITHERS	26
26	26	BABY COME AND GET IT	THE POINTER SISTERS	27
27	28	MATERIAL THANGZ	DEELE	20
28	—	BABIES	ASHFORD & SIMPSON	29
29	16	CAN'T STOP	RICK JAMES	37
30	19	FEEL SO REAL	STEVE ARRINGTON	35

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1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	2	SANCTIFIED LADY	MARVIN GAYE	2
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10	11	DANGEROUS	NATALIE COLE	16
11	12	THROUGH THE FIRE	CHAKA KHAN	15
12	7	SUDDENLY	BILLY OCEAN	5
13	15	SUSSUDIO	PHIL COLLINS	21
14	18	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	24
15	17	MATERIAL THANGZ	DEELE	20
16	14	EVERYTHING SHE WANTS	WHAM!	12
17	21	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	18
18	20	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	17
19	9	DO YOU WANNA GET AWAY	SHANNON	13
20	22	A WOMAN, A LOVER, A FRIEND	KLIQUE	19
21	24	YOU TALK TOO MUCH	RUN-D.M.C.	22
22	16	OH YEAH!	BILL WITHERS	26
23	26	LOVE ON THE RISE	KENNY G & KASHIF	31
24	19	BABY COME AND GET IT	THE POINTER SISTERS	27
25	—	TELEPHONE	DIANA ROSS	34
26	—	ANIMAL INSTINCT	COMMODORES	33
27	—	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	30
28	—	KING TUT	PAUL HARDCASTLE	32
29	27	KEEP GIVIN' ME LOVE	GLADYS KNIGHT & THE PIPS	36
30	25	BABIES	ASHFORD & SIMPSON	29

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (4)	11
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Mirage/Emergency (1)	
Modern (1)	
Philly World (1)	
MCA (7)	10
Camel/MCA (1)	
Constellation/MCA (1)	
Virgin/MCA (1)	
COLUMBIA	9
MOTOWN (3)	9
Gordy (6)	
CAPITOL	7
ELEKTRA (4)	7
Solar (3)	
EPIC (5)	7
Portrait (1)	
Tabu (1)	
RCA (3)	7
Total Experience (3)	
Planet (1)	
WARNER BROS. (4)	6
Paisley Park (1)	
Sire (1)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
A&M	4
ARISTA (2)	3
Jive (1)	
PROFILE	2
BEVERLY GLEN	1
CHRYSALIS	1
CRITIQUE	1
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
JEM	1
Golden Boy (1)	
MALACO	1
PALO ALTO	1
TBA (1)	
POP ART	1
SELECT	1
SOUNDTOWN	1
SUNNYVIEW	1
URBAN SOUND	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
56 19	(Oval, ASCAP)	Lou, BMI)
86 ALL NIGHT	(Not Listed)	13 DO YOU WANNA GET AWAY
71 ANGEL	(WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)
33 ANIMAL INSTINCT	(Zomba, ASCAP)	61 DON'T KEEP ME WAITING
48 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	(Hip Trip, BMI/Midstar, BMI)
25 AXEL F	(Famous, ASCAP)	80 DONT SAY NO
29 BABIES	(Nick-O-Val, ASCAP)	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)
27 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-Al, BMI/Kings Road, BMI)	46 DOUBLE OH-OH
45 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	(Bridgeport, BMI/Duevson, BMI)
64 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	4 ELECTRIC LADY
72 BOYFRIEND	(Swelka, BMI)	(Funk Groove, ASCAP/Zomba, ASCAP)
38 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	12 EVERYTHING SHE WANTS
75 CALL ME MR. TELEPHONE	(Not Listed)	(Morrison Leahy, ASCAP/Chappell, ASCAP)
7 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	35 FEEL SO REAL
37 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
92 CAN'T STOP THIS FEELING	(Young Millionaire's Club, BMI/Avodah, ASCAP/Steel Chest, ASCAP)	60 FIDELITY
49 CAN'T WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	(Flyte Tyme, ASCAP)
67 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP)	58 FRANKIE
53 DANGEROUS	(Temp. Co., BMI)	(IDG, ASCAP)
16 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	8 FREAK-A-RISTIC
6 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie	(Almo, ASCAP/Jodaway, ASCAP)
		23 FRESH
		(Delightful, BMI)
		55 GIRLS LOVE THE WAY HE SPINS
		(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)
		83 GLOW
		(Stone City, ASCAP/National League, ASCAP)
		10 HANGIN' ON A STRING
		(Virgin, ASCAP/Brampton, ASCAP)
		62 HOLD ME
		(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)
		89 HOW CAN YOU SAY THAT IT'S OVER
		(Neropub, BMI/Tomjohn, BMI)
		43 I FOUND MY BABY
		(Temp. Co., BMI)
		42 I JUST WANNA HANG AROUND YOU
		(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/Al Dente, ASCAP)
		91 I REALLY WANT YOU
		(Marie, BMI)
		74 I WANNA BE A B BOY
		(Wicked Stepmother, ASCAP/Wedot, ASCAP)
		30 I WONDER IF I TAKE YOU HOME
		(Personal, ASCAP/Mokojumbi, BMI)
		69 IF YOU LOVE SOMEBODY SET THEM FREE
		(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)
		96 I'LL STILL BE LOOKIN' UP TO YOU
		(Abkco, BMI/Ashtray, BMI)
		63 I'M SORRY
		(Temp.Co., BMI)
		14 IN MY HOUSE
		(Stone City, ASCAP/Jay Warner, ASCAP)
		44 INNOCENT
		(Flyte Tyme, ASCAP/Avante Garde, ASCAP)
		51 ITCHIN' FOR A SCRATCH
		(T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)
		70 IT'S OVER NOW
		(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
		36 KEEP GIVIN' ME LOVE
		(Unichappell, BMI/Mr.Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)
		32 KING TUT
		(Oval, PRS)
		87 LEADER OF THE PACK
		(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
		95 LET ME KNOW
		(Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)
		47 LET'S GO OUT TONIGHT
		(Plan 9, ASCAP/WB, ASCAP)
		41 LOST IN LOVE
		(Colgems-EMI, ASCAP)
		31 LOVE ON THE RISE
		(ASCAP/Little Tanya, ASCAP/Wayne A.Braitwaite, ASCAP/New Music, BMI) MCA
		90 LOVE WILL FIND A WAY
		(Warner Bros., ASCAP/Brockman, ASCAP)
		20 MATERIAL THANGZ
		(Hip Trip, BMI/Deele Reele, BMI/Midstar, BMI)
		11 MEETING IN THE LADIES ROOM
		(Hip-Trip, BMI/Midstar, BMI)
		59 MY TOOT TOOT
		(Sid Sim, BMI/Flattown, BMI)
		81 MY TU-TU
		(Sid Sim, BMI/Flattown, BMI)
		82 THE NATURE OF THINGS
		(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)
		93 NEW ATTITUDE
		(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)
		98 NIGHTSHIFT
		(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong,
		BMI/Franne Golde, BMI) CPP
		26 OH YEAH!
		(Foster Frees, ASCAP/Shankman de Blasio, BMI/Bleuign, ASCAP/Pal Dog, ASCAP)
		77 ONE BAD APPLE
		(Fame, ASCAP)
		73 PARADISE
		(Herds of Birds, ASCAP/Double M Stable, ASCAP)
		94 QUEEN OF ROX (SHANTE ROX ON)
		(Pop Art, ASCAP)
		68 RAPPIN'
		(Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo, ASCAP/Broome Street, ASCAP)
		9 RASPBERRY BERET
		(Controversy, ASCAP)
		100 READ MY LIPS
		(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)
		39 RHYTHM OF THE NIGHT
		(Edition Sunset, ASCAP/Arista, ASCAP)
		1 ROCK ME TONIGHT
		(Bush Burnin', ASCAP)
		2 SANCTIFIED LADY
		(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)
		17 SAVE YOUR LOVE (FOR #1)
		(A La Mode, ASCAP)
		66 SEXY WAYS
		(Stone Diamond, BMI)
		50 SHOW SOME RESPECT
		(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)
		28 SMOOTH OPERATOR
		(Adu, MCPS/St.John, MCPS)
		99 SOMEDAY WE'LL ALL BE FREE
		(Kuumba, BMI/Warner Bros., BMI)
		79 STRANGE AND FUNNY
		(Womack's London House, ASCAP/Ashtray, BMI)
		5 SUDDENLY
		(Zomba, ASCAP/Willesden, BMI)
		21 SUSSUDIO
		(Phil Collins, ASCAP/Pun, ASCAP)
		78 TAKE NO PRISONERS (IN THE GAME OF LOVE)
		(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)
		65 TEASER
		(Shapiro, Bernstein & Co., ASCAP/Painted Desert, BMI)
		34 TELEPHONE
		(Pure Love, ASCAP)
		84 TELL ME WHATCHU WANT
		(Sam, ASCAP/Atxtris, ASCAP/House Of Champions,
		ASCAP/E.J.Gurren, ASCAP)
		54 THINGS CAN ONLY GET BETTER
		(Howard Jones, BMI/Warner-Tamerlane, BMI)
		18 THINKING ABOUT YOUR LOVE
		(Larry Spier, ASCAP)
		15 THROUGH THE FIRE
		(Dyad, BMI/Foster Frees, ASCAP/Neropub, BMI/Tom John, BMI)
		97 'TIL MY BABY COMES HOME
		(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA
		24 TOO MANY GAMES
		(Amazement, BMI)
		57 WALKING ON THE CHINESE WALL
		(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)
		85 WATCHING YOU
		(Philly World, BMI)
		40 WE ARE THE WORLD
		(Mijac, BMI/Brockman, ASCAP)
		88 WHEN YOU LOVE ME LIKE THIS
		(Willesden, BMI)
		52 WHO'S HOLDING DONNA NOW
		(Foster Frees, ASCAP/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)
		19 A WOMAN, A LOVER, A FRIEND
		(Regent, BMI/Lena, BMI)
		3 YOU GIVE GOOD LOVE
		(New Music Group, BMI/MCA, BMI) MCA
		76 YOU GOT ME RUNNING
		(Hills Hideaway, BMI/Variena, BMI)
		22 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 Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PCP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## Atlantic's Caldwell Plans Roster Moves

BY NELSON GEORGE

NEW YORK For Black Music Month, Atlantic Records is promoting the slogan "The Legacy Lives On." Yet it is clear that the label's recently installed vice president/general manager of black music, Hank Caldwell, is looking very much to the future.

"We're looking to diversify our roster, looking for acts that are current and futuristic," Caldwell says. He admits that Atlantic has been

known in recent years for self-contained funk bands, and that a change is necessary.

The 22-year industry veteran, who had previously served as vice president of black music marketing for WEA, cites as examples of Atlantic's direction the more mature sound of Stacy Lattisaw on her upcoming Michael Masser-produced album, Nile Rodgers' production of Sister Sledge's new album "When The Boys Meet The Girls," and Shannon's single "Do You Wanna

Get Away." Steve Arrington, once a leading funk musician with Slave and his band Hall Of Fame, has also made a change, fusing a Christian message with pop rhythms on "Dancing in the Key Of Life," which spawned a top 10 single in England, "Feel So Real."

The most significant internal move Caldwell has made at Atlantic to date has been the hiring of Sylvia Rhone as national promotion director. The longtime Elektra staffer is one of the few women to have risen

to such as a critical position at a major label.

"She got the job because she was the most qualified person I interviewed," Caldwell says. "It is a departure from the norm, but I think it shows our commitment to a new direction."

Caldwell is on the road this month, visiting seven cities with a special videotape presentation of Atlantic product for radio and retail inspection. Video production for black artists is being beefed up at the label, he says, because of the increase in outlets for black clips.

In his new position, Caldwell

says, he'll do all he can to help black retail outlets. "The small black [record/tape] retailers are having the same capitalization problems as the black grocery store owner and shoe store," he says. "Yet they are definitely still important in breaking records."

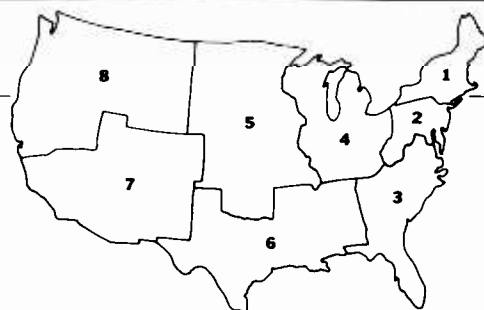
"The problem is that it is hard to put a dollar value on their contributions. They may only order 25 copies of a piece of product, but especially in the early stages of an act's career, they are so important. So many of our current superstars owe their status to these outlets."

Billboard.

## HOT BLACK SINGLES ACTION

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## RADIO MOST ADDED



## RETAIL BREAKOUTS

### NATIONAL 89 REPORTERS

NEW ADDS TOTAL

34 37

21 35

19 63

19 24

18 45

**LUTHER VANDROSS** IT'S OVER NOW EPIC  
**PEABO BRYSON** TAKE NO PRISONERS ELEKTRA  
**CAMEO** ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS  
**R.J. LASTEST ARRIVAL** SWING LOW ATLANTIC  
**PAUL HARDCASTLE** 19 CHRYSALIS

### NATIONAL 142 REPORTERS

NUMBER REPORTING

**CAMEO** ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 17  
**GEORGE CLINTON** DOUBLE OH-OH CAPITOL 16  
**DIANA ROSS** TELEPHONE RCA 14  
**COMMODORES** ANIMAL INSTINCT MOTOWN 12  
**PAUL HARDCASTLE** 19 CHRYSALIS 10

### REGION 1

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

**WILD** Boston, MA  
**WKND** Hartford, CT  
**WNHC** New Haven, CT  
**WDXK-FM** Rochester, NY

### REGION 2

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

**WWIN-FM** Baltimore, MD  
**WXYV** Baltimore, MD  
**WRKS** New York, NY  
**WNJR** Newark, NJ  
**WOCQ** Ocean City, MD  
**WDAS-FM** Philadelphia, PA  
**WUSL** Philadelphia, PA  
**WAMO** Pittsburgh, PA  
**WDJY** Washington, DC  
**WHUR** Washington, DC

### REGION 3

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

**WAOK** Atlanta, GA  
**WIGO** Atlanta, GA  
**WVEE** Atlanta, GA  
**WPAL** Charleston, SC  
**WWWZ** Charleston, SC  
**WGIV** Charlotte, NC  
**WPEG** Charlotte, NC  
**WJTT** Chatanooga, TN  
**WRBD** Ft. Lauderdale, FL  
**WJAX-AM** Jacksonville, FL  
**WJAX-FM** Jacksonville, FL  
**WPDQ** Jacksonville, FL  
**WEDR** Miami, FL  
**WOWI** Norfolk, VA  
**WRAP** Norfolk, VA  
**WORL** Orlando, FL  
**WPLZ** Petersburg, VA  
**WANT** Richmond, VA  
**WEAS** Savannah, GA  
**WRXB** St. Petersburg, FL  
**WWDN** Sumter, SC  
**WANM** Tallahassee, FL  
**WWIL-FM** Wilmington, NC  
**WAAA** Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

**WBMX** Chicago, IL  
**WGCI-FM** Chicago, IL  
**WJPC** Chicago, IL  
**WBLZ** Cincinnati, OH  
**WCIN** Cincinnati, OH  
**WDMT** Cleveland, OH  
**WJMO** Cleveland, OH  
**WZAK** Cleveland, OH  
**WDAO** Dayton, OH  
**WGPR** Detroit, MI  
**WJLB** Detroit, MI  
**WKWM** Grand Rapids, MI  
**WTLC** Indianapolis, IN  
**WJYL** Louisville, KY  
**WLou** Louisville, KY  
**WLUM** Milwaukee, WI  
**WNOV** Milwaukee, WI

### REGION 5

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

**KPRS** Kansas City, MO  
**KAEZ** Oklahoma City, OK  
**KMJM** St. Louis, MO  
**WESL** St. Louis, MO  
**WZEN** St. Louis, MO

### REGION 6

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

**WXOK** Baton Rouge, LA  
**WATV** Birmingham, AL  
**WENN-FM** Birmingham, AL  
**KNOK** Ft. Worth, TX  
**KCOH** Houston, TX  
**KMJQ** Houston, TX  
**WJMI** Jackson, MS  
**WKXI** Jackson, MS  
**KLAZ** Little Rock, AR  
**KRNB** Memphis, TN  
**WDIA** Memphis, TN  
**WHRK** Memphis, TN  
**WBLX** Mobile, AL  
**WVOK** Nashville, TN  
**WVOL** Nashville, TN  
**WYLD-AM** New Orleans, LA  
**WYLD-FM** New Orleans, LA  
**KHYS** Port Arthur, TX  
**KAPE** San Antonio, TX  
**KOKA** Shreveport, LA  
**KZEY** Tyler, TX

### REGION 7

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

**KDKO** Denver, CO  
**KACE** Los Angeles, CA  
**KDAY** Los Angeles, CA  
**KJLH** Los Angeles, CA  
**KUKQ** Phoenix, AZ  
**XHRM** San Diego, CA

### REGION 8

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

**KRE** San Francisco, CA  
**KSOL** San Francisco, CA

### REGION 1

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

**Cambridge 1-Stop** Boston, MA  
**Cavages** Cheektowaha, NY  
**Easy Records 1-Stop** N.Quincy, MA  
**Hill Records** E. Norwalk, CT  
**Mass One-Stop** Boston, MA  
**Skippy White's** Mattapan, MA

### REGION 2

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

**A-1 One Stop** New York, NY  
**AI Wicke Records** Elizabeth, NJ  
**Broadway Record Museum** Camden, NJ  
**C&M 1-Stop** Hyattsville, MD  
**Disc-O-Mat** New York, NY  
**Gola Electronics** Philadelphia, PA  
**Harmony Music** Bronx, NY  
**J&R Music World** New York, NY  
**Kemp Mill** Beltsville, MD  
**King James Records** Philadelphia, PA  
**Olsens Record & Tape Ltd.** Washington, DC  
**P & L Records** Philadelphia, PA  
**Record & Tape Collector** Baltimore, MD  
**Record Outlet** Pittsburgh, PA  
**Richman Brothers** Pennsauken, NJ  
**Sabins Records** Washington, DC  
**Sam K Records** Washington, DC  
**Stratford** Garden City, NY  
**The Wiz** Washington, DC  
**The Wiz** Brooklyn, NY  
**Tower** New York, NY  
**Tower** Washington, DC  
**Universal One-Stop** Philadelphia, PA  
**Vogels** Elizabeth, NJ  
**Waxie Maxie** Washington, DC  
**Webb's Dept Store** Philadelphia, PA  
**Win's Records** Long Island City, NY  
**Your Record Shop** Baltimore, MD

### REGION 3

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

**Album Den** Richmond, VA  
**Bibb One Stop** Charlotte, NC  
**Cals Records** Jacksonville, FL  
**Camelot** Decatur, GA  
**Camelot** Atlanta, GA  
**Churchill's** Richmond, VA  
**D.J. Records** Jacksonville, FL  
**Frankie's Got It** Norfolk, VA  
**Goldmine Records** Atlanta, GA  
**Jerry Bassin's 1-Stop** N.Miami Beach, FL  
**Nova Records 1-Stop** Norcross, GA  
**One-Stop Records** Atlanta, GA  
**Peaches** N. Miami, FL  
**Peppermint Records** Atlanta, GA  
**Pritchetts** St. Petersburg, FL  
**Record Boutique** Winston-Salem, NC  
**Second Act** Atlanta, GA  
**Shazada Records** Charlotte, NC  
**Southern Music** Orlando, FL  
**Specs Records** Miami, FL  
**Tidewater One-Stop** Norfolk, VA  
**Tropical Records** Miami, FL  
**Tucker's Record Shop** Knoxville, TN

### REGION 4

IL, IN, KY, MI, OH, WI

**Angot 1-Stop** Detroit, MI  
**Audie's One Stop** Milwaukee, WI  
**Barneys** Chicago, IL  
**Central 1-Stop** Columbus, OH  
**Cleveland One-Stop** Cleveland, OH  
**Color Rite Records** Chicago, IL  
**Damon's** Detroit, MI  
**Detroit Audio Systems** Detroit, MI  
**Eklund Enterprises** Kansas City, MO  
**Filmore Records** Cleveland, OH  
**Fletcher's One Stop** Chicago, IL  
**Gemini One-Stop** Cleveland, OH  
**Greater Detroit** Detroit, MI  
**Jimmy's Records** Chicago, IL  
**Kendricks Records** Detroit, MI  
**Metro Music** Chicago, IL  
**Music Master** Chicago, IL  
**Musiciand** Southfield, MI  
**Northern Records** Cleveland, OH  
**Old Town Record Shop** Hamtramck, MI  
**Professional Records & Tapes** Detroit, MI  
**Radio Doctors** Milwaukee, WI  
**Record Den** Cleveland, OH  
**Record Rendezvous** Cleveland, OH  
**Record Theatre** N.Randall, OH  
**Singer One Stop** Chicago, IL  
**Sound Asylum** Toledo, OH  
**Sounds Good** Chicago, IL

### REGION 5

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

**CML-One Stop** St. Louis, MO  
**Hudson's Embassy** St. Louis, MO  
**Musiciand** St. Louis, MO  
**Musiciand** St. Louis, MO  
**Musiciand** Jennings, MO  
**Northern Lights** St. Paul, MN  
**Sound Town** St. Louis, MO  
**Uptown Records** St. Louis, MO

### REGION 6

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

**All South Distributors** New Orleans, LA  
**Big State Distributors** Dallas, TX  
**Bowie's Records** Baton Rouge, LA  
**Brown Sugar** New Orleans, LA  
**Curly** Dallas, TX  
**Discount Records** Nashville, TN  
**H&W Records** Dallas, TX  
**Hastings Records** Houston, TX  
**Kings Record Mart** Dallas, TX  
**Mushroom** New Orleans, LA  
**Music Center, One Stop** Birmingham, AL  
**Peaches** Memphis, TN  
**Peaches** New Orleans, LA  
**Pop Tunes** Memphis, TN  
**Poplar Tunes** Memphis, TN  
**Reeses Records** Dallas, TX  
**Sam's Records** Dallas, TX  
**Select-O-Hits** Memphis, TN  
**Sound Warehouse** Metairie, LA  
**Southern Records** New Orleans, LA  
**Southwest Distributing** Houston, TX  
**Stans Record Service** Shreveport, LA  
**Sunbelt Music** Dallas, TX  
**Tape City U.S.A.** Metairie, LA  
**Western Merch. One Stop** Houston, TX  
**Wherehouse** Metairie, LA

### REGION 7

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

**Circles** Phoenix, AZ  
**City One Stop** Los Angeles, CA  
**Flipside Records** Los Angeles, CA  
**Fortune Records** Inglewood, CA  
**Jazz City** Los Angeles, CA  
**Malt Shop** Denver, CO  
**Mid-Cities** Los Angeles, CA  
**Music Brokers** Los Angeles, CA  
**On Target** San Diego, CA  
**Riverwood Music** Inglewood, CA  
**Sun State** Los Angeles, CA  
**Tower** San Diego, CA  
**Wherehouse** Gardena, CA  
**Wherehouse** Los Angeles, CA  
**World Of Records** Los Angeles, CA

### REGION 8

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

**Evans House Of Music** San Francisco, CA  
**Leopold's Records** San Jose, CA  
**Leopold's Records** Berkeley, CA  
**Music Menu** Seattle, WA  
**Music People** Oakland, CA  
**Record Factory** Oakland, CA  
**Tower** San Francisco, CA  
**Tower** Seattle, WA  
**Wauzi Records** San Francisco, CA

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

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



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**Designer Musicians.** New Total Experience signee Dorian poses with the label's most famous face, Charlie Wilson of the Gap Band. It was Wilson, through a tape given to him by Baton Rouge DJ Carlos Beck, who bought Dorian to the label, and Wilson is producing Dorian's album.



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Joey Mattia

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FOR WEEK ENDING JUNE 15, 1985

Billboard®

# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	9 weeks at No. One	
1	1	1	13	LUTHER VANDROSS	EPIC FE 39882	THE NIGHT I FELL IN LOVE
2	2	2	14	MAZE FEATURING FRANKIE BEVERLY	CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
3	8	12	6	FREDDIE JACKSON	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
4	5	6	8	PRINCE & THE REVOLUTION	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
5	3	4	13	WHITNEY HOUSTON	ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
6	6	7	15	THE MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
7	4	3	28	KOOL & THE GANG	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
8	7	5	19	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
9	10	9	16	JESSE JOHNSON'S REVUE	A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
10	9	10	24	KLYMAXX	CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
11	13	17	7	CON FUNK SHUN	MERCURY 824345-1M-1 (8.98) (CD)	ELECTRIC LADY
12	12	14	47	BILLY OCEAN	JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
13	11	8	14	DEBARGE	GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
14	16	19	7	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)	GLOW
15	NEW			MARVIN GAYE	COLUMBIA FC39916	DREAM OF A LIFETIME
16	14	11	21	SOUNDTRACK	MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
17	15	13	19	COMMODORES	MOTOWN 6124ML (8.98)	NIGHTSHIFT
18	18	18	36	NEW EDITION	MCA 5515 (8.98) (CD)	NEW EDITION
19	20	22	7	ATLANTIC STARR	A&M SP-5019 (8.98)	AS THE BAND TURNS
20	19	20	19	RUN-D.M.C.	PROFILE PRO 1205 (8.98)	KING OF ROCK
21	21	16	54	TINA TURNER	CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
22	23	29	20	WHAM!	COLUMBIA FC39595 (CD)	MAKE IT BIG
23	25	25	11	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
24	24	26	5	THE REDDINGS	POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
25	26	24	27	TEENA MARIE	EPIC FE39528	STARCHILD
26	17	15	10	USA FOR AFRICA	COLUMBIA USA 40043	WE ARE THE WORLD
27	35	55	4	READY FOR THE WORLD	MCA 5594 (8.98)	READY FOR THE WORLD
28	32	37	6	EARL KLUGH	WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
29	31	39	27	MADONNA	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
30	30	35	13	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)	RAIN FOREST
31	29	30	32	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98)	SOLID
32	34	34	20	GEORGE BENSON	WARNER BROS. 25178-1 (8.98) (CD)	20/20
33	22	21	32	WHODINI	JIVE JL8-8251/ARISTA (8.98)	ESCAPE
34	36	36	46	THE POINTER SISTERS	PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
35	40	59	4	LOOSE ENDS	MCA 5588 (8.98)	A LITTLE SPICE
36	28	28	9	MELBA MOORE	CAPITOL ST-12382 (8.98)	READ MY LIPS
37	27	27	24	THE GAP BAND	TOTAL EXPERIENCE TEL8 5705/RCA (8.98)	GAP BAND VI
38	44	47	7	KLIQUE	MCA 5532 (8.98)	LOVE CYCLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	9 weeks at No. One	
39	41	51	5	SHANNON	MIRAGE 90267 ATLANTIC (8.98)	DO YOU WANNA GET AWAY
40	NEW			UTFO	SELECT 21614 (8.98)	UTFO
41	42	42	9	STEVE ARRINGTON	ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
42	53	58	4	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
43	48	54	5	PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
44	50	60	4	KENNY G.	ARISTA AL8 8282 (8.98)	GRAVITY
45	46	46	6	BILL WITHERS	COLUMBIA FC39887	WATCHING YOU, WATCHING ME
46	37	23	16	WILTON FELDER	MCA 5510 (8.98)	SECRETS
47	33	33	13	GLADYS KNIGHT & THE PIPS	COLUMBIA FC 39423	LIFE
48	39	41	38	DIANA ROSS	RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
49	54	38	27	MIDNIGHT STAR	SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
50	56	57	35	CHAKA KHAN	WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
51	45	31	12	SOUNDTRACK	MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
52	38	32	32	THE TEMPTATIONS	GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
53	47	48	31	PHILIP BAILEY	COLUMBIA FC 39542	CHINESE WALL
54	51	53	10	THIRD WORLD	COLUMBIA FC 39877	SENSE OF PURPOSE
55	43	43	16	GRANDMASTER FLASH	ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
56	57	66	27	EUGENE WILDE	PHILLY WORLD 90239 ATLANTIC (8.98)	EUGENE WILDE
57	59	45	85	LIONEL RICHIE	MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
58	58	44	36	GLENN JONES	RCA NFL1-8036 (8.98)	FINESSE
59	64	65	4	BOBBY WOMACK	BEVERLY GLEN 10006 (8.98)	SOMEDAY WE'LL ALL BE FREE
60	74	73	30	AL JARREAU	WARNER BROS. 25706 1 (8.98) (CD)	HIGH CRIME
61	62	62	8	THE EMOTIONS	MOTOWN 6136ML (8.98)	IF I ONLY KNEW
62	63	50	27	THE WHISPERS	SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
63	49	40	40	KURTIS BLOW	MERCURY 822420-1M 1/POLYGRAM (8.98)	EGO TRIP
64	52	52	6	GEORGE HOWARD	TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
65	66	67	19	DAVID SANBORN	WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
66	67	68	31	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
67	69	—	2	DENISE LASALLE	MALACO 7422 (8.98)	LOVE TALKIN'
68	NEW			HOWARD JONES	ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
69	55	56	15	JEFF LORBER	ARISTA AL8-8269 (8.98)	STEP BY STEP
70	60	63	35	JEFFREY OSBORNE	A&M SP-5017 (8.98) (CD)	DON'T STOP
71	61	49	12	SOUNDTRACK	MCA 5561 (8.98)	INTO THE NIGHT
72	65	64	10	THE MANHATTANS	COLUMBIA FC 39277	TOO HOT TO STOP IT
73	68	71	29	FAT BOYS	SUTRA SUS 1015 (8.98)	FAT BOYS
74	71	75	14	JENNY BURTON	ATLANTIC 81238 (8.98)	JENNY BURTON
75	73	61	38	STEVIE WONDER	MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK

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.

# HOT DANCE/DISCO

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## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	3	9	1	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203 1 week at No. One	LISA LISA AND CULT JAM WITH FULL FORCE
2	3	4	7		THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
3	17	40	3		ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
4	6	6	9		IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
5	11	14	5		SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
6	1	2	9		CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
7	23	—	2		19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
8	10	11	6		DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
9	5	5	10		SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
10	15	19	5		YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
11	18	25	4		WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
12	12	13	7		HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
13	13	12	7		FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
14	4	1	10		DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
15	8	8	8		BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
16	7	7	8		EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM!
17	22	36	4		AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
18	16	15	8		YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
19	25	48	3		ANIMAL INSTINCT/LIGHTIN' UP THE NIGHT MOTOWN 4535MG	◆ COMMODORES
20	14	10	9		THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
21	21	21	6		TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
22	24	26	4		BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
23	26	33	3		KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
24	20	20	6		NO. 1 A&M SP-12121	CHAZ JANKEL
25	19	17	7		YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
26	34	35	3		WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
27	29	50	3		CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
28	35	—	2		TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
29	31	43	4		PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
30	27	32	4		TUNNEL OF LOVE PROFILE PRO-7068	CAROL COOPER
31	36	44	3		SQUARE ROOMS MERCURY 822 241-1	◆ AL CORLEY
32	38	42	3		DOES ANYBODY KNOW ME?/HIT THE DECK WIDE ANGLE TTW 8545/TWIN TONE	LIPPS INC.
33	40	—	2		CELEBRATE YOUTH (REMIX) RCA PD14052	◆ RICK SPRINGFIELD
34	39	—	2		THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
35	43	47	4		(LOVE IS ONLY) SKIN DEEP MASTERED MASU-12001/ARTIST INTERNATIONAL	LA JEUNE
36	30	39	4		YOU TALK TOO MUCH/DARYLL AND JOE PROFILE PRO-7069	◆ RUN-D.M.C.
37	<b>NEW</b>				CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	◆ KIM CARNES
38	9	9	7		CAN'T STOP MOTOWN 4528MG	RICK JAMES
39	<b>NEW</b>				TOO TURNED ON VANGUARD SPV-82	ALISHA
40	<b>NEW</b>				IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
41	<b>NEW</b>				GLOW GORDY 4539GG/MOTOWN	RICK JAMES
42	<b>NEW</b>				THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
43	48	—	2		DOES HE DANCE EPIC 49-05191	FRANCE JOLI
44	<b>NEW</b>				BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
45	49	—	2		ONE FOR YOU, ONE FOR ME MCA/CURB 23548/MCA	MARK SPIRO
46	<b>NEW</b>				DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
47	<b>NEW</b>				LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
48	42	38	6		A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
49	50	—	2		SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
50	<b>NEW</b>				GIVE ME YOUR LOVE TSR TSR 838	FUN FUN

**BREAKOUTS**  
Titles with future chart potential, based on club play this week.

1. WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
2. POSSESSION OBSESSION/DANCE ON YOUR KNEES DARYL HALL & JOHN OATES RCA
3. LOVE ON THE RISE KENNY G & KASHIF ARISTA
4. CHANGE YOUR MIND SHARPE & NUMAN POLYDOR
5. TREAT HER SWEETER THE PAUL SIMPSON CONNECTION EASY STREET
6. I FREAK FOR YOU CAROL LYNN TOWNES POLYDOR
7. ATTACK ME WITH YOUR LOVE CAMEO ATLANTA ARTISTS
8. IF LOOKS COULD KILL (REMIX) PAMALA STANLEY MIRAGE
9. DANCING MADLY BACKWARDS THE FLIRTS TELEFON/PERSONAL

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	10	—	2	1	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS. 1 week at No. One	◆ MADONNA
2	1	1	11		I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
3	3	3	8		EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
4	2	2	10		DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
5	22	—	2		19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
6	5	5	9		EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
7	6	8	14		YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
8	9	9	8		THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
9	12	16	5		DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
10	4	4	11		FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
11	7	7	8		CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
12	11	10	6		HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
13	15	15	10		THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
14	13	14	6		SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
15	17	18	8		ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
16	16	23	8		FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
17	18	29	4		SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
18	8	6	14		IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
19	14	11	14		NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
20	20	27	3		TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
21	21	21	5		WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
22	19	25	8		SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
23	45	43	4		IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
24	39	—	2		ALL HUNG UP SUTRA SUD-030	ANGELA
25	25	22	11		MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
26	26	26	9		NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHIL
27	31	49	3		UNEXPECTED LOVERS TSR TSR 837	LIME
28	<b>NEW</b>				THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
29	29	45	4		BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
30	47	—	2		CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
31	35	35	4		(COME ON) SHOUT MERCURY 880 694-1	◆ ALEX BROWN
32	24	28	4		CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
33	43	34	12		POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
34	30	20	11		AXEL F/LIKE EDDIE DID CLUB CL-101	DET REIRRUC/CLUB'S RAPPERS
35	27	12	12		RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
36	38	19	14		OBSESSION MERCURY 880 266-1	◆ ANIMOTION
37	23	13	12		DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
38	32	32	6		ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
39	<b>NEW</b>				TOO TURNED ON VANGUARD SPV-82	ALISHA
40	48	44	4		WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
41	41	—	2		SHAKE THE DISEASE IMPORT (MUTE.UK)	DEPECHE MODE
42	33	33	4		RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
43	46	48	8		GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
44	40	36	6		DANGEROUS (REMIX) TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
45	36	37	3		YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
46	28	17	11		WE ARE THE WORLD ▲ COLUMBIA US2-05179	◆ USA FOR AFRICA
47	<b>NEW</b>				DOES HE DANCE EPIC 49-05191	FRANCE JOLI
48	34	31	3		FREAK-A-RISTIC A&M SP-12126	◆ ATLANTIC STARR
49	<b>NEW</b>				UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
50	<b>NEW</b>				REAL LOVE JES SAY JS 9994/WARRIOR	JESSE'S GANG

**BREAKOUTS**  
Titles with future chart potential, based on sales reported this week.

1. POSSESSION OBSESSION/DANCE ON YOUR KNEES DARYL HALL & JOHN OATES RCA
2. BAD BOYS BAD BOYS FEATURING K LOVE STARLITE
3. I FREAK FOR YOU CAROL LYNN TOWNES POLYDOR
4. I WANT YOU/DANGEROUS L.L. COOL J DEF JAM
5. DON'T YOU SECOND IMAGE MCA
6. ONE BAD APPLE NOLAN THOMAS EMERGENCY
7. TEASER TONEY LEE CRITIQUE
8. GET IT ON THE POWER STATION CAPITOL
9. LUCKY IN LOVE (REMIX) MICK JAGGER COLUMBIA

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

## NEW RELEASES

(Continued from page 28)

# HOME VIDEO

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

### FILMS

#### BLOOD VOYAGE

Jonathon Lippe, Laurie Rose, Midori, Gene Tyburn  
♠♥ Montery Hom Video 135-671/IVE/\$59.95

#### BULLWHIP

Rhonda Fleming, Guy Madison  
♠♥ Republic Pictures 0464/\$39.95

#### CHASTE AND PURE

Laura Antonelli  
♠♥ Magnum Entertainment M1301/\$59.95

#### DIXIE: CHANGING HABITS

Suzanne Pleshette, Cloris Leachman, John Considine  
♠♥ USA Home Video 215-558/IVE/\$59.95

#### EAGLES ATTACK AT DAWN

♠♥ VidAmerica 7053/\$69.95

#### FREEDOM

Jon Blake  
♠♥ VidAmerica 7040/\$69.95

#### GAMES GIRLS PLAY

Christina Hart, Jane Anthony, Drina Pavlovic  
♠♥ Montery Home Video 135-543/IVE/\$59.95

#### HELLFIRE

William Elliot, Marie Windsor  
♠♥ Republic Pictures 1752/\$39.95

#### THE IMMORTAL BACHELOR

Giancarlo Giannini, Monica Vitti, Claudia Cardinale  
♠♥ VidAmerica 7054/\$69.95

**THE INCREDIBLE ROCKY MOUNTAIN RACE**  
Christopher Connelly, Forrest Tucker, Larry Storch  
♠♥ Sagebrush Productions S1305/Magnum/\$59.95

#### THE KIDNAP SYNDICATE

James Mason  
♠♥ VidAmerica 7052/\$69.95

#### THE KIRLIAN WITNESS

Nancy Snyder, Joel Colodner, Ted Leplat  
♠♥ Magnum Entertainment M1302/\$59.95

#### THE LAST OF THE MOHICANS

Steve Forrest, Ned Romero, Andrew Prine  
♠♥ Magnum Entertainment M1304/\$59.95

#### LIKELY STORIES, VOLUME I

Richard Belzer, Christopher Guest, Rob Reiner  
♠♥ USA Home Video 211-555/IVE/\$19.95

#### MELON CRAZY

Gallagher  
♠♥ Paramount Home Video 2339/\$39.95

#### MISTRESS OF THE APES

Barbara Leigh, Garth Phillipsbury, Walt Robin  
♠♥ Montery Home Video 135-572/IVE/\$59.95

#### MY BOYS ARE GOOD BOYS

Ralph Meeker, Ida Lupino, Lloyd Nolan  
♠♥ Magnum Entertainment M1300/\$59.95

#### NAKED IN THE SUN

James Craig, Lita Milan  
♠♥ Republic Pictures 2967/\$39.95

#### 1984

Richard Burton, John Hurt, Suzanna Hamilton  
♠♥ USA Home Video 217-547/IVE/\$79.95

#### THE OUTCAST

John Derek, Jim Davis  
♠♥ Republic Pictures 3093/\$39.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Maleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

# dance TRAX



by Brian Chin

**SINGLES:** Davy DMX's "The DMX Will Rock" (Tuff City 12-inch) is a fine followup—finally!—to one of 1984's best street records, "One For The Treble." The female rappers of the previous hit reprise their appearances, and the record itself is broken up into four relatively short mixes, two in sparse rap style and two in Hardcastle-influenced instrumental form, with and without chant. The strong suit of this production: unusual deftness and clarity for the genre... The System's "The Pleasure Seekers" (Mirage 12-inch) veers again toward that increasingly popular Latin-inflected electronic rhythm of "All Night Long" and its variants. Could there be a Latin or Caribbean music trend far behind?

**REMIXES:** Howard Jones' "Life In One Day" (Elektra 12-inch) emerges as a big surprise in two long versions. The remixes range from semi-tropical in the vocal version to heavy-duty in the instrumental, which is really a series of breaks. This is the first totally fun Howard Jones record... Katrina & the Waves' "Walking On Sunshine" (Capitol 12-inch) is another one of those late remix releases, when the single is already top 10, but it's cer-

tainly worthwhile, with its non-obtrusive sound effects and additional stretches of music... New Order's "Perfect Kiss" (Qwest 12-inch), from the "Low-Life" album, raved about here and everywhere else, is a peak-tempo cut to equal "Blue Monday," though with a cleaner, airier sound compared to the gritty sounding groove of that discoid landmark... Power Station's "Get It On" (EMI America 12-inch) should put the T. Rex hit of 1972 back on the pop charts; the club mix seems a little one-dimensional without a break, though. There are signs that the song itself may be developing into a cover tune as popular as "Louie, Louie"... Little Benny & the Masters' "Who Comes To Boogie," a groundbreaking go-go hit that broke the U.K. pop chart earlier this year, has been reissued by Elektra in two new mixes by Reggie Thompson and Scott Folks, which are far brighter than the Jem-Rose originals, and emphasize the characteristic ensemble work of go-go.

**ASSORTED CUTS:** The "Goonies" soundtrack on Epic is one of the most downright respectable such collections in recent memory. It contains serious singles material uncompromised by the usual attempts to force narrative coherence and convenience into every song, with the obvious exception of Cyndi Lauper's theme. Highlights: one of Luther Vandross' most interesting production jobs ever, the sparse and sinuous "She's So Good To Me"; Teena Marie's "14K," another of her disarmingly street hook songs; the Arthur Baker production "Eight Arms To Hold You," which finally attaches something to one of moviedom's best-known working titles; and Philip Bailey's rockish "Love Is Alive."

**WE NOTE** with sadness the passing, in late May, of promotion man Eric Vinitzky, at 27. In six years, Eric had worked the entire gamut of the club promo business, from the street independents TEC and Emergency to the majors RCA and Elektra. And like many (or all) of us in this end of music, working closely and constantly with it was

clearly a source of pride and pleasure to him. His mother requests donations in his memory to the Gay Men's Health Crisis, Box 274, 132 W. 24th St., New York, N.Y. 10011.

**NOTES:** We always like to credit people properly (except when we forget or review from white-labels), particularly in cases of noteworthy work: Gail Freeman's "Mr. Right," mentioned last week, was produced by New York stalwarts Richie Weeks and Danny Weiss; Mirage's Jim Delahant and Bruce Carbone assisted on the dub mix... According to Warner Bros., "Into The Groove," the phenomenal pre-release hit by Madonna, will only be available on the B side of the "Angel" 12-inch commercially pressed on Sire last month. That raises the possibility of a million-selling 12-inch, we think. To recap the competition, the "We Are The World" 12-inch had sold a reported 770,000 units as of mid-May; several uncertified rap 12-inch singles, though, are reputed to have sold over a million.

## 'In My House' Scores Big for Private I Music

**LOS ANGELES** The Private I Music Group, founded six months ago, currently has its biggest hit to date with the Mary Jane Girls' "In My House." The song, written and produced by Private I mainstay Rick James, is charted at number seven on this week's Hot 100.

Private I also has songs on two other current chart albums: James' "Glow" and Con Funk Shun's "Electric Lady."

The company, headed by Jay Warner, has signed two staff writers, Gary Goetzman and Mike Piccirillo, and has inked publishing deals with two artists who are signed to Private I Records, John Hunter and Joe La Mont. The company also controls all of the music on "Tranzor Z," a children's animated television series which Warner says covers 70% of the country.

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 Rope Lights	<ul style="list-style-type: none"> <li>• MIRROR EFFECTS</li> <li>• PIN SPOTS</li> <li>• RAIN LITES</li> </ul>	<ul style="list-style-type: none"> <li>• HELICOPTERS</li> <li>• SPEAKERS</li> <li>• MIXERS</li> <li>• ROPE LIGHTS</li> </ul>	<ul style="list-style-type: none"> <li>• THEATER LIGHTS</li> <li>• CONTROLLERS</li> <li>• NEON</li> </ul>

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# TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	3	9	THE WILLIAMS BROTHERS	MALACO MAL 4400	1 week at No. One BLESSSED
2	1	21	WALTER HAWKINS	LIGHT LS5857	LOVE ALIVE III
3	2	29	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
4	4	49	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
5	5	21	THE WINANS	LIGHT LS5853	TOMORROW
6	6	9	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
7	8	17	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
8	9	49	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
9	12	49	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
10	7	105	REV. F.C. BARNES AND SISTER BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
11	13	29	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
12	14	33	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
13	11	21	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
14	15	33	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
15	10	41	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
16	26	5	DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
17	16	33	REV. MILTON BRUNSON & THOMPSON COMM. CHOIR	MYRRH 6763	MIRACLE "LIVE"
18	18	5	COMMISSIONED	LIGHT 5861	I'AM GOING ON
19	22	89	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
20	NEW		JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
21	23	9	DELEON RICHARDS	MYRRH 7-01-680406-2/WORD	DELEON
22	21	21	BEBE & CECE WINANS	PTL 1843	LORD LIFT US UP
23	27	5	ARETHA FRANKLIN WITH JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
24	NEW		THE RANCE ALLEN GROUP	MYRRH 7-01-678406-1	I GIVE MYSELF TO YOU
25	NEW		THE TRUTHETTES	MALACO 4397	MAKING A WAY
26	33	49	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
27	24	61	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
28	17	49	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10077	NO TEARS IN GLORY
29	19	17	PHILIP BAILEY	MYRRH 701679606-X	THE WONDERS OF HIS LOVE
30	20	13	THE EVEREADYS	MALACO 4396	JUST THINK OF HIS GOODNESS
31	30	61	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
32	37	41	THE SENSATIONAL NIGHTINGALES	MALACO 4391	I SURRENDER ALL
33	34	101	VANESSA BELL ARMSTRONG	ONYX R-3831	PEACE BE STILL
34	28	37	ALBERTINA WALKER	SAVOY 12	THE IMPOSSIBLE DREAM
35	39	147	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
36	25	25	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR	SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
37	32	73	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
38	29	29	AL GREEN	MYRRH 7-01-678306-5	TRUST IN GOD
39	35	69	THE TRUTHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER
40	31	81	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR	SAVOY 7072	THIS TOO WILL PASS

(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.

## GOSPEL LECTERN

by Bob Darden



WHEN THE Gospel Music Assn. named Steve Green male vocalist of the year, no one was more surprised than Steve Green.

But with the release this month of his second album on the Sparrow label, "He Holds The Key," Green has had plenty of time to get

Francisco, the Imperials, White Heart and others.

When Sparrow Records called with a proposal about doing a solo album, Green knew he had found the proper vehicle for his ministry. And when "Steven Green" won the Dove award, it must have seemed

Sandi Patti, took months searching for the proper songs.

"I've got to have songs with a good marriage of music and lyrics, something I can sing and look people right in the eyeball and mean it," Green says. "We go through hundreds of tapes. What's great is that through my past experiences I have lots of friends who are great songwriters, people like Gloria Gaither, Mark Gersmehl, Billy Smiley, Niles Borup and the rest.

"The same thing happened on 'He Holds The Key.' People like Bill and Gloria, David Meece, Michael W. Smith and others gave us so many good songs. Of course, it is nice to have someone like Greg produce again. The funny thing is, the first time we met, I didn't even know he was a producer. He just came up one day and asked what I wanted to do with my life, so the friendship began before the musical relationship."

Green says "He Holds The Key" is "a little more sophisticated musically" than his debut album, and notes that it was digitally recorded. But he says that's not his primary goal.

"That first album seemed to touch a lot of hearts, and I'm still getting letters on it," he says. "That's what I wanted again on this album: to communicate to all different ages who God is and what He wants to do in us."

### After his surprising award, Steve Green gets back to work

over his shock—and get back to work.

Green, who comes from a musical family of missionaries, received training in classical music in Argentina. While still in college, he joined the singing group Truth. Later, he joined the Bill Gaither Trio as a backup singer. From there, he became an original member of the New Gaither Vocal Band with Bill Gaither, Gary McSpadden and Lee Young.

"With the success of the Gaither Vocal Band, my wife Marijean and I made the decision to go into a music ministry on a full-time basis," he says. "In the summer of 1982, we moved to Nashville, and I continued to tour with the Gaither Vocal Band on a full-time basis while doing studio work on the side." Green's rich voice earned him session duties with Sandi Patti, Don

like a confirmation of that ministry.

"Part of my surprise came because I'd only been in Christian music seriously for a year and only had one album out," he says. "I guess the album must have meant a lot to a lot of people, and for that I'm very grateful.

"I'm just not a competitive person. This award doesn't mean I'm better or worse than another singer. The only reward for your work is through God, and I'd rather wait on that than worry about awards down here."

"Steve Green" is filled with anthemic, symphonic music, straightforward praise songs and a powerful, melodic voice. For his second contemporary Christian release, "He Holds The Key," Green and ace producer Greg Nelson, who handles the same duties for

## JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



JUNE IS festival month, and there's quite a bit of festival-related news to report this week.

The annual New York Women's Jazz Festival is in full swing. This is the eighth straight year that local jazz activist and promoter Cobi Narita has showcased the work of deserving female musicians.

This year's event—held at the Jazz Center of New York, headquarters of Narita's Universal Jazz Coalition—features both veteran artists, among them singer Irene Reid, saxophonist Willene Barton and pianist/singer Nina Sheldon, and promising young performers. The eight-day event runs through Sunday (16).

A special expanded version of the Harlem Blues & Jazz Band will perform in a revue called "Jitterbug Jazz," part of the upcoming Riverbend Festival in Chattanooga, Tenn. Buddy Tate, Al Grey, Norris Turney and Doc Cheatham are among the musicians who will take part in the June 21 show, which will also feature singer Laurel Watson and Mama Lu Parks' Savoy Lindyhoppers. Also set for the Riverbend bash, which runs from June 16-23, are such name artists as Ray Charles, Lou Rawls and the Pointer Sisters.

Up north, a number of artists, including Tony Bennett, Mel Torme, Stanley Jordan and Charlie Haden's Liberation Music Orchestra, have been added to the lineup of the upcoming Montreal International Jazz Festival, June 28-July 7. Bennett will open and Torme will close the 50-concert extravaganza, which is

Canada's biggest jazz bash—and, for that matter, one of the biggest and most impressive ones to be found anywhere.

To catch up on some old festival news, we're happy

### Female musicians are in the festival spotlight

to report that Sunfest '85, held in early May in West Palm Beach, Fla., drew an estimated 225,000 people to hear the likes of Maynard Ferguson, Herbie Mann and Spyro Gyra. The non-profit organization that sponsors the free event says it ended up with an earned surplus of more than \$100,000.

ALSO NOTED: Pianist Erroll Garner, who would be turning 62 this Saturday (15) if he were still alive, was remembered last Saturday (8) by New York's aforementioned Universal Jazz Coalition, which presented a concert called "Celebrating Erroll Garner" at its Jazz Center. The program included piano playing by Frank Owens and dancing by Maurice Hines... New York's Burgundy Cafe/Gallery is showcasing the work of three outstanding jazz photographers. Photos taken by William P. Gottlieb, Bob Parent and Chuck Stewart adorn the walls of Burgundy, which also features live jazz, through June 30.

# LATIN NOTAS

by Enrique Fernandez



**NEW LATIN CHARTS** will debut in Billboard within the next few weeks. The revamped format will group albums by genre rather than region, in response to suggestions from the Latin market.

The charts, which will continue to appear on alternate weeks, will survey all five major markets: California, Texas, New York, Florida and Puerto Rico. But the titles will be grouped under three categories: Latin Pop, Tropical and Mexican Regional.

Latin Pop will include the music known as the *balada romantica* or *musica internacional*. It's the sound of **Julio Iglesias, José Luis Rodríguez, José José, Camilo Sesto, Emmanuel**, etc. It also encompasses the young pop sounds of **Menudo** and the new Spanish-language rock.

Tropical is the sound of the Spanish-speaking Caribbean—though it extends beyond it. Here is the salsa of **Ray Barretto, Tito Puente** and **Celia Cruz**, the merengue of **Wilfrido Vargas** and **Johnny Ventura**, Colombian *cumbia* and *vallenato*, and the music known in Mexico as *tropical*.

Mexican Regional refers to music with its roots in traditional Mexican and Mexican/American sounds, notably the *ranchera* and *norteña*.

Obviously, these classifications represent a compromise which fits the wide—even dizzying—range of Latin genres into three manageable categories. But they reflect the direction the market is taking, and should provide a fairer and more accurate way of measuring what's hot in Latin music.

**RODVEN USA** is a branch of Venezuela's **Sono Rodven** created for the U.S. Latin market. With central offices in Miami, the label is headed by **Eduardo Martirene**, with **Celso González** as vice president and **Lázaro Fernández** as sales manager.

The label showcases Venezuelan star balladeer **Lila**

**Morillo** (known also as **Mrs. José Luis Rodríguez**), **Guillermo Dávila**, **Enrique** (veteran of the famous Spanish children's group **Enrique y Ana**), **Melissa**, **Ricardo Cocciante** and **Alberto Mugravi**.

The salsa groups **Piña Colada** and **Cheo y Memo** (who come from **Billos Caracas Boys**) are also with the label, as are a number of catalog albums of *norteño* music. It's rumored that the label may buy an important Mexican company.

## New charts will group albums by genre

Sono Rodven already has regional offices in Houston and Los Angeles. And according to local representative **Sergio Nogal**, a new office will open soon in the New York area.

**MUNDO ARTISTICO** is a new bi-weekly music show produced by **Radio Español**, the Spanish-language division of Westwood One Radio Networks. The series kicked off Monday (3) with a concert by Mexican balladeer **Emmanuel**.

Hosted by **Ernesto Cervera**, the show will feature exclusive concert performances by the likes of **Prisma, José Feliciano, José Luis Rodríguez, Amanda Miguel, Diego Verdaguer** and **José José**.

"Mundo Artístico" is aired on New York's **WSKQ**, Los Angeles' **KSKQ**, Miami's **WQBA-FM**, San Antonio's **KXET**, San Diego's **XLTN-FM**, Tucson's **KXEW**, Dallas' **KCCT** and D.C.'s **WMDO**.

**THIS COLUMN** is going on a two-week vacation. It will return in the July 6 issue.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**THE RACE HEATS UP:** A month or so ago, **Angel Records** seemed a shoo-in as first to be out with an album of the 33 chorale preludes only recently authenticated as true works by **J.S. Bach** (Billboard,

**Harmonia Mundi** for release. Further contact with the Boston-based harpsichordist/organist discloses that he used a baroque-style organ in St. Paul's Church in Brookline, Mass., that is tuned and tempered

which recorded version hits the street first.

**AFTER A NUMBER OF** false starts, **Sefel Records** has fixed on a new national distributor and seems about to step up release schedules that have lagged over the past year or so. Compact Discs are a high priority on the Canadian label's agenda, and much that appeared earlier on LP will now be issued in the laser-read configuration.

Of special interest are Sefel's highly regarded series of Bartok and Kodaly recordings conducted by **Arpad Joo**, some of which will be available this month, according to **John Matarazzo**, whose **Intercon Music Co.** in Wallington, N.J. now handles the line in the States. Two Bartok and three Kodaly CDs are in the June batch, which will also include a two-disk package of the Bach Unaccompanied Cello Suites played by **Janos Starker**. It's hoped that 10 Sefel CDs in all will be issued this month, to complement the five already bidding for market attention.

according to period standards. **Scott Kent** was the engineer; Payne himself, in effect, produced.

Record industry people may remember a pair of albums Payne recorded about a decade ago for RCA. Titled "Spaced-Out Bach," they made use of multi-track techniques to highlight contrapuntal lines. RCA's **Jack Pfeiffer** produced, and the albums were thought particularly suited for quadraphonic playback.

Angel's version of the "new" preludes are due to be recorded in Germany this July by **Werner Jacob** in what Payne now characterizes as "nothing more than a Yale premiere." It remains to be seen

(Continued on page 79)

# TOP LATIN ALBUMS

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	5		EL GRAN COMBO	INNOVATION	COMBO 2034
	2	3	25		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	2	3		VIARIOS ARTISTAS	12 ARTISTAS INTERNACIONALES	RCA 7389
	4	12	19		ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	5	6	3		WILLIE ROSARIO	AFINCANDO	BRONCO 134
	6	7	11		LUIS RAMIREZ	ALEGRES Y ROMANTICOS	CAYMAN 9011
	7	8	21		EMMANUEL	EMMANUEL	RCA 7337
	8	4	7		ANTONIO CORTEZ	ESTA COBARDIA	REVIVAL 620
	9	10	7		MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	10	5	23		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	11	14	17		DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	12	—	1		HECTOR LAVOE	REVENTO	FANIA 634
	13	—	1		LA GRAN MANZANA	PODER DE NEW YORK	MANZANA 00
	14	9	7		LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	15	—	1		EDDIE PALMIERI	SOLITO	MUSICA LATINA 59
CALIFORNIA	1	1	23		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	3	13		LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	3	5	15		BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	4	4	9		LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	5	6	29		ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	6	7	13		MARISELA	SIN EL	PROFONO 90305
	7	2	25		EMMANUEL	EMMANUEL	RCA 7337
	8	—	1		GRUPO INDIO	ADIOS	MERCURIO 59139
	9	13	15		MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	10	—	1		JOAN SEBASTIAN	RUMORES	MUSART 6005
	11	—	1		LOS ACUARIO	MI CORAZON LLORA POR TI	RADIO HIT 7010
	12	8	15		LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	13	—	1		LOS BUKIS	ADONDE VAS	PROFONO 90425
	14	—	1		VIARIOS ARTISTAS	15 GRANDES EXITOS	RCA 7389
	15	—	1		GUADALUPE PINEDA	TE AMO	NGS 2017
FLORIDA	1	1	27		EMMANUEL	EMMANUEL	RCA 7337
	2	2	9		LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	3	6	23		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	4	11	5		VIARIOS ARTISTAS	12 ARTISTAS INTERNACIONALES	RCA 7389
	5	4	11		LUIS RAMIREZ Y REY DE LA PAZ	ALEGRES Y ROMANTICOS	CAYMAN 9011
	6	7	7		NELSON NED	A MI NUEVO AMOR	TH 9041
	7	5	13		ANTONIO CORTEZ	CHIQUITETE ERES MIA	REVIVAL 620
	8	14	7		ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	9	8	3		RAY RAMOS	SALSA TRACKS	KIM 742
	10	3	9		MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	11	13	21		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	12	15	13		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	13	9	15		CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	FANIA 106
	14	10	3		ORQUESTA LA SOLUCION	UNA CANITA MAS	TH 2333
	15	—	1		PIMPINELA	CONVIDENCIAS	CBS 11323
TEXAS	1	9	5		RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	2	3	19		LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	3	1	11		LUCIA MENDEZ	CORAZON DE PIEDRA	ARIOLA 6053
	4	15	7		JOAN SEBASTIAN	RUMORES	MUSART 6005
	5	10	9		LOS YONICS	15 EXITOS	PROFONO 90412
	6	4	11		BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	7	11	3		LOS HERMANOS BARRON	EL VIBORON Y LA CANALLA	FREDDIE 1309
	8	7	21		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	9	—	1		LOS CAMINANTES	15 EXITOS	LUNA 1110
	10	8	41		JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	11	—	1		LA SOMBRA	THE WINDY CITY BOYS	FREDDIE 1311
	12	2	21		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	13	5	5		GRUPO MAZZ	THE BAD BOYS	CARA 067
	14	—	1		YOLANDA DEL RIO	YOLANDA DEL RIO	RCA 7371
	15	—	1		LOS BUKIS	ADONDE VAS	PROFONO 90425
PUERTO RICO	1	1	23		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	2	5		EL GRAN COMBO	INNOVATION	COMBO 2043
	3	5	5		DANNY RIVERA	ASI CANTABA CHEITO VOL. 2	ALPHA 3.141
	4	4	7		PIMPINELA	CONVIDENCIAS	CBS 11323
	5	3	29		LISSETTE	CARICATURA	CBS 10358
	6	7	33		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	7	—	1		MENUDO	MENUDO	RCA 5420
	8	12	3		BELKIS CONCEPCION/CHICAS DEL CAN	BELKIS CONCEPCION	KAREN 82
	9	6	19		EMMANUEL	EMMANUEL	RCA 7337
	10	14	3		VIARIOS ARTISTAS	12 ARTISTAS INTERNACIONALES	RCA 7389
	11	11	19		CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	12	8	17		JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002
	13	13	3		ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	14	10	5		JULIO ANGEL	CANTA SUS MEJORES DANZAS	J1004
	15	15	3		LUIS RAMIREZ Y REY DE LA PAZ	ALEGRES Y ROMANTICOS	CAYMAN 9011

(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.

**NAIRD Newsmakers.** Participants at the annual National Assn. of Independent Record Distributors & Manufacturers convention gathered in Philadelphia May 16-19 to discuss future tactics and applaud past successes. Organized again by Richman Bros. of Pensauken, N.J., this year's meet drew a record crowd of more than 350 (Billboard, June 1). (Photos courtesy of Not Bad Enterprises, Ft. Worth, Tex.)



**Swamped With Success.** Alligator Records president Bruce Iglauer accepts the NAIRD best blues album award for Johnny Winter's recent "Guitar Singer" during the Indie Awards Banquet. With WMMR Philadelphia air talent Michael Tearson, the evening's host, looking on, Iglauer took a moment to claim that Winter's Alligator album (recorded with Stevie Ray Vaughan) sold better than the artist's last three projects for CBS.



**Sweet Hospitality.** Richman Bros. promotion powerhouse Valerie Kargher gathers recruits for an early morning trip to the Melrose Diner in Philadelphia. Shown with her is the all-night eatery's first victim, Not Bad Enterprises president Jack Kirkpatrick.



**Roughing It in Style.** Silo/Alcazar principal Joan Pelton leads Bagg Records' Ronnie Henderson, center, and October Records' John Epstein on a record hunt during an informal dinner at the Richman Bros. warehouse. Fortunately, the shot was taken before the trio had enjoyed too much of Jerry Richman's now-infamous brew.



**Perfect Pitch.** In town for a game with the Phillies, Dodgers pitcher and music fan Jerry Reuss poses for one of several pictures in the NAIRD suite. Shown with him are the convention's organizers, Jerry and Sony Richman.



**Spotlight Attractions.** Recording artist Essra Mohawk, left, gets some tips from Richman Bros. owner Jerry Richman while WMMR's Michael Tearson, right, and Living Music Productions' Richard Perl, far right, listen in.



**Transition Period.** Awards banquet host Michael Tearson of WMMR Philadelphia, left, pauses with California Record Distributors president George Hocutt and his wife Jo before moving on to the hospitality suite to cap off the evening.

**Rising Stars.** Two-year-old commercial actress Jazzy Briggs gets an early start in learning the record business ropes while her mother Grenetta, vice president of Nightstar Entertainment, chats with the Philadelphia firm's president, Larry Pickney.





## SALES TAX BOMBSHELL IN AUSTRALIA

(Continued from page 9)

deploring tax avoidance out of principle, but defending the right of his company to ease what he sees as an iniquitous tax burden.

"It's all very worrying," he admits, "and could prove to be disastrous to us all. I'm not going to be panicked into rash price rises, and I'm very surprised and disappointed that others are thinking and talking that way. Our industry has to move carefully."

Television marketing companies,

which have been legally and openly operating under the "agency arrangement" for almost 20 years, are furious about the move and greatly alarmed by suggestions of an eventual government goal of including artist royalties in the sales tax base. Some industry observers predict that one or two of the five major television marketers could be toppled by the effects of the new legislation.

Says David Hammer, managing

director of the prosperous Telmak Teleproducts: "Companies paying high royalties for product could go to the wall. The price of all records will definitely have to rise, that's for sure. And I believe that direct response marketing will increase greatly."

"The problem is that the government has yet to define exactly what is a retailer. Right now, if the manager of a major department store went to, say, EMI's factory and had a particular record pressed for \$2 a disk, he'd pay sales tax on that \$2."

"But if Telmak goes to EMI to have the same record pressed, we will have to pay 32% sales tax on all our costs and margins, and then, if we manage to make any profit, 46% company tax on that. I've no doubt at all that a sales tax on royalties is just around the corner, which is very frightening."

Since the day the bombshell was dropped, company executives in Australia have been locked in long and concerned huddles to plan strategy and, in the words of one, "pinching ourselves in the hope that it isn't really true."

## CD CONFIDENCE

(Continued from page 9)

these costs down to sensible consumer levels...

"Given the announcement of industry plans to meet this concept, it would enable both retailers and consumers to plan ahead with more certainty, knowing that Compact Disc was to be the end base of the system."

The report takes an extremely optimistic view of CD's growth potential. "Manufacturers and the major retail chains all fervently believe that CD is the new generation of carrier," it states, "and the hi fi and trade press agree. Around one-third of the households in Britain will have access to CD by the end of the decade."

The report urges hi fi dealers to move into selling CD software, calling such a move "essential for selling the hardware" as well as "a great opportunity to break into a new market at the start of its cycle. It can re-establish a market position held by these dealers at the start of the LP market."

The report, "Audio Visual Hardware," is available here for roughly \$215.



## GERMAN RADIO

(Continued from page 9)

broadcast version of musical chairs.

At 89.0 Mhz, the "New Station Bavaria" groups together the media conglomerates Bertelsmann, Springer and Burda. "The Young Sound" at 92.4 couples veteran independent stations M1, Xanadu and Radio-Aktiv with Radio 44, run by Constantin Film, with support from the huge Isar Electric Co. And at 96.3, the newspaper publishers of Munich and Bavaria join Helmut Markwort's magazine publishing group to present "Radio Gong 2000." On each frequency, different firms take turns in daily or hourly rotation.

In the next few weeks, the two lower frequencies will be rearranged under a consortium agreement among 16 program suppliers. The result is expected to favor the media heavyweights, as the decision process will take place behind closed doors, under strong political influence, without any mandate to act 'in the public interest.

"We're terribly unhappy," says Maria von Seidlein of Radio M1, a spokesperson for the indie station operators. "We've lost our identity under this system." She adds that she hopes for a "fair competitive chance" and a new frequency for

her station alone, but concedes that the prospects are not bright.

Outside of Munich, the prospects are worse. No other German state has set a date for on-air broadcasting, although cable operations have begun in Ludwigshafen with privateers Radio Weinstrasse and Radio Kolibri.

In West Berlin, cable licenses are pending approval. Baden-Wuerttemberg plans 72 low-power local radio stations, and Rheinland-Palatinate could start one private frequency in August. Newspaper and magazine publishers have the best chance of getting a frequency allocation in most states.

The established state-chartered German stations will thus continue to dominate German broadcasting for the foreseeable future, and are hardly reacting to the threat of competition. Bavarian Radio is answering the 300-watt Munich stations with its own new "City Station," which started last Monday (3) with 25,000 watts. But proposals for re-vamping the BR radio program schedule in October promise little significant change, and no rock relief for the 12-24 age group traditionally neglected by all state-chartered functionaries in Germany.

## Disagreement Delays Start Of French MuchMusic

BY KIRK LaPOINTE

TORONTO An impasse between MuchMusic Network and the province of Quebec's largest cable firm is blocking the launch of a French-language music video service.

More than six months ago, MuchMusic vice president Dennis Fitzgerald said he expected to announce details of a French-language service "any day now." Many days have passed, so what's the delay?

For its part, MuchMusic says everything is in order. A one-hour pilot was developed in cooperation with LaGroupe Videotron, the large Quebec cable firm that controls almost two-thirds of the province in terms of territory and subscribers. MuchMusic offered to establish a Montreal office. Rock journalist Pierre Marchand was set to direct and VJ Marc Carpentier to host the program, which would be filmed in Montreal and assembled in Toronto, then shipped back to Montreal for distribution by Videotron through a bicycling arrangement with its other firms and to rivals in the province.

MuchMusic says it would provide the service free, if a separate channel were used to broadcast the French service. If the English and French services were integrated, MuchMusic wants to charge the cable firms a flat fee based on the number of basic cable subscribers they have. The service, however, would be on a discretionary tier.

MuchMusic want to have a distinct French channel on Quebec cable because the other arrangement would erode its delicate advertising base. Since its six-hour package is repeated three other times to round out a 24-hour schedule, an integrated service would expose ads only twice. And it is doubtful that much

Quebec ad revenue could be generated with only two exposures.

But Gilles Desjardins, Videotron's vice president of corporate affairs, says that employing two MuchMusic channels on a discretionary tier would be "unbalanced. It would be too much space for a service like MuchMusic."

Desjardins acknowledges that the MuchMusic French pilot "was very good," but he says his firm would like to integrate the services on a discretionary tier. The added cost, however, is something he says the cable firm cannot afford.

Depending on whose executives you speak to, either MuchMusic or Videotron stands to gain immensely from a French service. A second service would be MuchMusic's entry into the potentially lucrative French-language advertising market, which now has no youth-based service toward which it can direct advertising. And a French service might also provided a lift to Videotron's basic and discretionary subscriber levels, which now are about 60%—low by Canadian standards.

What Videotron is apparently waiting for is regulatory approval to add the French service to basic cable service. It is lobbying the Canadian Radio-Television & Telecommunications Commission for authorization of French-language narrowcast services on the basic tier.

What MuchMusic fears is that such authorization will pave the way for several new applications to run and such services. As the first one on the block, it wonders whether it should be allowed exclusive rights to the neighborhood.

Regardless of how this impasse drags out, the clear losers in the situation are francophone video lovers, who now must buy the English-only MuchMusic to see their favorite video clips.

## CRIA Investigators Busy Fraud, Infringement Cases in Court

TORONTO The investigative services division of the Canadian Recording Industry Assn. (CRIA) has two cases before the courts and two more under investigation.

Charged with fraud under the Criminal Code are Jack Anderson and Philip Anderson of Toronto, who are alleged to have defrauded "certain persons having a proprietary interest in certain recordings" between October, 1979 and October, 1981. Among the titles said to be involved are "The Rod Stewart Collection," "Roy Orbison," "Johnny Horton," "Harvest Of Hits" and "Country Superstars." The next court date for the Andersons is June 25 in Toronto.

Charged under the Copyright Act with selling infringing copies of copyrighted works is Richard Steinhoff of Woodstock, Ontario. A total of 110 charges have been laid in connection with what CRIA says is imported product. Steinhoff's next

court date is July 30 in Woodstock.

In an unusual move, CRIA has also released information on investigations being conducted by police forces.

Four firms—Millbank Music Corp., Discus, Trans-Musique Inc. and 124578 Canada Inc. (Concord Music)—are under investigation for what CRIA claims are their participation in the manufacturing and/or distribution of alleged counterfeit records and cassettes in 1983, 1984 and 1985 by such artists as Edith Piaf, Robert Charlebois, Jean Pierre Ferland, Michael Fugain and Gilbert Beaud.

CRIA also reports that 8,000 alleged bootleg albums were seized at Concord during the April raid. The disks were of a 1984 Bruce Springsteen concert from Cincinnati. No charges have been filed in either of the investigations, which CRIA says are continuing. KIRK LaPOINTE

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 6/8/85

This Week	Last Week	SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS
2	2	A VIEW TO A KILL DURAN DURAN PARLOPHONE
3	4	KAYLEIGH MARILLION EMI
4	52	YOU'LL NEVER WALK ALONE THE CROWD SPARTAN
5	8	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
6	12	OBSESSION ANIMATION MERCURY/PHONOGRAM
7	3	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
8	9	WALKING ON SUNSHINE KATRINA & THE WAVES CAPITOL
9	19	SUDDENLY BILLY OCEAN JIVE
10	15	THE WORD GIRL SCRITTI POLITTI VIRGIN
11	5	RHYTHM OF THE NIGHT DEBARGE GORDY
12	13	CALL ME GO WEST CHRYSALIS
13	10	SLAVE TO LOVE BRYAN FERRY EG/POLYDOR
14	20	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
15	7	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
16	32	HISTORY MAI TAI VIRGIN
17	6	MOVE CLOSER PHYLLIS NELSON CARRERE
18	21	SHAKE THE DISEASE DEPECHE MODE MUTE
19	30	ALL FALL DOWN FIVE STAR TENT/RCA
20	11	FEEL SO REAL STEVE ARRINGTON ATLANTIC
21	36	DUEL PROPAGANDA ZTT/ISLAND
22	37	CHERISH KOOL & THE GANG DE-LITE
23	NEW	LOVING THE ALIEN DAVID BOWIE EMI AMERICA
24	24	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER FOURTH & BROADWAY
25	NEW	CRAZY FOR YOU MADONNA GEFEN
26	17	MAGIC TOUCH LOOSE ENDS VIRGIN
27	28	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
28	16	WALLS COME TUMBLING DOWN! STYLE COUNCIL POLYDOR
29	53	FRANKIE SISTER SLEDGE ATLANTIC
30	22	GET IT ON POWER STATION PARLOPHONE
31	18	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
32	23	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
33	14	WE ALL FOLLOW MAN. UNITED MANCHESTER UNITED FOOTBALL TEAM COLUMBIA
34	27	THE LIVE EP GARY NUMAN NUMA
35	NEW	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
36	25	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
37	43	PAISLEY PARK PRINCE & THE REVOLUTION WARNER BROS.
38	38	HEAVEN BRYAN ADAMS A&M
39	31	FREE YOURSELF UNTOUCHABLES STIFF
40	39	WALKING ON THE CHINESE WALL PHILIP BAILEY CBS
1	NEW	THE STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
2	2	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
3	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	3	VARIOUS NOW DANCE EMI/VIRGIN
5	5	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
6	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
7	7	VARIOUS THE HITS ALBUM 2 CBS/WEA
8	6	PHIL COLLINS NO JACKET REQUIRED VIRGIN
9	14	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
10	8	EURYTHMICS BE YOURSELF TONIGHT RCA
11	11	GO WEST CHRYSALIS
12	24	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
13	9	NEW ORDER LOW-LIFE FACTORY
14	10	THE BEST OF THE EAGLES ASYLUM
15	13	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
16	15	CHRIS REA SHAMROCK DIARIES MAGNET
17	12	THE BEST OF ELVIS COSTELLO TELSTAR
18	23	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
19	17	FREDDIE MERCURY MR BAD GUY CBS
20	20	THE POWER STATION PARLOPHONE
21	18	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
22	16	DEAD OR ALIVE YOUTHQUAKE EPIC
23	28	BRYAN ADAMS RECKLESS A&M
24	NEW	DAVID CASSIDY ROMANCE MLM/ARISTA
25	30	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
26	19	ROBERT PLANT SHAKEN 'N' STIRRED ES PARANZA
27	25	TINA TURNER PRIVATE DANCER CAPITOL
28	26	WHAM! MAKE IT BIG EPIC
29	34	VARIOUS STREET SOUNDS ELECTRO 7 STREET SOUNDS
30	21	SUPERTRAMP BROTHER WHERE YOU BOUND A&M
31	22	ALISON MOYET ALF CBS
32	32	SADE DIAMOND LIFE EPIC
33	36	U2 THE UNFORGETTABLE FIRE ISLAND
34	29	PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
35	35	ENGELBERT HUMPERDINCK GETTING SENTIMENTAL TELSTAR
36	27	HOWARD JONES DREAM INTO ACTION WEA
37	31	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
38	42	MADONNA LIKE A VIRGIN SIRE
39	33	LOOSE ENDS SO WHERE ARE YOU? VIRGIN
40	52	BILLY OCEAN SUDDENLY JIVE

## CANADA (Courtesy The Record) As of 6/6/85

	SINGLES
1	1 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS VERTIGO/POLYGRAM
2	2 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
3	3 RHYTHM OF THE NIGHT DEBARGE GORDY/QUALITY
4	4 CRAZY FOR YOU MADONNA SIRE/WEA
5	NEW SUSSUDIO PHIL COLLINS ATLANTIC/WEA
6	7 EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS
7	10 WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M
8	11 SMOOTH OPERATOR SADE PORTRAIT/CBS
9	9 JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH WARNER BROS./WEA
10	6 TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
11	12 WOULD I LIE TO YOU EURYTHMICS RCA
12	16 A VIEW TO A KILL DURAN DURAN CAPITOL
13	13 OBSESSION ANIMATION MERCURY/POLYGRAM
14	5 WE ARE THE WORLD USA FOR AFRICA COLUMBIA/CBS
15	19 AXEL F HAROLD FALTERMEYER MCA
16	NEW HEAVEN BRYAN ADAMS A&M
17	14 BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM
18	18 TOKYO ROSE IDLE EYES WEA
19	17 NIGHTSHIFT COMMODORES MOTOWN/QUALITY
20	NEW THINGS CAN ONLY GET BETTER HOWARD JONES WEA
1	2 TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
2	1 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
3	3 MADONNA LIKE A VIRGIN SIRE/WEA
4	4 SADE DIAMOND LIFE PORTRAIT/CBS
5	5 BEVERLY HILLS COP SOUNDTRACK MCA
6	6 DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
7	11 SUPERTRAMP BROTHER WHERE YOU BOUND A&M
8	15 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
9	12 EURYTHMICS BE YOURSELF TONIGHT RCA
10	7 PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY PAISLEY PARK/WEA
11	9 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
12	8 USA FOR AFRICA WE ARE THE WORLD COLUMBIA/CBS
13	13 BRYAN ADAMS RECKLESS A&M
14	14 WHAM! MAKE IT BIG COLUMBIA/CBS
15	10 JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
16	16 GOWAN STRANGE ANIMAL COLUMBIA/CBS
17	NEW KATRINA & THE WAVES ATTIC/A&M
18	NEW ROBERT PLANT SHAKEN 'N' STIRRED ES PARANZA/WEA
19	NEW PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
20	19 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/11/85

	SINGLES
1	3 19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
2	1 YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
3	2 LIVE IS LIFE OPUS POLYDOR/DGG
4	6 SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD
5	4 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
6	NEW AXEL F. HAROLD FALTERMEYER MCA/WEA
7	7 THE HEAT IS ON GLENN FREY MCA/WEA
8	18 FEUER UND FLAMME NENA CBS
9	11 AROUND MY DREAM SILVER POZZOLI TELDEC
10	32 TARZAN BOY BALTIMORA EMI
11	5 WE ARE THE WORLD USA FOR AFRICA CBS
12	45 A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
13	52 ROCKY, RIVAL MIK ROUND ONE ITALO HEAT/DEUTSCHE AUSTROPHON 14
8	OBSESSION ANIMATION MERCURY/PHONOGRAM
15	9 CRY GODLEY & CREME POLYDOR/DGG
16	24 I'M ON FIRE BRUCE SPRINGSTEEN CBS
17	19 I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
18	33 YOU'RE A WOMAN BAD BOYS BLUE COCONUT/ARIOLA
19	29 TAKE ME UP SCOTCH ZYX/MIKULSKI
20	13 COLD DAYS, HOT NIGHTS MOTI SPECIAL
1	1 MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
2	3 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
3	2 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
4	8 SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
5	4 SOUNDTRACK BEVERLY HILLS COP MCA/WEA
6	6 MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
7	7 PHIL COLLINS NO JACKET REQUIRED WEA
8	5 TINA TURNER PRIVATE DANCER CAPITOL/EMI
9	16 RICK SPRINGFIELD TAO RCA
10	9 OPUS LIVE IS LIFE POLYDOR/DGG
11	12 FREDDIE MERCURY MR. BAD GUY CBS
12	10 HERBERT GROENEMEYER 4630 BOCHUM EMI
13	11 MICK JAGGER SHE'S THE BOSS CBS
14	13 COMMODORES NIGHTSHIFT MOTOWN/RCA
15	18 PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS./WEA
16	14 JENNIFER RUSH CBS
17	15 USA FOR AFRICA WE ARE THE WORLD CBS
18	17 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/PHONOGRAM
19	20 CHRIS REA SHAMROCK DIARIES MAGNET/DGG
20	24 BE YOURSELF TONIGHT EURYTHMICS RCA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/8/85

	SINGLES
1	1 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
2	3 DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
3	2 WE ARE THE WORLD U.S.A. FOR AFRICA CBS
4	4 19 PAUL HARDCASTLE ARIOLA
5	3 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS PHONOGRAM
6	7 THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
7	10 IN MY HOUSE MARY JANE GIRLS RCA
8	8 THE UNFORGETTABLE FIRE U2 ARIOLA
9	10 YOU CAN WIN IF YOU WANT MODERN TALKING ARIOLA
10	16 LOVE IS IN YOUR EYES GERARD JOLING WEA
1	1 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	3 DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
3	2 TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
4	4 PHIL COLLINS NO JACKET REQUIRED WEA
5	5 SUPERTRAMP BROTHER WHERE YOU BOUND POLYDOR 6
6	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
7	7 DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA
8	8 TALKING HEADS STOP MAKING SENSE EMI/BOVEMA
9	5 PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY WEA
10	11 ALISON MOYET ALF CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 6/5/85

	SINGLES
1	4 WOULD I LIE TO YOU EURYTHMICS RCA
2	3 CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
3	1 WE ARE THE WORLD USA FOR AFRICA CBS
4	2 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY 5
11	RHYTHM OF THE NIGHT DEBARGE GORDY
6	8 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
7	17 ANGEL MADONNA SIRE
8	9 WE CLOSE OUR EYES GO WEST CHRYSALIS
9	13 50 YEARS UNCANNY X-MEN MUSHROOM
10	18 19 PAUL HARDCASTLE CHRYSALIS
11	10 THE HEAT IS ON GLENN FREY MCA
12	12 NIGHTSHIFT COMMODORES MOTOWN
13	14 JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH WARNER BROS.
14	7 WIDE BOY NIK KERSHAW MCA
15	5 ONE MORE NIGHT PHIL COLLINS WEA
16	6 SOME LIKE IT HOT POWER STATION PARLOPHONE
17	NEW LIVE IT UP MENTAL AS ANYTHING REGULAR
18	NEW WE WILL TOGETHER EUROGLIDERS CBS
19	NEW I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
20	16 KISS ME STEPHEN 'TINTIN' DUFFY VIRGIN
1	1 DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2 VARIOUS HEAPS OF HITS '85 CBS
3	3 VARIOUS 1985 LET'S GO RCA
4	NEW EURYTHMICS BE YOURSELF TONIGHT RCA
5	4 PHIL COLLINS NO JACKET REQUIRED WEA
6	5 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
7	6 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	7 INXS DEKADANCE WEA
9	10 PAUL YOUNG THE SECRET OF ASSOCIATION CBS
10	8 JULIAN LENNON VALOTTE VIRGIN
11	13 MENTAL AS ANYTHING FUNDAMENTAL REGULAR
12	12 PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
13	11 RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA
14	NEW BILLY OCEAN SUDDENLY LIBERATION
15	NEW KIDS IN THE KITCHEN SHINE WHITE LABEL
16	9 USA FOR AFRICA WE ARE THE WORLD CBS
17	NEW DEAD OR ALIVE YOUTHQUAKE EPIC
18	17 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
19	RET THE POWER STATION PARLOPHONE
20	RET TALKING HEADS STOP MAKING SENSE EMI

## JAPAN (Courtesy Music Labo) As of 6/10/85

	SINGLES
1	NEW IMA DAKARA YUMI MATSUTOYA, KAZUMASA ODA, KAZUO ZAITSU TOSHIBA 2
2	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEIEI
3	2 BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
4	3 AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
5	NEW BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
6	4 OCHINADE MADONNA TOSHIHIKO TAHARA CANYON/JOHNNY'S
7	5 FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/BERMUDA/NTV.M
8	NEW SILENCE GA IPPAI KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/BERMUDA/NTV.M
9	6 NIKUMARESONA NEW FACE KOJI KIKAWA SMS/WATANABE
10	8 SCHOOLGIRL C-C-B POLYDOR/NICHION
11	7 SHIROI HONOH YUKI SAITOU CANYON/PMP TOHO-FUJI KITTY
12	11 WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
13	8 TASOGARE OFF COURSE FUN HOUSE/FAIRWAY M PMP
14	10 STAND UP YOU HAYAMI TARUS/NICHION
15	12 MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC.CABIN-NTV.M
16	16 HEART WA KUTE NA MAMADEITE SALLY FILIPS/BURNING
17	NEW LONELY SHOGO HAMADA CBS/SONY-TOP
18	19 KESSIN HIROMI IWASAKI VICTOR/NTV.M
19	13 ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA-THREE STARS
20	18 BEAT ON PANIC SHINGO KAZAMI FOR LIFE/BURNING
1	1 USA FOR AFRICA WE ARE THE WORLD CBS-SONY
2	2 JUNICHI INAGAKI NO STRINGS FUN HOUSE
3	4 PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY WARNER-PIONEER
4	7 C-C-B SUTEMI NA BEAT POLYDOR
5	3 SOUNDTRACK TAN TAN TANUKI CANYON
6	6 TOSHIYUKI OSAWA INFINITY EPIC-SONY
7	5 TOSHIKI KADOMATSU GOLD DIGGER RVC
8	8 MIYUKI NAKAZIMA OIRONAOSHI CANYON
9	10 REIMY PANSY COLUMBIA
10	13 MEIKO NAKAHARA CHAKI CHAKI CLUB TOSHIBA-EMI
11	9 AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
12	11 AMZEMCHITAI ENDLESS KITTY
13	14 KIYOTAKA SUHIYAMA V OMETA TRIBE NEVER ENDING SUMMER VAP
14	20 TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
15	17 BECCA WILD HONEY CBS-SONY
16	NEW GEORGE YANAGI TOBACCO ROAD WARNER-PIONEER
17	NEW FREDDIE MERCURY MR. BAD GUY CBS/SONY
18	12 RICK SPRINGFIELD TAO RVC
19	12 POWER STATION TOSHIBA-EMI
20	18 PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER

## ITALY (Courtesy Germano Ruscitto) As of 6/3/85-

	SINGLES
1	1 WE ARE THE WORLD USA FOR AFRICA CBS
2	NEW A VIEW TO A KILL DURAN DURAN EMI
3	7 YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS4
4	2 VOLARE ITALIA PER L'ETIOPIA RICORDI
5	5 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
6	3 MIXING DURAN DURAN EMI
7	4 SHOUT TEARS FOR FEARS POLYGRAM
8	8 SOME LIKE IT HOT POWER STATION EMI
9	9 RAGAZZI DI OGGI LUIS MIGUEL EMI
10	11 THIS IS NOT AMERICA DAVID BOWIE EMI
11	13 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
12	10 I'LL FLY FOR YOU SPANAU BALLET RCA
13	17 EVERYTIME YOU GO AWAY PAUL YOUNG CBS
14	18 THINGS CAN ONLY GET BETTER HOWARD JONES WEA 15
6	UNA STORIA IMPORTANTE EROS RAMAZZOTTI DDD/CBS16
NEW	LOOK MAMA HOWARD JONES WEA
17	NEW IMAGINATION BELOUIS SOME EMI
18	15 MATERIAL GIRL MADONNA WEA
19	NEW FEVER TIPINIFINI IBIZA/CGD MM
20	NEW CAMEL BY CAMEL SANDY MARTON IBIZA/CBS-

# Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	1
2	2	AXEL F	HAROLD FALTERMEYER	3
3	4	SUDDENLY	BILLY OCEAN	4
4	5	HEAVEN	BRYAN ADAMS	2
5	7	IN MY HOUSE	THE MARY JANE GIRLS	7
6	6	FRESH	KOOL & THE GANG	15
7	3	EVERYTHING SHE WANTS	WHAM!	8
8	10	WALKING ON SUNSHINE	KATRINA AND THE WAVES	10
9	11	THINGS CAN ONLY GET BETTER	HOWARD JONES	5
10	12	SMUGGLER'S BLUES	GLENN FREY	14
11	14	SUSSUDIO	PHIL COLLINS	6
12	13	ANGEL	MADONNA	9
13	19	A VIEW TO A KILL	DURAN DURAN	12
14	16	NEVER ENDING STORY	LIMAH	17
15	29	RASPBERRY BERET	PRINCE & THE REVOLUTION	11
16	18	WOULD I LIE TO YOU?	EURYTHMICS	16
17	8	SMOOTH OPERATOR	SADE	21
18	9	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	18
19	26	THE SEARCH IS OVER	SURVIVOR	13
20	17	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	25
21	28	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	20
22	24	VOICES CARRY	'TIL TUESDAY	19
23	20	CRAZY FOR YOU	MADONNA	30
24	—	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	22
25	—	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	26
26	21	ONE LONELY NIGHT	REO SPEEDWAGON	31
27	15	ONE NIGHT IN BANGKOK	MURRAY HEAD	36
28	27	SAY YOU'RE WRONG	JULIAN LENNON	28
29	23	WE ARE THE WORLD	USA FOR AFRICA	44
30	—	GLORY DAYS	BRUCE SPRINGSTEEN	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	1
2	4	HEAVEN	BRYAN ADAMS	2
3	8	SUSSUDIO	PHIL COLLINS	6
4	6	THINGS CAN ONLY GET BETTER	HOWARD JONES	5
5	7	ANGEL	MADONNA	9
6	2	EVERYTHING SHE WANTS	WHAM!	8
7	13	RASPBERRY BERET	PRINCE & THE REVOLUTION	11
8	3	SUDDENLY	BILLY OCEAN	4
9	10	IN MY HOUSE	THE MARY JANE GIRLS	7
10	5	AXEL F	HAROLD FALTERMEYER	3
11	11	WALKING ON SUNSHINE	KATRINA AND THE WAVES	10
12	14	THE SEARCH IS OVER	SURVIVOR	13
13	16	A VIEW TO A KILL	DURAN DURAN	12
14	12	FRESH	KOOL & THE GANG	15
15	20	WOULD I LIE TO YOU?	EURYTHMICS	16
16	9	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	18
17	21	SMUGGLER'S BLUES	GLENN FREY	14
18	23	VOICES CARRY	'TIL TUESDAY	19
19	19	NEVER ENDING STORY	LIMAH	17
20	27	EVERYTIME YOU GO AWAY	PAUL YOUNG	23
21	24	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	22
22	28	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	20
23	26	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	24
24	—	GLORY DAYS	BRUCE SPRINGSTEEN	27
25	15	SMOOTH OPERATOR	SADE	21
26	—	SENTIMENTAL STREET	NIGHT RANGER	29
27	—	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	26
28	—	GETCHA BACK	THE BEACH BOYS	32
29	18	SAY YOU'RE WRONG	JULIAN LENNON	28
30	17	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	25

## 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
COLUMBIA	13
WARNER BROS. (4)	13
Geffen (5)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ATLANTIC (5)	10
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
EPIC (5)	10
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
MCA (7)	9
Camel/MCA (1)	
Constellation/MCA (1)	
A&M	7
CAPITOL	7
RCA	7
MOTOWN (2)	5
Gordy (3)	
POLYGRAM	5
Mercury (4)	
De-Lite (1)	
ARISTA (3)	4
Jive (1)	
EMI-AMERICA	4
ELEKTRA	3
CHRYSALIS	2
CBS	1
HME (1)	

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
46 19	(Oval, ASCAP)	
91 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
65 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	
64 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	
9 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
47 ANIMAL INSTINCT	(Zomba, ASCAP)	
3 AXEL F	(Famous, ASCAP) CPP	
49 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	
87 BURNING FLAME	(Chappell, ASCAP)	
75 CALL ME	(ATV, BMI)	
34 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ALM	
94 CELEBRATE YOUTH	(Super Ron, BMI)	
51 CENTERFIELD	(Wenaha, ASCAP) CPP	
80 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano, BMI/Black Stallion, BMI)	
30 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
26 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	
57 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	
79 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
82 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
18 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
1 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
50 EVERYTHING I NEED	(April, ASCAP) CPP/ABP	
8 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
23 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
54 FIND A WAY	(Bug & Bear, ASCAP/Meadowgreen, ASCAP)	
55 FOREVER	(Milk Money, ASCAP/Foster Frees, ASCAP) WBM/CPP	
88 FRANKIE	(IDG, ASCAP)	
95 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
15 FRESH	(Delightful, BMI) CPP	
43 GET IT ON (BANG A GONG)	(TRO-Essex, ASCAP)	
32 GETCHA BACK	(Daywin, BMI/Careers, BMI) CPP	
27 GLORY DAYS	(Bruce Springsteen, ASCAP) CPP	
86 GO FOR SODA	(Mark-Cain, ASCAP)	
22 THE GOONIES 'R' GOOD ENOUGH	(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rellia, BMI/Pet Me, BMI) WBM	
2 HEAVEN	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
62 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	
83 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	
33 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)	
92 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
7 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
58 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI) CPP	
25 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H. Morris & Co., ASCAP/Jerry Vogel, ASCAP) HL	
35 JUST AS I AM	(Don Kirshner, BMI/Blackwood, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP	
76 THE LADY OF MY HEART	(Foster Frees, ASCAP/Garden Rake, BMI/MCA, ASCAP) CPP	
60 LET HIM GO	(Big Wad, ASCAP)	
98 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP) WBM	
39 LITTLE BY LITTLE	(Talktime, ASCAP)	
77 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
52 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
71 MAKE IT BETTER (FORGET ABOUT ME)	(Gone Gator, ASCAP/Blue Network, ASCAP)	
59 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI) CPP	
68 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI) CPP	
17 NEVER ENDING STORY	(Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM	
45 NEVER SURRENDER	(Liesse, ASCAP)	
70 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
93 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
53 NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP) WBM	
73 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
84 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
31 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
36 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
42 PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI) WBM	
85 PEOPLE GET READY	(Warner-Tamerlane, BMI)	
38 POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)	
11 RASPBERRY BERET	(Controversy, ASCAP) WBM	
61 REACTION TO ACTION	(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM	
100 REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)	
56 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
67 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
28 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
13 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
29 SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI)	
66 SHOUT	(Virgin, BMI/10, BMI/Nymph, BMI)	
78 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sooklooz, BMI) CHA/HL	
21 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
14 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
37 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
69 STATE OF THE HEART	(Chappell, ASCAP)	
81 STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)	
4 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
6 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM	
99 THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL	
5 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
74 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, ASCAP/Neropub, BMI/Tom John, BMI) CPP	
72 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP/MCA	
24 TOUGH ALL OVER	(John Cafferty, BMI)	
12 A VIEW TO A KILL	(Tritec, ASCAP) HL/CPP	
19 VOICES CARRY	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
40 WAKE UP (NEXT TO YOU)	(Ellislan, PRS)	
10 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
97 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
96 WAYS TO BE WICKED	(Gone Gator, ASCAP/Wild Gator, ASCAP) WBM	
44 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
48 WHAT ABOUT LOVE?	(Welbeck, ASCAP/Irving, ASCAP/Calypto Toonz, BMI) CPP/ALM	
90 WHEN YOUR HEART IS WEAK	(Edwin Ellis, BMI/Nurk Twins, BMI)	
41 WHO'S HOLDING DONNA NOW	(Foster Frees, ASCAP/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
89 WILLIE & THE HAND JIVE	(Eldorado, BMI)	
16 WOULD I LIE TO YOU?	(Blue Network, ASCAP)	
20 YOU GIVE GOOD LOVE	(Little Tanya, ASCAP/MCA, ASCAP)	
63 YOU SPIN ME AROUND (LIKE A RECORD)	(Chappell, ASCAP)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

## POP

### R.E.M.

**Fables Of The Reconstruction**  
PRODUCER: Joe Boyd  
IRS 5592 (MCA)

The quartet's third album continues in the American roots-rock approach of its critically hailed predecessors "Murmur" and "Reckoning." The album features a change of producers from Mitch Easter and Don Dixon to Joe Boyd, whose credits include Richard Thompson and Fairport Convention. This is one of IRS's first releases through its new distribution pact with MCA, so a major push can be expected.

### KIM CARNES

**Barking At Airplanes**  
PRODUCERS: Bill Cuomo, Kim Carnes, Duane Hitchings  
EMI America SO-17159

Carnes' latest album is the first that she's co-produced. The highlights include the first single, "Crazy In The Night," plus "Abadababango" and "One Kiss," all of which reflect the edgy pop rock approach that has been Carnes' specialty since "Bette Davis Eyes."

### JOHN DENVER

**Dreamland Express**  
PRODUCER: Roger Nichols  
RCA AFL1-5458

Denver adopts a sleeker, more contemporary pop sound on this album, his first produced by Steely Dan associate Roger Nichols. The first single, "Don't Close Your Eyes Tonight," is traditional Denver romantic fare, but other cuts break new ground, from the rockish "The Harder They Fall" to the African-inspired "African Sunshine."

### BARRY MANILOW

**The Manilow Collection/20 Classic Hits**  
PRODUCERS: Barry Manilow, Ron Dante  
Arista AL9-8271

Manilow's last album for Arista before he moves over to RCA features 20 of his biggest hits for the label. The collection underscores the fact that Manilow made some of the classiest romantic pop of the past decade. Unfortunately, the packaging demeans the achievement. All 20 hits (total time: 76 minutes) are crammed on one disk, and the inner sleeve is solid black. In fact, the whole package

is somber and funereal. After 10 years and 12 gold albums, Manilow deserved better.

### NILS LOFGREN

**Flip**  
PRODUCERS: Lance Quinn, Nils Lofgren  
Columbia BFC 39982

Lofgren is joined here by such top players as Andy Newmark and Tommy Mandel for a series of highly charged rockers. Lofgren wrote all of the songs and plays guitars and keyboards. The result is an energetic set that should satisfy Lofgren's core of longtime fans and perhaps attract new ones.

### ORIGINAL SOUNDTRACK ALBUM

**Perfect**  
PRODUCERS: Various  
Arista AL9-8278

The soundtrack to the John Travolta/Jamie Lee Curtis vehicle boasts several heavy-hitting contributors. But despite a strong start with Jermaine Jackson's title track, there's very little here that sounds like a can't-miss single. Strongest contender is the Thompson Twins' "Lay Your Hands On Me," and Berlin's "Masquerade" has already generated some airplay. The Jermaine Jackson/Whitney Houston duet falls flat, and the hot-hitting Pointer Sisters may have finally whiffed with "All Systems Go."

### GRIM REAPER

**Fear No Evil**  
PRODUCER: Darryl Johnston  
RCA AFL1-5431

Fast-paced, hard-hitting anthems with minimal variation. Searing guitar and powerful rhythm work are fronted by screeching vocals that are typical of most heavy metal opuses. Should appeal to loyal headbangers.

### BRYAN FERRY

**Boys And Girls**  
PRODUCERS: Bryan Ferry, Rhett Davies  
Warner Bros./EG Records 25082-1

Roxy Music founder, vocalist and songwriter Ferry's sixth solo album is by far his best. Assembled here are many of the same session players who appeared on "Avalon," Roxy's final album, which just missed gold in the U.S., as well as such guest artists as Nile Rodgers, David Sanborn, Tony Levin and Mark Knopfler. Key cuts: "Slave To Love," "Sensation" and "Don't Stop The Dance."

### AL CORLEY

**Square Rooms**  
PRODUCER: Harold Faltermeyer  
Mercury 822 316-1 M-1

Corley first gained attention through his featured role on tv's "Dynasty," and then made his musical debut with the single "Square Rooms." This album followup was produced and arranged by Harold ("Axel F") Faltermeyer.

### LOUNGE LIZARDS

**Live 79/81**  
PRODUCERS: S. Auld, W. Rooks  
ROIR A-136

Notorious art/rock/jazz/noise boys captured live amidst the gutter (CBGB's in New York) and the glitter (Her Majesty's Theatre in London). With the band gone in separate directions—drummer Anton Fier to Herbie Hancock, guitarist Arto Lindsay on his own and saxophonist John Lurie into the future—"Live" is an ironically titled footnote. Available on cassette only.

### THE UPTONES

**K.U.S.A.**  
Producers: Uptones, Ray Pyle  
415 Records 415 0010 (EP)

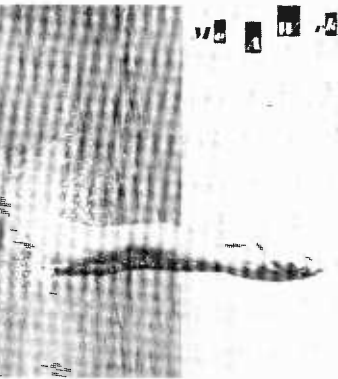
Fearsome San Francisco foursome pins tangy horn work on a seasoned punk-rock base. Result is a breezy blend of innocent melodies and cynical humor that should be a favorite at alternative radio and progressive

## SPOTLIGHT

### MEN AT WORK

**Two Hearts**  
PRODUCERS: Colin Hay, Greg Ham  
FC 40078

This Aussie band was the toast of pop in early '83, placing two albums in the top 10 simultaneously and winning the Grammy for best new artist. Now, after a very long layoff, the Men are back to re-stake their claim. Hay and Ham wrote most of the songs on this varied pop collection, which mixes bright danceables and moody midtempo ballads. Bob Clearmountain and Tim Kramer were brought in to help mix the cuts.



### AIR SUPPLY

PRODUCERS: Bob Ezrin, Peter Collins  
Arista AL8-8283

It's a big week for Aussie bands on the comeback trail. Here another top Australian band signs in with its first studio album since "Now And Forever" in 1982. The album marks an evolution from the adult contemporary sound of Air Supply's early hits to a more mainstream pop/rock slant, thanks to highly contemporary production by Ezrin and Collins. The group's four previous Arista albums went platinum, and generated eight top five singles.

### AORs.

### KN-25 CREUE

Producer: Jack Kirkpatrick  
Bagg 1013MN (EP)

An alternately slick and rustic offering out of Ft. Worth. Highlight track is "Oh You (Metal Men)," which sports a woozy sax riff and haunting lead vocals. Rougher rock fans will find solace in "Draw Blood," a frantic love chant. Contact: (817) 457-7871.

### BOBBY SCHNITZER

**Stingin'**  
Producers: Bruce Kurnow, Robert Fredere, Bobby Schnitzer  
The Musical Experience TME 05294

Session musician steps into solo territory as rock'n'roll's answer to Paul Hardcastle. Schnitzer's slide guitar work incorporates jazz and rock to provide an enjoyable and cohesive album of moody blues. Contact: 912 North Ford Canyon, Alpine, Utah 84003.

### VARIOUS ARTISTS

**Rock And Roll—The Early Days**  
PRODUCERS: Various  
RCA AFM1-5463

Companion collection to the RCA/Columbia Pictures Home Video release of the same name. Includes original classics by Bo Diddley, Chuck Berry, Wynonie Harris, Big Joe Turner, Elvis Presley, Little Richard and others, but not necessarily the same versions heard on the video. The other irony is that none of these tracks was recorded by RCA.

### EUROPE

**Wings Of Tomorrow**  
PRODUCER: Leif Mases  
Epic BFE 40049

Flowing in the mainstream of melodic rock, this American debut album ranges from tender ballads to all-out metal frenzy. The release displays impressive instrumental work. AOR-oriented cuts such as "Stormwind," "Open Your Heart" and "Dreamer" should score big for the young Nordic quintet.

### BRIAN SLAWSON

**Bach On Wood**  
PRODUCERS: Brian Slawson, Mikie Harris  
CBS Masterworks M39704

From Masterworks' "crossover" Light Classics line, works by Bach, Corelli, Pachelbel, Vivaldi and Handel, among others, are performed engagingly on too-many-to-mention percussion instruments by Slawson. Studio magic is involved, while synthesizers are

absent. Abundant musicianship and charm are very much in evidence.

### B MOVIE

**Forever Running**  
PRODUCER: Stephen Stewart-Short  
Sire 9 25272-1

This lives up to its name. British dance-pop trio boasts only average vocals and tunes.

### COCK ROBIN

Producer: Steve Hillage  
Columbia BFC 39582

Bright, upbeat nine-song package with some strong melodies and vocals. Nice production job from Hillage (Simple Minds). Best cut: the Val Garay-mixed "When Your Heart Is Weak."

### DAVID THOMAS & THE PEDESTRIANS

**More Places Forever**  
Producer: Not listed  
Twin Tone TTR 8551

David Thomas, formerly of the Ohio-based cult band Pere Ubu, presents a collection of eclectic, thoroughly non-commercial material here. No hummable melodies, but plenty of humor and good musicianship.

## BLACK

### SISTER SLEDGE

**When The Boys Meet The Girls**  
PRODUCER: Nile Rodgers  
Atlantic 81255

Reunited with the co-producer of their biggest hit, Sister Sledge aims to recapture the glory of their "We Are Family" smash, and although no such gemstone bejewels this song necklace, there's still plenty of sparkle here. Paced by the climbing "Frankie," a nostalgic recreation of '60s pop-soul, the girls rise to meet Rodgers' tempting arrangements with gushing enthusiasm. Sweet soul with a not-too-funky, synchronized '80s flavor should re-light the charts.

### THE DEELE

**Material Thangz**  
PRODUCER: Antonio Reid  
Elektra 60410-1

With the title tune streaking towards the top 10, the young Ohio band that made such a strong '84 debut has received a chart reception usually reserved for superstars. It's no fluke. Their hot brand of funk/rock is both danceable and daring, boasting the musical intensity and thorough consistency of a band hungering for

No. 1. They'll get there. Few can compete with their fiery attack. Natural followup: "Let's Work Tonight."

## RECOMMENDED

### RENE & ANGELA

**Street Called Desire**  
PRODUCERS: Bobby Watson, Bruce Swedien, Rene & Angela  
Mercury 824 607-1 M-1

Kurtis Blow's rap on the highly danceable "Save Your Love For #1" elevates the duo into chart contention, while sharp production on "I'll Be Good" solidifies their best effort.

### MERC & MONK

PRODUCERS: Eric Mercury, Thelonus Monk III  
Manhattan/Capitol ST53005

T. Monk III and Eric Mercury combine jazzy pop accents with funk/rock spunk to produce a style hybrid with plenty of chart appeal on "Baby Face" and "Pretty Little Girl Of Mine." The two strong artists share songwriting, showing off their commercial flair and musical intelligence, as Mercury's raw, ringing vocals tear up grooves sparkling with Monk's sophisticated arrangements. A powerful collaboration.

### LATIMORE

**Good Time Man**  
PRODUCERS: Bennie Latimore, Wolf Stephenson, Tommy Couch  
Malaco MAL 7423

Latimore's country-soul is sweet and strong on "She Didn't Love Me Like A Lady," and the Muscle Shoals Horns spike the arrangements with a soul sound that has timeless appeal.

### BILLY GRIFFIN

**Systematic**  
PRODUCERS: Todd Cochran, Leon Ware  
Columbia FC 39907

Griffin is a talented young singer who specializes in love songs like "If I Ever Lose This Heaven." He's a potential rival for El Debarge, especially on cuts like "This Ain't Puppy Love."

### KLEEER

**Seekret**  
PRODUCER: Eumir Deodato  
Atlantic 7 81254-1

The quartet returns with another set of danceable r&b, featuring production by Deodato, who brought Kool & the Gang to platinum. Among the highlights: "Lay Ya Down EZ," "Take Your Heart Away" and "Seekret."

### GEE BELLO

**Gee Bello**  
PRODUCERS: Various  
Capitol ST-12393

Bello is an impressive singer, specializing in romantic black pop such as "Let Me Show You," "In The Mood" and "International Lover." Oliver Scott and Jonah Ellis were among the producers.

### READY FOR THE WORLD

PRODUCERS: Ready For The World  
MCA 5594

Six-man outfit walks the side of the street staked out by Prince and the Time. But strong soul stylings and sure-footed funk attack allow the band to stand on their own. Slick and humorous.

### HUGH MASEKELA

**Waiting For The Rain**  
PRODUCER: Hugh Masekela  
Jive Afrika/Arista JL8-8382

Afro-pop with the emphasis on pop. Rough-cut, earnest rhythms receive a high-gloss patina of synthesizers and flugelhorn. Strong playing with dance floor appeal, it could be a return to the pop charts for the veteran hornman.

### RAY, GOODMAN & BROWN

**All About Love, Who's Gonna Make The First Move?**

PRODUCERS: Al Goodman, Gerald Austin  
Panoramic PLP 10002

Smooth, but street. It's been a while since this trio scored heavy, but the sound is still there. Fine vocals in the soul school could excite the same older black buyers who drove J. Blackfoot's "Taxi" up the charts.

#### THE DEALERS

PRODUCERS: Michael Zager, Roger Hawkins, Stanley Johnson  
Mosaic/CBS BFZ 40065

Funk/dance outfit with deep soul roots splits vocals behind several members. Worth a listen.

## COUNTRY

### PICKS

#### EDDIE RABBITT

#1's  
PRODUCERS: Various  
Warner Bros. 25270-1

More significant than the fidelity of the title is the range of styles Rabbitt has mastered here. The collection goes back to the unalloyed country of the mid-'70s, such as "Drinkin' My Baby (Off My Mind)," and runs through the transitional "Suspicious" to the rock-oriented "Someone Could Lose A Heart Tonight." It's the best Rabbitt stew yet.

#### ROSANNE CASH

Rhythm & Romance  
PRODUCERS: David Malloy, Rodney Crowell, David Thoener  
Columbia FC39463

The flame-haired, punk-glittered Cash of the album jacket is softened inside in a dazzling array of pop and country. Cash is unique as an artist/writer: her lyrics often quixotic and curious, her vocals simultaneously tough and tender, her dynamics dizzying. Eight of the songs here are hers. Bank it, this one will be Cash at the registers.

### RECOMMENDED

#### TOM T. HALL

Song In A Seashell  
PRODUCER: Jerry Kennedy  
Mercury 422-824 508-1 M-1

Except for the fact that Hall's voice wavers on some of these cuts—particularly "Red Sails In The Sunset"—this album is a beachcomber's treasure: a sparkling flotsam of old pop tunes ("Lucky Old Sun," "Love Letters In The Sand," "Gone Fishin'") and Hall's own lyrical hallmarks.

#### LEWIS GRIZZARD

I've Seen England, I've Seen France, I've Seen Miss America Without Her Underpants  
PRODUCERS: Bill Anderson, Mike Johnson  
Southern Tracks 004

Humorist author of a syndicated column and several hilariously titled books (his next will be "Shoot Low, Boys—They're Ridin' Shetland Ponies"), Grizzard turns his sights here to standup comedy. The results, mostly delivered in a down-home rural manner, are rib-tickling and risible.

#### EDDY ARNOLD

PRODUCER: Steve Lindsey  
RCA AHLI 5467

First of a six-album release under a new "Collector's Series" logo. These \$8.98 list packages have a strong artwork continuity developed by Tal Howell Design. The Tennessee Plowboy is showcased late in his career with a large stringed orchestra backing in songs he created throughout his long career.

#### BOBBY BARE

PRODUCER: Steve Lindsey  
RCA AHLI 5469

Bare's selection of standout uncommon material ranges from "What If," a family-oriented session with his son, to tongue-in-cheekers by Shel Silverstein and "Dropkick Me, Jesus."

#### WILLIE NELSON

PRODUCER: Steve Lindsey  
RCA AHLI-5470

Nelson demonstrates his earlier recording and composing when he was purer country. Backing is acoustic and emphasizes pickin'.

#### DOLLY PARTON

PRODUCER: Steve Lindsey  
RCA AHLI-5471

Parton's "Collector's Series" packet covers her broad spectrum of personal songwriting output. "In The Ghetto" demonstrates her styling most effectively.

#### JERRY REED

PRODUCER: Steve Lindsey  
RCA AHLI-5472

The guitarist/singer/actor does his spirited renditions from a real cross-section of his recorded output, starting with the early "Guitar Man" right up to the "Smokey And The Bandit" contributions.

#### WAYLON JENNINGS

PRODUCER: Steve Lindsey  
RCA AHLI-5473

Jennings' power permeates this hit reissue compilation, starting with a medley from his Buddy Holly days, through the blockbuster "MacArthur Park."

## JAZZ-FUSION

### RECOMMENDED

#### MILES DAVIS

The Lighthouse All Stars  
PRODUCER: Les Koenig  
Fantasy C-7645

A classic 1953 jam at the Redondo Beach, Calif. jazz bastion, with Davis playing only open horn with the likes of Bud Shank, Chet Baker, Max Roach, Bob Cooper, Russ Freeman, Lorraine Geller and others. The monaural sound is outstanding.

## SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

*Records equally appropriate for more than one format are reviewed in the category with the broadest audience.*

*All singles commercially available in the U.S. are eligible for review*

*Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036*

*Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203*

## POP

#### JEFF BECK AND ROD STEWART

People Get Ready (4:50)  
PRODUCER: Jeff Beck  
WRITER: C. Mayfield  
PUBLISHER: Warner-Tamertane, BMI  
Epic 34-05416

High marks for good taste to both the guitar wizard and his guest singer for a respectful, original and eloquent remake.

### RECOMMENDED

#### TALKING HEADS

Road To Nowhere (3:59)  
PRODUCER: Talking Heads  
WRITER: David Byrne  
PUBLISHERS: Index/Bleu Disque, ASCAP  
Sire 7-28987

A cappella gospel leads into Louisiana hootenanny, as pop's least predictable minstrels change shape one more time.

#### BJORN SKIFS

The Arbitrator (I Know The Score) (4:08)  
PRODUCERS: Benny Andersson, Tim Rice, Bjorn Ulvaeus  
WRITERS: Andersson, Rice, Ulvaeus  
PUBLISHER: MCA, ASCAP  
RCA PB-14123

Second release from "Chess"; rapless, but just as danceable and convoluted as "Bangkok."

#### GEORGE THOROGOOD & THE DESTROYERS

Willie And The Hand Jive (4:01)  
PRODUCERS: Terry Manning, Delaware Destroyers  
WRITER: Johnny Otis  
PUBLISHER: Eldorado, BMI  
EMI America B-8270

Way-out Willie's pushing 30; treat him well and he can still shake that thing.

#### NILS LOFGREN

Secrets In The Street  
PRODUCERS: Lance Quinn, Nils Lofgren  
WRITER: N. Lofgren  
PUBLISHER: Himer, ASCAP  
Columbia 38-05406

Goodnatured DOR from his new LP "Flip."

#### SHOOTING STAR

Summer Sun (3:39)  
PRODUCER: Greg Landanyi  
WRITERS: Gary West, Van McLain  
PUBLISHER: Mad Ted, BMI  
Geffen 7-28994

Uptempo power rock.

#### BUCKINGHAMS

Veronica (3:51)  
PRODUCERS: Gary Lee Jones, Richard A. Tufi  
WRITERS: C. Giammarese, N. Fortuna  
PUBLISHER: Red Writer, ASCAP  
Red Label B-71001 (c/o Capitol)

Close-harmony teen tune by a group that delivered some memorable hits in the late '60s; kicks off Chicago label's new pressing/distribution pact.

## BLACK

### PICKS

#### ARETHA FRANKLIN

Freeway Of Love (3:58)  
PRODUCER: Narada Michael Walden  
WRITERS: Narada Michael Walden, Jeffrey Cohen  
PUBLISHERS: Gratitude Sky, ASCAP/Polo Grounds, BMI  
Arista AS1-9354

Just in time for summer: a light-hearted funk-bop item, muscled into shape by that voice.

#### TEDDY PENDERGRASS

Somewhere I Belong (4:11)  
PRODUCER: Nile Rodgers  
WRITERS: Marvin Hamlisch, Dean Pitchford  
PUBLISHERS: Famous, ASCAP/Ensign, BMI  
Asylum 7-69628

Solemn theme serves both as a general-purpose identity-search anthem and as good music for the sci-fi fantasy "D.A.R.Y.L."; unusual repertoire for producer Rodgers.

#### NEW EDITION

Kinda Girls We Like (5:25)  
PRODUCER: Richard James Burgess  
WRITER: New Edition  
PUBLISHERS: Unicity/Jump and Shoot, ASCAP  
MCA 23544 (12-inch single)

What will the teen mags write about now that the boys have spelled it out in rap form?

#### STEVE ARRINGTON

Dancin' In The Key Of Life (3:59)  
PRODUCERS: Keg Johnson, Wilmer Raglin  
WRITERS: Steve Arrington, India Arrington  
PUBLISHERS: Konglather, BMI/Motor/Cheyenne, ASCAP  
Atlantic 7-89535 (12-inch version also available, Atlantic 0-86874)

Followup to "Feel So Real" is another distinctive blend of brittle dance beat and strong melody; lyrics lean toward the inspirational.

#### RICK JAMES

#### Glow (6:56)

PRODUCER: Rick James  
WRITER: Rick James  
PUBLISHER: Stone City, ASCAP  
Gordy 4539GG (12-inch single)

Effective disco-crooning, played fairly straight; a high entry on this week's club chart, just starting on Black radio.

#### GLENN JONES

Finesse (3:59)  
PRODUCERS: Wardell Potts, Jr., Ricky Smith  
WRITERS: Leon Sylvers III, Pamela Phillips-Oland  
PUBLISHERS: Richer, ASCAP/Mr. Dapper, BMI  
RCA PW-14122 (12-inch single)

Medium-tempo dance track chugs along to a clipped, stop/start bassline; follows the top 5 ballad "Show Me."

#### GAP BAND

Disrespect (4:28)  
PRODUCER: Lonnie Simmons  
WRITER: C. Wilson  
PUBLISHER: TEMP, BMI  
Total Experience TESI-2418 (c/o RCA)

Lean, stripped-down party sounds; third release from "VI."

#### UTFO

Leader Of The Pack (4:36)  
PRODUCER: Full Force  
WRITERS: UTFO, Full Force  
PUBLISHERS: ADRA/K.E.D./Mokojumbi, BMI  
Select FMS 62259 (12-inch single)

Under a recycled title are more of the inventive raps and beats that were the base for "Roxanne, Roxanne"; no obvious hook this time, though. Label based in New York.

#### GEORGE DUKE

Love Mission (3:59)  
PRODUCER: George Duke  
WRITERS: Len Ron Hanks, Brian Potter  
PUBLISHERS: ATV/Golden Circlets, BMI  
Elektra 7-69633

Soft-focus ballad

#### WHODINI

Escape (I Need A Break) (3:32)  
PRODUCER: Larry Smith  
WRITERS: Larry Smith, Jalil Hutchins  
PUBLISHERS: not listed  
Jive JSI-9371 (c/o Arista) (12-inch reviewed June 1)

#### SAM BOSTIC

Women Out There Waiting (3:54)  
PRODUCER: Harold Beatty  
WRITERS: Harold Beatty, Edward Holland, Brian Holland  
PUBLISHERS: J.P. Everet, ASCAP/Pierpont, BMI  
Atlantic 7-89544 (12-inch version also available, Atlantic 0-86881)

Astute rock-funk fusion shows the artist in a far better light than the derivative "Cold Tears."

#### THIRD WORLD

One To One (3:44)  
PRODUCER: Third World  
WRITER: W. Clarke  
PUBLISHER: Worlers, ASCAP  
Columbia 38-05415 (12-inch version also available, Columbia 44-05239)

Midtempo r&b.

#### WILLIE HUTCH

Keep On Jammin (3:59)  
PRODUCER: Willie Hutch  
WRITER: W. Hutch  
PUBLISHER: Stone Diamond, BMI  
Motown 1797MF

Disco-soul ballad.

#### LISA DANIELLE

Let Me Down Easy (4:59)  
PRODUCER: Jersey Connection  
WRITERS: C. Jasper, O.K. Isley, R. Isley, E. Isley, R. Isley, M. Isley  
PUBLISHERS: Bovina/April Blackwood, ASCAP  
Jersey Connection JC-92013 (c/o MCA) (12-inch version reviewed Apr. 27)

#### MICHAEL LOVESMITH

Break The Ice (3:40)  
PRODUCER: Steve Barri  
WRITER: Michael Lovesmith  
PUBLISHER: Jobete, ASCAP  
Motown 1794MF (12-inch version also available, Motown 4537MG)

Restless dance beat, suave tenor lead.

#### 9.9

All Of Me For All Of You (3:31)  
PRODUCER: Dimples  
WRITERS: Dimples, B. Wilson, J. Sklair  
PUBLISHERS: Dat Richfield Kat, BMI/Songs Can Sing, ASCAP  
RCA PB-14082  
Easygoing disco-soul, along the lines of the S.O.S. Band.

#### JIMMY G. AND THE TACKHEADS

Lies (3:50)  
PRODUCERS: G. Clinton, D. McKnight  
WRITERS: J. Keaton, E. Eatmon  
PUBLISHER: Rosuki, BMI  
Capitol B-5483

Punk-funk; live-sounding confrontational style, with that Clinton touch of humor.

#### BARNEY RACHABANE

Blow Barney Blow (3:29)  
PRODUCERS: Hugh Masekela, Richard Jon Smith  
WRITERS: Richard Jon Smith, Hugh Masekela  
PUBLISHERS: Zomba/Kalahari  
Jive Afrika JS1-9358 (c/o Arista)

Jazz/hip hop instrumental.

## COUNTRY

### PICKS

#### SYLVIA

Cry Just A Little Bit (2:58)  
PRODUCER: Brent Maher  
WRITER: Bob Heatie  
PUBLISHER: Colgems-EMI, ASCAP  
RCA PB-14107

Firm but understated interpretation and energetic arrangement attain just the right degree of melancholy.

#### WHITES

Hometown Gossid (3:24)  
PRODUCERS: Ricky Skaggs, Marshall Morgan  
WRITERS: G. Davies, R. Allen  
PUBLISHERS: Glenwood/Sister John/Dickerson, BMI  
MCA/Curb 52615

Sharon White confronts her man with the local scuttlebut and demands an answer; steel replaces the Whites' usual dobro in this powerful heart-render.

#### JIM GLASER

I'll Be Your Fool Tonight (3:25)  
PRODUCER: Don Tolle  
WRITER: T. Arata  
PUBLISHERS: Grandison/Hacienda, ASCAP  
MCA/Noble Vision 52619

Singing in a lower register than usual, Glaser renders a dreamy, hum-in-her-ear song about love doomed to failure.

#### FORESTER SISTERS

I Fell In Love Again Last Night (3:13)  
PRODUCERS: J.L. Wallace, Terry Skinner  
WRITERS: Paul Overstreet, Thom Schuyler  
PUBLISHERS: Writers Group/Scarlet Moon, BMI  
Warner Bros. 7-28988

Following the top 10 success of its debut single, this sibling foursome devotes its delicate, rich harmonies to a romantic ballad.

#### TERRI GIBBS

Rockin' In A Brand New Cradle (3:00)  
PRODUCERS: Steve Buckingham, Jim Ed Norman  
WRITERS: Joe Chambers, Larry Jenkins  
PUBLISHER: Cross Keys, ASCAP  
Warner Bros. 7-28993

Sultry, sexy delivery and insinuating lyrics, matched with tough and sinewy instrumentation; burns like "Somebody's Knockin'."

### RECOMMENDED

#### HILL CITY

I'd Do It In A Heartbeat (3:08)  
PRODUCER: Andy DiMartino  
WRITERS: Richard C. Giles, Gary Harrison  
PUBLISHERS: DeJarnus, ASCAP/Dick James, BMI  
Moon Shine 3040

This band is a fave rave in the Fort Worth Area; intriguing arrangement could bring them national notice. Label based in Nashville.

#### SILVERLINERS BAND

Needed You So Long (3:29)  
PRODUCER: Margaret Dameron  
WRITER: Charles M. Smith  
PUBLISHER: not listed  
Silverliners 337

Label based in Burlington, N.C.

#### ELVIS PRESLEY

Always On My Mind (3:30)  
PRODUCER: not listed  
WRITERS: J. Christopher, W. Thompson, M. James  
PUBLISHERS: Screen Gems-EMI/Rose Bridge, BMI  
RCA PB-14090

Eat your heart out, Willie.

#### GORDON DEE

The Paradise Knife And Gun Club (3:29)  
PRODUCER: Ron Cornelius  
WRITER: Chick Rains  
PUBLISHERS: Chappell/Chick Rains, ASCAP  
Southern Tracks 1035

(Continued on page 73)

# ...newsline...

**FIVE PERSONS WERE ARRESTED** by police May 18 at the St. Paul (Minn.) Holiday Inn in connection with the "ARC Record Convention." Seized at the raid were some 118 allegedly bootleg and pirate videotapes. The state of Minnesota's "true name and address" statute prohibits the sale or possession of sound recordings that do not bear the actual name and address of the manufacturer in a prominent place on the outside face or package. Police were assisted by Recording Industry Assn. of America personnel.

**A YEAR AFTER ITS RESTRUCTURING**, the Seeburg Phonograph Corp. is now listed on the NASDAQ exchange under the trading symbol of SBRG. Seeburg, an 80-year-old name in coin-operated phonographs, concluded its public offering May 22 with the sale of 5,338,749 common shares. With the offering and a five-to-one split of insider stock, 11,265,283 common shares are now outstanding. As previously reported, Seeburg plans to introduce a Compact Disc jukebox sometime next year.

**BROADCAST MUSIC INC.** honors writers and publishers of 1984's most performed songs in the performing rights group's catalog and the creators of scores for tv and feature films at back-to-back invitational dinners at the Beverly Wilshire Hotel in Los Angeles, June 18 and 19. At the most-performed event, a highlight includes a special glass plaque for the writers of the year's single most performed song.

**TINA TURNER GETS** the bio treatment in a new paperback from Putnam's Perigee Books imprint. The \$3.95 title, "Tina," was written by Steve Ivory, music journalist and Billboard contributor. Ivory's last published effort was a bio of Prince.

## Lifelines

### BIRTHS

Twin girls, Rosalinde and Fleurianne, to **Rita and Peter Schoonhoven**, May 19 in Hilversum, Holland. He is co-president and she is office manager of The Company of the two P(i)eters.

Boy, Colin Jay, to **Dennis Oppenheimer and Pauline Steinhorn**, May 22 in Washington, D.C. He is personal manager of Blue Rose, producer Steve Katz and Barry Marshall. She is an independent video producer/editor.

Boy, Evan Daniel, to **Steven and Amy Lerner**, May 22 in New York. He is a buyer for Elroy Enterprises Inc.

Boy, Nathan Michael, to **Don and Shirley Corey**, May 27 in Peoria, Ill. He is program director of WKQA (Lite 104) there.

Boy, Peter Hercules, to **Peter and Camille Liberatos**, May 29 in New York. He is executive vice president of Farralane Enterprises, a sound and lighting supplier to the entertainment industry.

### MARRIAGES

**Michael Barackman to Debbie DeGroot**, May 16 in New York. He is a&r director for Arista Records there.

**Stacey Elizabeth Babbitt to Warren David Entner**, May 25 in Pasadena, Calif. He manages Quiet Riot and Black & Blue.

**Joe Bressi to Theresa Beague**, May 29 in Las Vegas. He is vice president of purchasing for Camelot Enterprises. She is a member of the Camelot accounting department.

**Carlos Martinez to Janet Barrios**, May 31 in Houston. He is operations manager of Southwest Wholesale.

**Judi Gottier to Johnny Cymbal**, June 2 in Nashville. She owns Longjohns II Music. He is a writer for Longjohns II Music.

**Allen Sviridoff to Linda Milan**, June 2 in Beverly Hills. He is Rosemary Clooney's personal manager.

### DEATHS

**Dennis Hoffman**, 64, May 28 in Philadelphia. The well-known soloist with gospel groups was founder of the Fidelity Singers, a gospel choir organized about 35 years ago. He is survived by his wife and two brothers.

**Dick Shelton**, 70, of cancer May 31 in Houston. A former president of the national booking agency McConkey Artists, Shelton headed the law firm of Shelton, Kalchheim & Hastings. He specialized in copyright law and financial management, and his clients included Buck Ram & the Platters, the Smothers Brothers and the Staple Singers. He is survived by his wife Mary and his daughter Susan.

**Robert "Duke" Morgan**, 76, May 21 in Philadelphia. A songwriter with more than 300 compositions to his credit, Morgan was the second black to become a member of ASCAP. Among his compositions was "Kiss My Baby On The Down Beat," co-written with his wife Jessica, which helped launch the boggie-woogie craze in the '40s. Morgan was also a former president of the Philadelphia Songwriters Assn. He is survived by his wife, a son, a daughter and a grandson.

## New Companies

**Pilot Management Co.**, formed by Johnson "Jay" Bell, former director of ATI in Nashville. Company will emphasize artist representation and management. First signing is Johnny Rivers. 33 Music Square West, Suite 100, Nashville, Tenn. 37203; (615) 255-4600.

**SAKB Records**, an independent label specializing in r&b and gospel, formed by Steven Brown. First release is a 12-inch single, "Mama Said Shut Up," written by John Blair and Roy Ayers. 768 S. 12th St., Newark, N.J. 07108; (201) 242-8459.

**Nite-Life Productions Inc.**, a talent agency and music production company, formed by Rocky Bucano. They will also have their own inde-

pendent record company. 120 Alcott Pl., Suite 8-L, New York, N.Y. 10475; (212) 671-6842.

**Sargent/Reed Productions**, formed by Jon Sargent and David Reed. Company will specialize in mini-feature films for home entertainment and cable viewing. First release is "Guide To Getting Girls," expected this summer. P.O. Box 691504, West Hollywood, Calif. 90069; (818) 780-1193.

**J & W Management**, formed by Jim Hubbard. Company will aid in record production, radio promotion and full career development programs for young artists. 1026 N. Second Ave., Dillon, S.C. 29536; (803) 774-3964.

## EXECUTIVE TURNTABLE

(Continued from page 4)

of media. Davenport-Leigh was an account executive at the Hyland Co.

**HOME VIDEO.** Sue Cunningham is appointed to the newly created position of Midwestern regional sales manager for Prism Entertainment, based in the Chicago area. She was video account executive for MCA Distributing.

**PUBLISHING.** Johnny Stirling is elevated to vice president of Warner Bros. Music International and Peter Reichardt to sole managing director of Warner Bros. Music Ltd., based in London. Both were co-managing directors of Warner Bros. Music Ltd.

**Holly Greene** is appointed director of East Coast professional activities for Jobete Music in New York. She joins from Peer-Southern Productions, where she served as director of creative services, East Coast.

**PRO AUDIO/VIDEO.** John D. Gaidmore is named Western regional sales manager at BASF Systems Corp. Audio/Video Sales. He was director of distributor sales and Western regional manager for Commodore Business Machines. Terry O'Kelly is promoted to national sales manager at the firm's audio/video department in Chicago. He was a product manager for BASF Flexible Media.

**Larry Boothby** is promoted to vice president of production at Scene Three. He has worked in various capacities for the Nashville-based film and videotape production company.

The Fitzgerald Hartley Co., an entertainment management firm, promotes **Mona L. Cecil** to director of creative services and professional manager. She was director of publishing. In addition, **Barbara Pinsker** joins the firm as administrative assistant.

The Jim Halsey Co. in Tulsa makes the following promotions: **Steve Dahl** to vice president of artist relations/creative director; **Herb Gronauer**, vice president of Midwest territory operations and casinos; and **Joe Hupp**, vice president of Northeast territory operations. All were booking agents.

## Bubbling Under

### THE HOT 100 SINGLES

- 101 MATERIAL THANGZ DEELE SOLAR 7 69644 (ELEKTRA)
- 102 SANCTIFIED LADY MARVIN GAYE COLUMBIA 38-04861
- 103 TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL 5474
- 104 YOU'VE GOT TO BELIEVE IN LOVE VAN ZANT GEFEN NETWORK 7-29037 (WARNER BROS.)
- 105 ONE BAD APPLE NOLAN THOMAS MIRAGE EMERGENCY 7 99651 (ATLANTIC)
- 106 CALL ME MR. TELEPHONE CHEYNE MCA 52576
- 107 DOUBLE OOH-OOH GEORGE CLINTON CAPITOL 5473
- 108 ITCHIN' FOR A SCRATCH THE FORCE MD'S ATLANTIC TOMMY BOY 7 89557
- 109 SLAVE TO LOVE BRYAN FERRY WARNER BROS. 7-28990
- 110 YOU TALK TOO MUCH RUN-D.M.C. PROFILE 5069

### THE TOP POP ALBUMS

- 201 NINA HAGEN IN EKSTASY COLUMBIA 40004
- 202 SAM COOKE SAM COOKE LIVE AT THE HARLEM SQUARE CLUB RCA AFL1-5181
- 203 SOUNDTRACK LADYHAWKE ATLANTIC 81248
- 204 SOUNDTRACK RAPPIN' ATLANTIC 81252
- 205 SHALAMAR HEARTBREAK SOLAR 60385 (ELEKTRA)
- 206 BELOUIS SOME SOME PEOPLE CAPITOL ST-12345
- 207 BOBBY WOMACK SOMEDAY WE'LL ALL BE FREE BEVERLY GLEN 10006
- 208 SOUNDTRACK FOOTLOOSE COLUMBIA JS-39937
- 209 TWISTED SISTER STAY HUNGRY ATLANTIC 80156
- 210 THE KNITTERS POOR LITTLE CRITTER ON THE ROAD SLASH/WARNER BROS 25310

## 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

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, **Assn. of Professional Recording Studios (APRS) Conference**, Kensington Exhibition Centre, London.

June 12-16, **Black Radio Exclusive Conference**, Sheraton Premiere/Sheraton Universal Hotels, Universal City, Calif. (213) 469-7262.

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 20-23, **Tenth Annual Upper Midwest Communications Conclave**, Raddison Plymouth Hotel, Minneapolis. (612) 927-4487.

June 21-22, **Bobby Poe's 14th Annual Radio/Records Seminar & Awards Banquet**, Marriott Airport Hotel, Atlanta.

June 22-25, **National Assn. 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.

### JULY

July 9-10, **Video Retailers Assn. (VRA) Conference**, Seattle Trade Center, Seattle. (916) 888-7232.

July 22-27, **Musicians' & Songwriters' Workshop**, Colorado Mountain College, Breckenridge, Colo. (303) 453-6757.

### 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 & Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.



**Sylvers Joins Motown.** Motown Records president Jay Lasker, left, and chairman Berry Gordy, right, welcome Leon Sylvers to the Motown family. Motown recently signed a longterm exclusive artist and production agreement with Sylvers and Conceited Records.

## CONTROVERSY OVER LYRICS

(Continued from page 1)

quest to be construed as proposed censorship.

"NAB neither has the ability nor the desire to place itself in any way in the role of censor of the music that broadcasters are presenting to the public," the letter states. "We do believe, however, that with your help we can play a constructive role by assisting broadcasters in making reasoned programming choices."

Fritts says that providing song lyric sheets "would place very little burden on the recording industry, while greatly assisting the decision-making of broadcast management and programming staffs," and adds that "the sheer volume of new records (and videos) . . . make it extremely difficult" for broadcasters to be "fully aware of the lyrics of all the music their stations are being asked to air."

By presstime, Billboard had contacted the offices of seven major labels. Two of them, CBS and RCA, issued "no comment" through spokesmen. A&M's Jerry Moss said he received the letter but had not yet studied it. Atlantic's Ahmet Ertegun was out of town. Capitol/EMI's Bhaskar Menon said he had not yet received the letter.

However, Clive Davis, president of Arista Records, offered this reaction:

"My feeling is simply this: Were I to have a record where there might be language that could be offensive to some listeners, my duty would be

to warn the broadcasters by letter that there might be a problem there so they could use their own discretion.

"I've done this in the past with certain records. I think that's more effective than the overkill of sending out lyrics of each and every song.

"I do recognize that there would be a problem in some cases—and I don't mean to diminish the concerns of parents' groups or the PTA—but numerically, it's a fraction, less than 1% of songs released by record companies here. And there's also the risk of censoring artists who have just as much right to be heard as a novelist or a playwright."

Warner Bros. Records chairman Mo Ostin, according to a spokesperson, has directed his national promotion director "to be prepared to respond" to the Fritts letter.

There are some indications that some label heads might ask the Recording Industry Assn. of America (RIAA) to work with the NAB chief. At the present time, the RIAA has said its members have asked it to deal with concerns over lyric content, a decision made last summer when the national PTA first wrote to the association with its requests, but at least some officials now feel there should be the beginning of an industrywide consensus as to how best to respond to Fritts' request.

rap and hip hop's new directions; influences include the Human Beat Box and Roxanne Shante. Label based in Westbury, N.Y.

### GAIL FREEMAN

Mr. Right (5:02)  
PRODUCERS: Richie Weeks, Danny Weiss  
WRITER: Richie Weeks  
PUBLISHERS: W.D./Green Star, ASCAP  
Mirage 0-96880 (12-inch single)

Bubblegum soul; sharp sound, non-stop hooks. Pop crossover to follow?

### TIME BANDITS

I'm Only Shooting Love (7:21)  
PRODUCER: Pim Koopman  
WRITER: Hidding  
PUBLISHER: not listed  
Columbia 44-05229 (12-inch single)

Semi-abrasive Dutch techno-dance, cleanly remixed by Steve Thompson.

## LOWER CD PRICES FORECAST AT CES

(Continued from page 1)

the holiday season nears.

While the industry is generally convinced that true mass acceptance for CD awaits lower software prices, the continuing strain on production facilities in its smaller universe of manufacturing facilities is seen likely to keep prices at or near current levels into next year.

Even as the industry impatiently awaits the launch of new CD pressing facilities, it was learned that one veteran producer will exit the field shortly to explore new areas. Technics will be dropping out of CD audio software production, removing some 200,000 disks monthly from the industry's pipeline.

Technics executives declined comment, but it is known that the Matsushita subsidiary has considered its CD pressing operation largely as a research and development facility, designed to help nurture the technology through its development stages. Hardware remains its focus.

While direct confirmation could not be obtained, Technics is understood to be diverting its software research and development effort to CD graphics and interactive disk options such as those being worked on

by Stan Cornyn and the Record Group, a joint development of Warner Communications and PolyGram.

Telarc Records, the independent label that sewed up the bulk of Technics CD production, confirmed that it will shortly begin to satisfy its product needs elsewhere.

On the hardware front, CES saw Pioneer, Magnavox and Technics show players that list at \$299.95. Sony, while not on the exhibit floor, displayed its D-5 portable units at that price level in a hotel here during the run of the show.

The Technics entry drew special attention as the second portable player to bid for market attention behind Sony. The SL-XP7 measures less than five inches square, yet includes 15-step random access programmability. With battery pack and carrying case, the price rises by \$50. Delivery is promised in August.

In pointed references to its portable competitor, the Technics player was touted as "20% smaller and 30% lighter"—the smallest CD player in the world.

Characteristic of the fluid nature of pricing policies were reports that Technics had planned to introduce

its portable at \$279.95, but raised the suggested list only weeks before the show opened.

The lowest-priced player at the show was a model introduced by Symphonic, the CD 100, which carries a \$179.95 suggested list and is ready for delivery this week, according to sales executive Don Hockett. Somewhat higher in price is Sampo's CDP-501, which lists for \$249 list but is due to come down in price later this year. ADC showed a full-feature unit quoted at \$289 list. Availability is slated for Sept. 15.

"Boom boxes" including CD players were shown by Panasonic, Toshiba, Sony and Sanyo. All plug dubbing convenience to single or double cassette components.

A Toshiba model incorporates twin CD players to extend uninterrupted playing time to a maximum of 150 minutes. A unit sporting other unusual features is dbx's DX3, which has a built-in compressor to limit dynamic range for background listening. The feature is also promoted as useful for dubbing cassettes from CD for use in car or personal stereo.

## VIDEO SALES BOOM PROJECTED AT CES

(Continued from page 1)

current wave of censorship action could spread from X- to R-rated video product; a spring slump that seems to be sticking around much longer than the software industry predicted; hardware manufacturers' increased efforts to push the 8mm video format; the public domain video marketplace, and a possible resurgence of laser videodisk hardware.

No major software manufacturers exhibited at this year's CES, with even the big independent firms that used to give the show much of its software strength staying away. Many of those who were present spent much of their time discussing what they would be doing at the upcoming Video Software Dealers Assn. convention, scheduled for Aug. 25-19 in Washington.

If the EIA's software projections are achieved, 1985's numbers will represent a stunning leap over 1984 estimates of a \$1 billion wholesale prerecorded video business, and a major shift in the number of cassettes sold per each VCR in consumer households.

A total of 50 million prerecorded cassettes should be sold in 1985, the EIA predicts. There are an estimated 22 million to 25 million VCR households, meaning a purchase rate of two or more cassettes per machine owner. In the past, the purchase rate per machine has stayed virtually locked at the 1.1-1.2 level.

Three factors are most responsible for almost doubling the number of cassettes purchased per consumer, executives at CES said: lower prices and the resulting higher levels of sell-through they bring, the increasing number of video specialty outlets, and the fact that many of these outlets are buying more and more deeply for their rental libraries.

Retailers, manufacturers, distributors and duplicators at the show said they expect the sales level to be achieved despite a spring slump that appears to be stretching much

longer than they thought it would. Dealers are eagerly awaiting a fall and Christmas selling season they expect to include such massive hits as "Ghostbusters," "Gremlins" and "Rambo: First Blood II."

On the adult front, Vestron Video president Jon Peisinger said, "I'm concerned about the growing wave of activity that appears to be aimed at the video store." He described the actions as the "first wave of attack," and warned that the impact on the mainstream industry, which makes much of its income from R-rated product, will probably be "significant if we don't nip it [censorship] in the bud."

The 8mm activity at CES included the pre-event introduction by Sony of a new line of hardware in the format; the display of "The Cotton Club," videos by Madonna, and an exercise tape at Eastman Kodak's booth; and Pioneer Video's premiere of its line of 8mm equipment.

All of the firms touted the stereo digital audio reproduction that's been designed into the 8mm format. Sony and Pioneer showed multi-track machines which could play back 24 and 12 hours of music off of one cassette, respectively.

But the audio reproduction specifications of the units, all priced at more than \$1,500, may hinder their acceptance by a statistics-conscious consumer marketplace. Frequency response on the units was 50-15,000 Hz, far less than the 20-20,000 Hz that is usually the minimum audio-philosophy demand of equipment in that price range. The digital sampling rate of the units also drew negative comments at CES.

While CD players have a sampling rate of 44,500 Hz, the 8mm audio units have a rate of only about 31,000 Hz, a level those familiar with the technology say limits the quality of the sound available, and thus the unit's ability to penetrate the high-end audio marketplace.

Word at CES was that negotiations for software rights for 8mm

are reaching almost feverish rates. But no sale-ready product was available at the show, and hardware manufacturers refused to comment on when software will be available.

Most of the non-adult software exhibitors present were public domain manufacturers, who reported high interest from video specialty stores and from hardware and non-video outlets looking to try out the business.

Non-PD-oriented manufacturer Best Film & Video said mass merchandisers appeared interested in such made-fors as its "Video Bingo," while Coliseum Video claimed its World Wrestling Foundation videocassettes were drawing high levels of retailer interest.

Judging from the number of exhibitors carrying laser videodisk hardware, signs are good that Pioneer Video's sagging format is getting a boost from its combination LaserVision/Compact Disc player. Four audio-oriented firms are marketing versions of the unit, and several others are reportedly planning to do so.

The firms with LaserVision/CD machines on show were Sansui, Alpine, NAD and Teac. None of them, however, will be advertising or promoting the machines as an individual piece of product. Executives of all four firms said they will be selling their LaserVision/CD units as portions of audio/video systems only.

Assistance in preparing this story provided by Jim McCullaugh.

**Video-cassette Top 40  
Sales & Rentals  
Charts  
Every Week  
In Billboard**

## NEW RELEASES

(Continued from page 71)

Label based in Atlanta.

## DANCE/DISCO

### PICKS

#### SYSTEM

The Pleasure Seekers (5:24)  
PRODUCERS: Mic Murphy, David Frank  
WRITERS: Mic Murphy, David Frank  
PUBLISHERS: Science Lab/Green Star, ASCAP  
Mirage 0-96875 (12-inch single; 7-inch version also available, Mirage 7-99639)

Title track from a new LP by the widely influential writing/production team; their trademark rhythms continue to dazzle.

#### BAD BOYS FEATURING K LOVE

Bad Boys (5:44)  
PRODUCERS: David Eng, Anthony Dick  
WRITER: Bad Boys  
PUBLISHER: TAP, ASCAP  
Starlite B6000 (12-inch single)

A spare, light and funny sampling of

# 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	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	6	PRINCE & THE REVOLUTION	AROUND THE WORLD IN A DAY
2	2	2	15	PHIL COLLINS ▲	NO JACKET REQUIRED
3	3	4	23	SOUNDTRACK ▲	BEVERLY HILLS COP
4	6	6	12	TEARS FOR FEARS ●	SONGS FROM THE BIG CHAIR
5	4	3	52	BRUCE SPRINGSTEEN ▲ <sup>6</sup>	BORN IN THE U.S.A.
6	7	8	32	WHAM! ▲	MAKE IT BIG
7	8	10	30	BRYAN ADAMS ▲	RECKLESS
8	5	5	17	SADE ▲	DIAMOND LIFE
9	9	7	29	MADONNA ▲ <sup>4</sup>	LIKE A VIRGIN
10	12	12	10	THE POWER STATION ●	THE POWER STATION
11	10	11	10	TOM PETTY AND THE HEARTBREAKERS ●	SOUTHERN ACCENTS
12	14	15	43	BILLY OCEAN ▲	SUDDENLY
13	13	14	9	HOWARD JONES	DREAM INTO ACTION
14	11	9	9	USA FOR AFRICA ▲ <sup>2</sup>	WE ARE THE WORLD
15	15	13	21	JOHN FOGERTY ▲	CENTERFIELD
16	16	16	17	DAVID LEE ROTH ●	CRAZY FROM THE HEAT
17	22	23	27	KOOL & THE GANG ●	EMERGENCY
18	29	37	4	EURYTHMICS	BE YOURSELF TONIGHT
19	20	20	11	LUTHER VANDROSS ▲	THE NIGHT I FELL IN LOVE
20	24	27	14	THE MARY JANE GIRLS	ONLY FOUR YOU
21	18	18	53	TINA TURNER ▲ <sup>3</sup>	PRIVATE DANCER
22	17	17	27	DON HENLEY ▲	BUILDING THE PERFECT BEAST
23	19	19	13	DEBARGE ●	RHYTHM OF THE NIGHT
24	21	21	8	RICK SPRINGFIELD	TAO
25	26	30	10	KATRINA AND THE WAVES	KATRINA AND THE WAVES
26	32	35	9	'TIL TUESDAY	VOICES CARRY
27	27	24	18	COMMODORES ▲	NIGHTSHIFT
28	30	32	33	GLENN FREY	THE ALLNIGHTER
29	34	34	38	SURVIVOR ●	VITAL SIGNS
30	31	31	6	DAN FOGELBERG	HIGH COUNTRY SNOWS
31	25	26	16	THE FIRM ●	THE FIRM
32	67	—	2	NIGHT RANGER	7 WISHES
33	33	33	16	GEORGE THOROGOOD	MAVERICK
34	49	77	3	SUPERTRAMP	BROTHER WHERE YOU BOUND
35	28	25	30	REO SPEEDWAGON ▲	WHEELS ARE TURNING
36	23	22	15	SOUNDTRACK	THE BREAKFAST CLUB
37	37	42	5	BON JOVI	7800 FAHRENHEIT
38	54	—	2	DIRE STRAITS	BROTHERS IN ARMS
39	42	50	12	WHITNEY HOUSTON	WHITNEY HOUSTON
40	35	28	24	FOREIGNER ▲ <sup>2</sup>	AGENT PROVOCATEUR
41	38	39	14	MICK JAGGER ●	SHE'S THE BOSS
42	43	46	8	LIMAH	DON'T SUPPOSE
43	36	29	82	THE POINTER SISTERS ▲ <sup>2</sup>	BREAK OUT
44	44	48	20	KLYMAXX	MEETING IN THE LADIES ROOM
45	NEW ▶			ROBERT PLANT	SHAKEN 'N STIRRED
46	48	43	14	JESSE JOHNSON'S REVUE	JESSE JOHNSON'S REVUE
47	39	44	32	JULIAN LENNON ▲	VALOTTE
48	58	68	4	PAUL YOUNG	SECRET OF ASSOCIATION
49	45	45	11	ALISON MOYET	ALF
50	51	53	6	RICK JAMES	GLOW
51	41	38	17	ANIMOTION	ANIMOTION
52	52	51	34	DARYL HALL & JOHN OATES ▲ <sup>2</sup>	BIG BAM BOOM
53	46	41	11	ERIC CLAPTON	BEHIND THE SUN
54	93	—	2	MARVIN GAYE	DREAM OF A LIFETIME
55	60	62	36	DOKKEN	TOOTH & NAIL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	85	—	2	JOHN CAFFERTY/BEAVER BROWN BAND	TOUGH ALL OVER
57	59	63	9	GRAHAM PARKER & THE SHOT	STEADY NERVES
58	47	40	36	NEW EDITION ▲	NEW EDITION
59	50	49	55	CHICAGO ▲ <sup>3</sup>	17
60	55	52	9	KENNY LOGGINS	VOX HUMANA
61	62	64	17	RUN-D.M.C. PROFILE	KING OF ROCK
62	64	66	6	LONE JUSTICE	LONE JUSTICE
63	66	70	5	CON FUNK SHUN	ELECTRIC LADY
64	65	60	13	GO WEST	GO WEST
65	70	73	7	YNGWIE MALMSTEEN	RISING FORCE
66	53	47	14	VARIOUS ARTISTS	CHESS
67	40	36	16	SOUNDTRACK ●	VISION QUEST
68	56	54	84	LIONEL RICHIE ▲ <sup>8</sup>	CAN'T SLOW DOWN
69	82	103	3	JOE WALSH	THE CONFESSOR
70	61	58	78	CYNDI LAUPER ▲ <sup>4</sup>	SHE'S SO UNUSUAL
71	69	65	12	MAZE FEATURING FRANKIE BEVERLY	CAN'T STOP THE LOVE
72	57	56	17	ALABAMA ▲	40 HOUR WEEK
73	71	59	89	HUEY LEWIS & THE NEWS ▲ <sup>5</sup>	SPORTS
74	74	76	12	JOAN ARMATRADING	SECRET SECRETS
75	68	67	35	U2 ▲	THE UNFORGETTABLE FIRE
76	76	79	7	BOY MEETS GIRL	BOY MEETS GIRL
77	77	80	5	MEAT LOAF	BAD ATTITUDE
78	79	84	16	ANDREAS VOLLENWEIDER	WHITE WINDS
79	88	94	5	HANK WILLIAMS, JR.	FIVE-O
80	89	99	4	THE HOOTERS	NERVOUS NIGHT
81	73	61	49	PRINCE & THE REVOLUTION ▲ <sup>9</sup>	PURPLE RAIN
82	98	124	4	FREDDIE JACKSON	ROCK ME TONIGHT
83	63	55	38	DIANA ROSS ●	SWEPT AWAY
84	78	72	94	MADONNA ▲ <sup>2</sup>	MADONNA
85	91	102	4	SOUNDTRACK	WEST SIDE STORY
86	96	111	4	STANLEY JORDAN	MAGIC TOUCH
87	75	75	13	PAUL HARDCASTLE	RAIN FOREST
88	80	81	27	TEENA MARIE ●	STARCHILD
89	81	57	24	AUTOGRAPH ●	SIGN IN PLEASE
90	72	69	13	SANTANA	BEYOND APPEARANCES
91	94	136	31	TEARS FOR FEARS	THE HURTING
92	92	95	11	ANDREW LLOYD WEBBER	REQUIEM
93	95	100	4	SHANNON	DO YOU WANNA GET AWAY
94	99	105	5	ATLANTIC STARR	AS THE BAND TURNS
95	83	74	30	FRANKIE GOES TO HOLLYWOOD ●	WELCOME TO THE PLEASURE DOME
96	87	71	12	FIONA	FIONA
97	103	112	18	DEPECHE MODE	SOME GREAT REWARD
98	100	83	30	WHODINI ●	ESCAPE
99	86	78	27	LOS LOBOS	HOW WILL THE WOLF SURVIVE
100	102	126	4	WILLIE & THE POOR BOYS	WILLIE & THE POOR BOYS
101	97	86	13	THE BLASTERS	HARD LINE
102	90	91	21	GEORGE BENSON	20/20
103	84	82	12	SOUNDTRACK	BERRY GORDY'S THE LAST DRAGON
104	NEW ▶			AMY GRANT	UNGUARDED
105	120	—	2	NEW ORDER	LOW LIFE
106	101	85	47	THE TIME ▲	ICE CREAM CASTLE
107	104	101	86	PHIL COLLINS ●	FACE VALUE
108	106	90	63	THE CARS ▲ <sup>2</sup>	HEARTBEAT CITY
109	107	97	30	SOUNDTRACK	AMADEUS
110	111	92	8	ALEXANDER O'NEAL	ALEXANDER O'NEAL

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

(Continued on page 77)





# RATT

**CANNOT BE EXTERMINATED!**



Ratt's new album  
**"Invasion Of Your Privacy"**  
(81257)  
Includes the hit single,  
**"Lay It Down."** (7-89546)

Produced by Beau Hill.  
A Berle Company Product on.

Also look for "RATT: The Video."  
New from Atlantic Video.



On Atlantic Records, Cassettes & CD's  
© 1985 Atlantic Recording Corp. A Warner Communications Co.



A few words about your TV music licenses:

# We Tried!

In 1978 the TV Music Licensing Committee decided to sue BMI for alleged antitrust violations. Six incredibly expensive years later, the Buffalo Broadcasting case finally came to an end in BMI's favor. That was in November of 1984 when the U.S. Supreme Court refused to hear the committee's request for a further review.

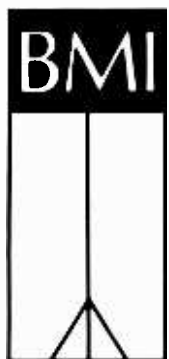
Since that time, BMI has bent over backwards to avoid seeming arbitrary about a new license agreement. Month after month, in spite of it placing us at a disadvantage, we voluntarily extended our old agreement with you—on an interim basis—in hopes that the committee would find time to sit down with us and work out a new blanket license arrangement.

We repeatedly reminded the committee—both orally and in writing—that this temporary arrangement was coming to an end. Our reminders had no effect. We even offered the committee an interim licensing arrangement and, in writing, *offered to have the final fee set by a panel of impartial arbitrators*. Again, we found no one willing to consider the proposal.

In simple fact, only within the past few weeks has the committee even begun to talk about a new blanket agreement. And then, unfortunately, the talks were fruitless.

As said at the outset, we tried! We gave it our best, but it must be clear to you that we could not continue to voluntarily extend this lop-sided licensing arrangement. It worked to no one's advantage—neither our BMI affiliates nor, in the long run, to yours. At the same time, though, we didn't want to leave you in a hole. Your audiences enjoy a great deal of BMI-licensed music and we believe that you will want to continue to have it available for them.

Under the circumstances, BMI was left with only one practical option—to come directly to each of you. Within the next several weeks, we will be mailing all of you new license forms. We think you'll find them fair, equitable and easy to administer. We hope you'll choose to remain BMI licensees.



Wherever there's music, there's BMI.

Billboard® **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	112	113	39	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
112	115	128	5	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
113	122	156	3	KENNY G. ARISTA ALB-8282 (8.98)	GRAVITY
114	116	119	6	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
115	<b>NEW</b>			UTFO SELECT 21614 (8.98)	UTFO
116	108	87	32	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
117	121	117	26	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
118	119	93	96	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
119	105	88	16	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
120	131	155	4	MENUDO RCA AFL1-5420 (8.98)	MENUDO
121	113	104	15	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
122	117	108	87	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
123	109	89	15	THE ALAN PARSONS PROJECT ARISTA ALB-8263 (8.98) (CD)	VULTURE CULTURE
124	135	143	3	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
125	136	168	4	RED 7 MCA 5538 (8.98)	RED 7
126	118	114	32	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
127	128	121	29	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
128	137	164	4	THE 3 O'CLOCK I.R.S. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
129	133	133	35	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
130	138	138	80	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
131	114	98	13	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
132	155	169	3	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
133	161	—	2	THE DOORS ELEKTRA 60417 (8.98)	CLASSICS
134	110	96	12	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
135	124	130	19	DAVID SANBORN WARNER BROS. 2515C-1 (8.98) (CD)	STRAIGHT TO THE HEART
136	168	—	13	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
137	129	131	73	VAN HALEN ▲ <sup>5</sup> WARNER BROS. 1-23985 (8.98) (CD)	1984
138	140	118	14	DONNIE IRIS HME HFV-39949/CBS	NO MUSS... NO FUSS
139	125	106	12	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
140	130	134	16	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
141	146	175	3	DAVID BYRNE ECM 1-25022/WARNER BROS. (9.98)	MUSIC FOR THE KNEE PLAYS
142	139	109	34	GENERAL PUBLIC I.R.S. SP-70046/MCA (8.98) (CD)	ALL THE RAGE
143	126	110	17	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
144	148	148	65	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
145	145	147	8	CHET ATKINS COLUMBIA FC 29591	STAY TUNED
146	143	139	113	Z Z TOP ▲ <sup>4</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
147	123	123	24	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
148	147	150	10	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
149	152	154	70	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
150	142	127	28	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
151	150	129	31	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
152	153	125	28	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
153	127	120	15	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
154	<b>NEW</b>			MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
155	149	135	22	BRONSKI BEAT MCA 5538 (6.98)	THE AGE OF CONSENT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	151	146	52	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
157	134	107	13	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
158	154	149	135	PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
159	160	160	5	FREDDIE MERCURY COLUMBIA FC 40071	MR. BAD GUY
160	<b>RE-ENTRY</b>			PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
161	166	142	576	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
162	164	140	8	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
163	169	170	4	CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
164	163	137	28	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
165	185	187	58	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
166	159	159	15	WILTON FELDER MCA 5510 (8.98)	SECRETS
167	167	152	102	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
168	173	145	9	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
169	141	122	8	NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
170	174	179	4	BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
171	171	174	4	EMMYLOU HARRIS WARNER BROS. 1-25205 (8.98)	THE BALLAD OF SALLY ROSE
172	176	181	3	CHINA CRISIS WARNER/VIRGIN 1-25296/WARNER BROS. (8.98)	FLAUNT THE IMPERFECTION
173	175	178	27	WHAM! COLUMBIA BFC 38911	FANTASTIC
174	144	144	5	MELISSA MANCHESTER MCA 5587 (8.98)	MATHEMATICS
175	170	171	7	VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
176	190	—	2	PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
177	<b>NEW</b>			SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
178	156	116	36	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
179	<b>NEW</b>			MAMA'S BOYS JIVE JLB-8265/ARISTA (8.98)	POWER & PASSION
180	179	173	15	JEFF LORBER ARISTA ALB-8269 (8.98) (CD)	STEP BY STEP
181	181	166	39	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
182	183	172	60	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
183	187	167	97	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
184	162	141	15	THE GAP BAND TOTAL EXPERIENCE 343-1/RCA (8.98)	GAP GOLD
185	165	153	22	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
186	188	—	2	THE BEAT FARMERS RHINO RNLP-853 (8.98)	TALES OF THE NEW WEST
187	157	151	30	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
188	189	189	4	THE BOOMTOWN RATS COLUMBIA FC 39335	IN THE LONG GRASS
189	<b>RE-ENTRY</b>			MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
190	<b>NEW</b>			LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
191	195	186	81	BILLY IDOL ▲ <sup>2</sup> CHRYSALIS FV 41450 (CD)	REBEL YELL
192	177	158	35	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
193	199	163	5	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
194	198	191	51	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
195	194	184	36	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
196	172	165	139	LIONEL RICHIE ▲ <sup>4</sup> MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
197	158	115	35	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
198	191	176	37	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
199	193	196	79	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
200	197	185	5	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

The 3 O'Clock 128	Carpenters 163	Foreigner 40	Rick James 50	Jeff Lorber 180	Night Ranger 32	Sade 8	The Time 106	Z Z Top 146
Accept 139	The Cars 108	Michael Franks 154	Al Jarreau 187	Los Lobos 99	Alexander O'Neal 110	David Sanborn 135	Triumph 164	
Bryan Adams 144, 7	Ray Charles 143	Frankie Goes To Hollywood 95	Jason & The Scorchers 134	Loudness 119	Billy Ocean 12	Shannon 93	Tina Turner 21	
Alabama 72	Chicago 59, 172	Glenn Frey 28	W.Jennings, W.Nelson, J.Cash, K.Kristofferson 124	Lonnie Mack 190	ORIGINAL BROADWAY CAST	The Smiths 140	U2 75, 130, 167	
Alcatraz 168	Eric Clapton 53	Kenny G. 113	Billy Joel 118	Madonna 9, 84	Cats 194	Amadeus 109	USA For Africa 14	
Animation 51	Phil Collins 107, 160, 2	The Gap Band 185, 184	Jesse Johnson's Revue 46	Yngwie Malmsteen 65	Jeffrey Osborne 192	Beverly Hills Cop 3	UTFO 115	
Joan Armatrading 74	Commodores 27	Marvin Gaye 54	Howard Jones 13	Mama's Boys 179	Graham Parker & The Shot 57	The Big Chill 122		
Steve Arrington 200	Con Funk Shun 63	General Public 142	Stanley Jordan 86	Melissa Manchester 174	The Alan Parsons Project 123	The Breakfast Club 36		
Ashford & Simpson 126	Miles Davis 132	Go West 64	Katrina And The Waves 25	Teena Marie 88	Steve Perry 182	Berry Gordy's The Last Dragon 103		
Chet Atkins 145	Debarge 23	Amy Grant 104	Keel 121	Wynton Marsalis 195	Tom Petty And The Heartbreakers 11	Vision Quest 67		
Atlantic Starr 94	Deep Purple 127	Lee Greenwood 193	Nik Kershaw 169	The Mary Jane Girls 20	Pink Floyd 161	West Side Story 85		
Autograph 89	Depeche Mode 136, 97	Giuffria 150	Chaka Khan 129	Maze Featuring Frankie Beverly 71	Robert Plant 45	The Woman In Red 181		
Philip Bailey 116	Dire Straits 38	Paul Hyde & Payolas 176	Cherry 157	Meat Loaf 77	The Pointer Sisters 43	Rick Springfield 24		
The Beat Farmers 186	Dokken 55	Paul Hardcastle 87	Kiss 198	Menudo 120	The Power Station 10	Bruce Springsteen 5, 149, 199		
George Benson 102	The Doors 133	Emmylou Harris 171	Earl Klugh 114	Kim Mitchell 112	Prince 158	Supertamp 34		
The Blasters 101	Sheena Easton 197	Don Heney 22	Klymaxx 44	Melba Moore 162	Prince & The Revolution 1, 81	Survivor 29		
Kurtis Blow 178	Eurythmics 18	The Hooters 80	Kool & The Gang 17	Motley Crue 189	REO Speedwagon 35	Talking Heads 111		
Bon Jovi 37	Fat Boys 147	Whitney Houston 39	Cyndi Lauper 70	Alison Moyet 49	Raven 131	Tears For Fears 91, 4		
The Boomtown Rats 188	Wilton Felder 166	Billy Idol 191	Julian Lennon 47	New Order 105	Red 7, 125	The Temptations 151		
Boy Meets Girl 76	Fiona 96	Donnie Iris 138	Huey Lewis & The News 73	New Edition 58	Lionel Richie 68, 196	Third World 148		
Bronski Beat 155	The Firm 31	Freddie Jackson 82	Limahl 42		Diana Ross 83	George Thorogood 117, 33		
David Byrne 141	Dan Fogelberg 30	Mick Jagger 41	Lone Justice 62		Diana Lee Roth 16	'Til Tuesday 26		
John Cafferty/Beaver Brown Band 165, 56	John Fogerty 15				Run-D.M.C. 61, 156			

## POLYGRAM CUTBACKS

(Continued from page 1)

and field network is related to a sale of the company, rumored to be near completion.

"There are two different issues," he says. "One is the sale of the former Siemens shares, an area in which there may be talks but nothing has changed. The other point is that we've decided to stay in branch distribution."

Although he declines to comment on the status of a possible sale of PolyGram, Hensler says the company has decided not to seek a distribution partner. "We are not going to do a joint venture with any of the other five majors," he says. Instead, PolyGram is seeking "someone to join us in the sales field" as a distributed company.

That company, Hensler says, could be either a record label already signed for distribution to another major, or a video or related software firm. While noting that "one way or another we will be in video," he suggests that PolyGram could also have signed several pop labels that are now with other majors if circumstances had been different. "We missed a very fertile time because our hands were tied with [the proposed merger with] Warner Bros.," he says.

Hensler says consolidation to the single 200,000 square foot depot can be accomplished "without skipping a beat." He adds that maintaining a single inventory instead of three "makes us less vulnerable. We've found a way to stay an economic force in the field."

Hensler says he does not anticipate any changes in PolyGram's shipping policy, and a letter mailed to accounts last week pledged to maintain the regular shipping schedule during the period of transition to the one depot. The letter says that no orders for pop product will be accepted at the Edison facility after June 14, and no orders for classical product will be accepted there after June 21. PolyGram Special Im-

ports' fulfillment continues to be based there. The Sun Valley warehouse was closed to orders Friday (7).

Aside from the dismantling of the regional offices, which were responsible for coordination between company headquarters and the branch sales offices, the four sales offices closed are Seattle, Cleveland, Philadelphia and Minneapolis. Accounts handled out of those offices will now be handled out of San Francisco, Detroit, Baltimore/Washington, D.C. and Chicago, respectively.

Hensler concedes that PolyGram had "kind of a lapse" in the past year, but attributes much of that to the confusion caused by the aborted merger bid with Warner Communications, noting that artists would be understandably reluctant to come to a company whose immediate future was unknown.

"People were reading statements that we were going under unless Warner Bros. picked us up," he says. "That's a big problem in perception."

Hensler also lauds the company's employees. "My people went through it all in terrific spirit," he says. "It was almost a miracle considering all the insecurity that's still there." He adds that PolyGram "expects a sizable sales increase this year."

## CHRYSLIS CHIEF WRIGHT AT IMIC

(Continued from page 1)

"We still have six, but it could have been five if the PolyGram/WCI deal had gone through."

Wright noted that the roster of independent labels had diminished because of higher startup and marketing costs, and pointed out that very few independents had emerged over the last 10 to 15 years.

He called upon the majors to help new independents become established. A strong independent sector, he argued, is essential for a healthy creative industry, primarily because the indies' vitality could be a boost for the entire music business.

"The majors should think seriously before squeezing the independents on pressing and distribution deals, competing on royalty rates and poaching the independents' artists and producers, thus driving the cost of developing talent ever higher," he said.

Dealing with the development of new technology in his curtain-raising speech, titled "The New Horizons," Wright said it is vital for the music industry to look to its rights, because of the number of people who "live on the back of the product."

# New Orleans Meet Tackles Industry Ills

## Crescent City Seeking Return to Musical Prominence

BY JEFF HANNUSCH

**NEW ORLEANS** In an attempt to revitalize the slumping local music industry, the Louisiana Music Commission and the New Orleans River Region Chamber of Commerce jointly sponsored a meeting to address some of the major problems here. In attendance were numerous local music figures, including Earl King, Dave Bartholomew, Allen Toussaint and Cosimo Matassa.

The May 23 gathering was called in response to a recent article in the

local press challenging the New Orleans retailing, radio, wholesaling and live music businesses to collectively pull together and once again make the city a center for the music industry.

Chaired by the Chamber's Mike Duplantier and attended by more than 100 people, the meet cited a lack of direction and leadership within the local industry as a major stumbling block. Although it was pointed out that the diversity of the city's different musical styles discourages communication among

the various factions, meetings such as this one were suggested as a way to overcome that problem.

One complaint raised by a number of artists and producers was the lack of radio airplay allocated to New Orleans-originated recordings. Another point discussed was the lack of formalized music business education in New Orleans-area colleges and universities. One Dillard Univ. student claimed that while there are numerous music theory classes available, classes on the business of music are rare.

Many in attendance agreed that New Orleans needs an outside infusion of capital to get the ball rolling in the right direction. It was suggested by more than one attendee that regular talent showcases should be staged, with invitations extended to as many record companies as possible.

Lynn Orso, who heads the Louisiana Music Commission, promised that similarly structured meetings would continue to be held regularly, "hopefully to exchange positive ideas and help each other. In the past there's been a lot of backbiting, and hopefully this is a step towards pulling everyone together. It's time to breathe some new life into this industry."

## MAY RIAA CERTIFICATIONS

(Continued from page 6)

ment for a rap group on an indie label.

Here's the complete list of May certifications.

### Multi-Platinum Albums

**Bruce Springsteen's** "Born In The U.S.A.," Columbia. Six million.

**Foreigner's** "Agent Provocateur," Atlantic. Two million.

### Platinum Albums

**Luther Vandross' "The Night I**

**Fell In Love,"** Epic. His third.

**Sade's "Diamond Life,"** Portrait. Her first.

### Gold Albums

**Hank Williams Jr.'s "Rowdy,"** Warner/Curb. His sixth.

**Commodores' "Nightshift,"** Motown. Their fifth.

**Tom Petty & the Heartbreakers' "Southern Accents,"** MCA. Their fifth.

**Luther Vandross' "The Night I Fell In Love,"** Epic. His fourth.

**DeBarge's "Rhythm Of The Night,"** Gordy. Their third.

**Amy Grant's "Straight Ahead,"** Word/A&M. Her second.

**"Fat Boys,"** Sutra. Their first.

**Mick Jagger's "She's The Boss,"** Columbia. His first.

**"The Power Station,"** Capitol. Their first.

**Sade's "Diamond Life,"** Portrait. Her first.

**Tears For Fears' "Songs From The Big Chair,"** Mercury. Their first.

## For the Record

**NEW YORK** An article in the June 8 Billboard identified Britain's Pacific Records as a U.K. distributor of Beggars Banquet, Cherry Red, Neat and Demon Records. The Jem subsidiary does not distribute those labels in Great Britain.

## Recoton Income, Sales Decline

**NEW YORK** Recoton, marketer of audio/video accessory products, reports that net income for the first quarter ending March 31 declined to \$284,000 or 11 cents a share from \$450,000 or 17 cents a share a year before. The company also says that sales for the period dropped to \$5,894,000 compared to \$6,445,000 in the first quarter of last year.

The company attributes the first quarter declines in profits and sales to customers' reduction of first quarter inventories due to higher than anticipated inventory remaining after the holiday season. The higher cost of doing business was also cited as a reason for the profit decline.



**A Piece of Songwriting History.** ASCAP president Hal David, center, shows off Irving Berlin's first piano to Dewey Bunnell and Gerry Beckley of Capitol recording act America. The piano is among hundreds of artifacts and documents chronicling seven decades of songwriting history which will become part of the permanent ASCAP archives at the New York Public Library in Lincoln Center.

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**The End of a Long Battle.** Amusement & Music Operators' Assn. president John Estridge signs the official document outlining the copyright agreement reached by the nation's jukebox owners and performing rights societies. Looking on from left are Vincent Candilore of SESAC; Ed Cramer of BMI; Rep. Robert W. Kastenmeier (D-Wis.), chairman of the House judiciary subcommittee dealing with copyrights; and Hal David of ASCAP. In the background are Sen. Edward Zornisky (D-Neb.) and representative Carlos Moorhead (R-Calif.).

## AMERICAN COPYRIGHT COUNCIL

(Continued from page 6)

NMPA, MPAA, RIAA, CMA and AFM as well as the Assn. of American Publishers, Assn. of Data Processing Service Organizations, the Authors Guild, the Authors League of America, the Computer & Business Equipment Manufacturers' Assn., the Information Industry Assn., the Newsletter Assn., Time Inc., the Training Media Distributors Assn. and Warner Communications Inc.

"We initiate this Council as a commitment to the public and to consumers, who have insatiable appetites for the low-cost products of copyrights that are new, exciting, entertaining, challenging and uplifting," Gortikov said. However, he conceded that "the public today doesn't know enough to be concerned or to realize what would be lost without it."

The Council was originally organized partly due to the suggestions of two members of Congress—Sen.

Charles Mathias (R-Md.) and Rep. Robert Kastenmeier (D-Wis.), who chair subcommittees dealing with copyright issues—who felt the interests of the various copyright industries could be better served by a united front. Both members were present at the briefing, along with Congressional Arts Caucus Chairman Rep. Thomas J. Downey (D-N.Y.).

In addition, tv star Loretta Swit, author Madeleine L'Engle, painter Leon Berkowitz and songwriter Burton Lane were present and spoke at the announcement ceremony. Council officials are actively seeking additional companies, organizations and individuals to join.

Sen Mathias had the most pithy comment about the need for such an organization. "Without adequate copyright protection," he said, "the efforts put into creative expression would be like fattening up the frog for the snakes."

## RCA'S VHS HI-FI HARDWARE PUSH

(Continued from page 3)

Wham!, Phil Collins and Diana Ross. Customers send their coupons and selections to a fulfillment house here, and receive their titles in the mail.

• Participating retailers will receive p-o-p materials, including wall banners, window streamers, tent cards, etc.

"Exactly how many retailers will choose to become involved in this we really can't say, as it's being offered to all our distributors, and

they in turn will offer it to the dealers, but we expect it to be a very high percentage," McAnn says. He notes, however, that retail demonstrations are also slated to play a part in the promotion. Participating stores will be offered a retail demo display which fits under the RCA VHS Hi-Fi unit and sports a set of high-grade headphones plugged directly into the VCR, inviting the customer to judge the sound quality.

## KEEPING SCORE

(Continued from page 63)

Among new recordings in the works are several featuring soprano **Eva Marton**, and Sefel has also undertaken to record the complete cycle of Beethoven Quartets with Canada's **Orford Quartet**. Project producers are the Grammy-winning team of **Marc Aubort** and **Joanna Nickrenz**.

**JAPANESE PIANIST Mitsuko Uchida**, who has four Mozart albums out on **Philips**, will begin recording the entire series of Mozart piano concertos for the label this

fall. Collaborators will be the English Chamber Orchestra under **Jeffrey Tate**... **Dover Publications'** newest full score reprints include "The Magic Flute," taken from a C.F. Peters edition, and six Beethoven overtures reproduced from Breitkopf & Härtel... Violinist **Joseph Fuchs**, whose recordings of the Beethoven violin sonatas with pianist **Artur Balsam** on American Decca are still prized by collectors, has been named first recipient of the **Jan Peerce Award for Distinguished Service to the Arts**.

# Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**HERE'S AN ITEM** that's not necessarily new, but certainly newsworthy and commendable. It comes from New York and it's "Fast Folk Musical Magazine," an album and newsletter package compiled by a non-profit corporation of the same name. The purpose of the project is to foster the development and exposure of folk artists working in the contemporary ("fast") vein.

Issued 10 times annually, the albums are comprised of 12 tunes, most of which have never been recorded before. Artists on past compilations have included such well-known performers such as **Suzanne Vega**, **Oscar Brand**, **Steve Forbert** and **Pete Seeger**, but the project is equally, if not more, receptive to acts who aren't established. Accompanying the album is the *Fast Folk* magazine, which includes lyrics and tracks the genre's scene through interviews, commentaries and record and concert reviews.

"Fast Folk" is primarily available through subscriptions, although some retail outlets and clubs are selling the product. In addition, the organization's treasurer **Thomas Nash** reports that several radio outlets are beginning to program music from "Fast Folk." Subscription prices are \$50 annually and \$30 for

six months.

The group is also involved in staging live performances, many of which have received favorable notices from the mainstream press. *Fast Folk* is headed up by **Jack Hardy**, who can be reached at (212) 989-7088.

**SEEDS & SPROUTS:** When it rains, it pours, is the word from this week's album chart. First off, the self-titled debut album from **UTFO on Select**, (212) 777-3130, logs on at an impressive 115. Secondly, "Strike The Lightning," **Lonnie Mack's** album on **Alligator**, (312) 973-7736, checks in at 190. Besides being a great album, "Strike The Lightning" has enjoyed a particular boost from a well-targeted marketing and promotion plan orchestrated by Alligator's **Mindy Giles**. Still on the subject of charts, a big apology is due to **Passport/Jem**, home of **Utopia**, whose "POV" album was overlooked last week when we mentioned indie rock albums that charted this year. "POV" had a good run there earlier in the year... Another *faux pas* was our reference to **Cachelot's** latest street music compilation. The album is titled "Street Heat," not "Street Beat III," a confusing point for us as the label's last two similar projects were dubbed "Street Beat" I and II. Anyway, the release party is still slated for Wednesday (12) at New York's Lone Star Cafe. "Street Heat," by the way, was compiled in

association with **The Village Voice**, which sponsored the street festival where the album was recorded last fall.

If you're looking to make a serious stab at the mainstream charts, independent promotion man **Gerry Hoff** is looking for you. A veteran currently working several projects for the **WEA** labels, Hoff tells us he's interested in the "David and Goliath" nature of indies' relationship to commercial radio. Specializing in pop and rock product, Hoff's minimum price for working a project is \$350 a week, and he claims he will not take on a record unless he believes it has mainstream potential. He can be reached at (818) 888-5904 or (818) 953-3749... Don't miss this week's "World Of Black Music" special, in which the top 10 independent urban labels are listed.

**OUT OF CHICAGO**, contemporary Christian tv station Channel 38 has launched a record label. They have yet to decide on a name, but **Chuck Thomas** and his **MasterSource Productions** have been brought on to aid in the development of local Christian recording artists though the station's base of 350,000 households. The logo's first release is a self-titled album by **Terry & Barb Franklin**, which will initially be promoted as a gift to TV38 telethon contributors. Thomas is now assembling a distribution plan.

## Jon Lind 'Crazy' About His New Image Madonna's Hit Gives Boost to Songwriter's Career

BY PAUL GREIN

**LOS ANGELES** Just as the recent No. 1 hit "Crazy For You" was an image-broadener for Madonna—the singer's first ballad hit after a series of dance-pop releases—it was an image-broadener for composer **Jon Lind**.

Lind, whose biggest previous hit was Earth, Wind & Fire's 1979 disco smash "Boogie Wonderland," tended to be typecast as an r&b specialist. He earned that tag writing songs for Ramsey Lewis and Jennifer Holliday, and producing albums by Ren Woods and D.J. Rogers.

"Most of my covers were r&b and dance," Lind notes. "I'm proud of 'Boogie Wonderland,' but it wasn't a copyright record. It came out in the middle of discomania and was associated with that. That's why 'Crazy For You' is so gratifying: People are responding to a real song—a melody song."

Lind wrote "Crazy For You" with top lyricist **John Bettis**, with whom he has collaborated on several other songs, including the Spinners' "Making A Change" and **Patty Brard's** "Crimes Of The Heart."

Lind has several other songs either in release or about to be released. Among them: the Emotions' "If I Only Knew Then," which he wrote with **Larry John McNally**; Raydio's "Love Triangle," written with **McNally** and **Ray Parker Jr.**; **Melissa Manchester's** "Night Creatures," written with **Martin Page**; and **Johnny Gill's** "Because Of You," written with **Linda Creed** and

**Dennis Matkosky**.

Lind is also heard singing a song in the new **John Travolta** film, "Perfect." Lind wrote the song, "In My World," with **Jimmy Scott**.

This flurry of songwriting activity is coming at a time that finds Lind an independent agent, not signed to a publisher. He was signed to **Warner Bros. Music** for a year beginning in September, 1983, and before that was signed for five years to **Bob Cavallo** and **Maurice White's** **Charleville Music**. But Lind

says he prefers his independent status.

Lind is also managing his own affairs, whereas for 12 years he was managed by **Bob Cavallo**. During that time, he cut three albums as part of three different bands: the **Fifth Avenue Band** on **Warner/Reprise**, **Howdy Moon** on **A&M** and **White Horse** on **Capitol**.

## WEA'S DROZ OFFERS BULLISH FORECAST

(Continued from page 4)

**Lionel Richie** may be over 100,000. Starting in August, **WEA** will be releasing far more music videos, priced from \$16.95 to \$29.95.

"We are working with a number of different provisions to protect those who stock music videos. We can't presume on a rigid returns formula, for example, that would stifle this important new business," **Droz** warns.

**WEA's** dropping of warehoused inventories has increased the speed and fill percentage of **WEA** orders, **Droz** says. Backed by more than a year's research, the move from six to four stocking warehouses came this month (**Billboard**, June 1).

"Our present four are still the largest number across country," notes **Droz**. "The four coincidentally now each serve about 20% of our customers. Transportation by air, **UPS** and truck have improved to a

point where shipments today are even better."

**Droz** says his immediate personal goal is to convince the industry that, now that it has accepted 5 7/8-by-12-inch Compact Disc packaging, similar agreement should be made for cassette packaging that carries more visual influence merchandising-wise.

"I would like to see us set a target date where sometime in 1986, manufacturers and their customers agree to come up with a universally accepted cassette packaging size, providing time for the labels to change their packaging and enabling customers to adjust their figures," he says. "Artists pour out their hearts to make the music. Let's put graphics on a cassette that can be seen from a distance and that provide the same support to sell through one finds on an LP."

25 Titles at \$19.95

## Pioneer Music Videodisks Getting Big Summer Push

CHICAGO Pioneer Artists is running a special summer promotion on 25 music video LaserDisc titles, selling them at \$19.95 each. The campaign began June 1 and runs through July 31.

Titles include Lionel Richie's "All Night Long," a major best-seller on cassette from RCA/Columbia's MusicVision label.

Other disks in the promotion include titles by such artists as Twisted Sister, Loverboy, Christine McVie, Stevie Nicks, Little River Band, Manhattan Transfer, the Knack, the Tubes, Queen, Dolly Parton, ABC, Rush, the Allman Brothers Band, Barry Manilow, Kenny Loggins, Asia, Dexys Midnight Runners, the Steve Miller Band, April Wine, Maze, Rainbow and Ashford & Simpson.

Pioneer Artists' music video catalog of rock, pop, classical, jazz and dance LaserDiscs now numbers more than 110. New entries, displayed at CES, include titles by Madonna, Tina Turner and Kool & the Gang, as well as the "We Are The World" program.

At the same time, Pioneer Video, which is also marketing combo LaserDisc/Compact Disc players in addition to laser-only video players, entered the VCR area by showing VHS, Beta and 8mm hardware, the latter featuring a camcorder, companion tuner and PCM audio home deck. Pioneer Electronics, Pioneer Video's related company, also entered the VCR hardware business for the first time with a VHS machine.

## VSDA Unveils Schedule For Its August Conference

CHICAGO The Video Software Dealers Assn. (VSDA) has released a "working schedule" of its Aug. 25-29 conference in Washington, with the three key days of the convention having at least 14 hours' worth of events each.

On Friday (23), Shoreham Hotel exhibitors will be able to register from 10 a.m. to 5 p.m. Saturday will be a registration day for all attendees, also from 10 a.m. to 5 p.m.

On the convention's opening day, Sunday (25), registration will run from 9 a.m. to 5 p.m.; exhibit areas will be open from 12:30-5:30 p.m., and an opening evening dinner party sponsored by RCA/Columbia Pictures Home Video will start at 7:30 p.m.

Starting off Monday (26) will be "continental breakfast and concurrent seminars," running from 7:30-9 a.m. From 9:15-10:45 a.m. will be the opening business session, titled "Sellabration '85," with concurrent seminars re-starting and running from 11 a.m. to 12:30 p.m.

The day's luncheon, sponsored by Vestron Video/Lightning Video, will start at 12:45 p.m. The exhibit areas will be open from 2-6 p.m.

Monday's official events will end with a "gourmet picnic in the park" and a concert at Constitution Hall sponsored by Paramount Home Video, running from 7-9 p.m.

Tuesday's schedule starts at 6:45 a.m. with a "Playgirl Hunkersize" session sponsored by Prism Entertainment that will run until 7:30. Breakfast, from 8-9 a.m., will be sponsored by Thorn EMI Home Video; concurrent seminars will run from 9:15-10:45 a.m., with a business session from 11 a.m.-12:30 p.m. on "How To Sell Software."

Host for Tuesday's lunch has yet to be announced, but it will be held in the exhibit areas. Exhibits will again be open from 2-6 p.m. MCA Home Video will sponsor the dinner party, which will begin at 7:30.

On Wednesday, the conference will again open with a 6:45-7:30 a.m. "Hunkersize" session. The 8 a.m. breakfast will be sponsored by MGM/UA Home Video. From 9:15-10:45 a.m. there will be a regular members' meeting, which will include the election of directors, a legislative update, and a board of directors/members "rap session."

Concurrent seminars will run from 11 a.m.-12:30 p.m., with the "installation luncheon" set for 12:45 p.m., sponsored by Walt Disney Home Video. Exhibit areas will again be open from 2-6 p.m., with the show-closing VSDA Awards Banquet starting at 7:30 p.m. Black tie for the awards banquet will be optional.



**Dynamic Duo.** Producer Nile Rodgers, left, teams up with Asylum recording artist Teddy Pendergrass during the recording session for the latter's upcoming single "Somewhere I Belong." The song is from the forthcoming Paramount Pictures film "D.A.R.Y.L."

# INSIDE TRACK

THE RETAIL REVOLUTION continues. Word from Bromo Distributing is that the Oklahoma City entity, owned by Kay Moran, and the Dallas entity, owned by Terry Worrell, were linked as of the middle of last week. Both principals in the reported deal who operate various Sound Warehouse units separately were in Colorado, where a new Sound Warehouse was opened at deadline time. Moran, who lost her husband Dan in a tragic auto accident, reportedly turns over the reins for what is now a 62-store chain to Worrell. Locations in the chain are normally much larger than those operated by other U.S. chains and feature full music and video inventories.

**DON'T BOTHER** Camelot founder Paul David with anything but the most important matters around Aug. 10. That's the date he plays father of the bride, marrying off the first of his offspring in Canton, Ohio . . . Now that Paramount has decided to try a prime time tv series based on the successful "Big Chill" flick, is it possible the video producers will place the same high priority on the role vintage music played in the film? Could mean a steady flow of hit singles from the '60s that would spur oldies sales . . . Customers of the defendant labels in the class action suit in Chicago Federal District Court will be mailed their notices Friday (14) now that Judge Nicholas Bua has approved its wording. The period of the class action is Jan. 1, 1971 to Dec. 31, 1982. A formula as to how the more than \$17 million coughed up by the defendants will be split among those doing business with them over that time has not yet been announced.

**EASY STREET RECORDS** has acquired the soundtrack from "Code Of Silence," the blockbuster Orion Pictures grosser starring Chuck Norris. David Frank composed the music . . . Look for more crackdowns by California state and local authorities on manufacturers and sellers of illicit Latin tapes . . . Peabo Bryson is the latest being considered for the lead role in a forthcoming film about the legendary Sam Cooke . . . Zebra Records' Ricky Schultz will add Enja, the German jazz label, after July 1, when Enja's deal with PolyGram terminates . . . Pickets, identified as the Task Force On Prostitution and Pornography (TOPP), marched at McCormick West, site of the X-rated video exhibit at last week's CES in Chicago, carrying placards blasting porn as violent and sexually discriminatory.

**A SINGULARLY IMPORTANT WORD, "October,"** was dropped from Track's item last week about the billing offered by RCA/A&M on Sting's first album . . . IJE/Kid Stuff is opening a 60,000 square foot warehouse in Graham, N.C. That's a lot of space for the firm's record/tape/video inventory. Is Shelly Tirk

## Elton John Files Suit Against Dick James

LONDON Elton John and his lyricist partner Bernie Taupin are suing their former manager, music publisher Dick James, in the High Court here for the return of the copyrights of 136 songs. The action also asks that previous agreements be declared void, and seeks a larger share, which could be as much as \$35 million, of the estimated \$200 million grossed by sales of hit records.

James, now head of the Dick James Organization and original publisher, through Northern Songs, of the Lennon/McCartney hits, claims he was not personally a party to any of the contracts and denies any breach of duty. His companies also deny all claims.

The hearing started here Tuesday (4), and it is likely to continue for six to eight weeks.

Mark Littman, counsel for John and Taupin, told the judge that the case started when John, then 20, was paid a 50-pound down payment and 15-pounds-a-week retainer when signed by James some 18 years ago. Taupin, then 17, was paid 10 pounds a week, according to Litt-

man.

They are asking Justice Nicholls to set aside agreements made in 1967 and 1968 under which they signed away the rights to all songs from 1967 to 1975, including such hits as "Rocket Man," "Crocodile Rock," "Goodbye Yellow Brick Road," "Daniel" and "Saturday Night's All Right For Fighting." Littman said that over six years the duo had written 136 songs, the copyrights for which belong to Dick James Music, which is 100% owned by James and members of his family.

The agreement ended in 1975, but legally the songs' copyrights rest with the Dick James companies until 50 years after the death of the songwriters. In Littman's opening speech, the court was told that up to 1975, Elton John recorded 169 songs, including many of his own compositions.

Said Littman: "The value of the copyrights and master recordings is considerable. I'm told the total retail value of recordings made out of the masters now probably exceeds 200 million pounds."

probing distribution for other industry product? . . . Chairman Ken Macke told the annual Dayton Hudson stockholders' confab that the Target chain would add 70 more stores over the next five years . . . Bob "Strange-loves" Feldman taking his new Sounds Of Brooklyn label through indie distribution . . . Oregon's Supreme Court ruled the state can use the artistic content and production cost of film in determining corporate taxes paid by movie firms in the state. The ruling in 20th Century-Fox vs. Dept. of Revenue could affect radio and tv syndication fee taxing. The court held that fees, which now reflect the cost by foot of film on a reel, should also consider the basic value of negatives and corporate activity in the state.

**POLKA POTENTATE** Li'l Wally Jagiello of JayJay Records in Miami Beach takes another tour to Rome and Poland July 12. Another personal visit with Pope John Paul II is on the agenda . . . Atlantic Records' Paul Cooper acquired the track album from Columbia Pictures' "St. Elmo's Fire" from studio music topper Gary LeMel. The soundtrack includes John Parr, Billy Squier, Elfante, Jon Anderson, Fee Waybill, Vikki Moss, Airplay and Foster.

**AMANDA MIGUEL** and Diego Verdager, two of Argentina's finest, made their final husband-wife appearance Friday (7) in L.A. They'll now go their separate ways careerwise, according to William Morris' Jorge Pinos, their agent . . . Saul Zaentz, David Geffen, Joe Smith and now Walter Yetnikoff. What do they have in common? Rumor has CBS Records' Walter being represented by a major management office in L.A., which is seeking deals in film production for him. Track hears that Smith, the former Warner Bros. Records biggie, just got a two-film deal with Paramount . . . Look for Allegiance Records to release Tina Turner sides soon, from masters produced by Ike Turner . . . Elliot Goldman actually left as senior vice president of WCI on May 31, Track learns . . . Expect the O'Jays to find a home with Bruce Lundvall's Manhattan Records.

**AT PRESSTIME**, speculation was high that Columbia Pictures, a unit of Coca-Cola, was negotiating to buy Embassy Communications for \$250 million. Embassy, owned by Norman Lear and Jerry Perenchio, has movie, tv and home video interests . . . Stan Cornyn of The Record Group previewed future graphic applications of Compact Disc at a special CES seminar in Chicago last week. His audio/visual presentation was essentially the same one he delivered at NARM earlier this year. "It's a pleasure to be invited to the citadel of home taping," Cornyn told attendees.

Edited by JOHN SIPP

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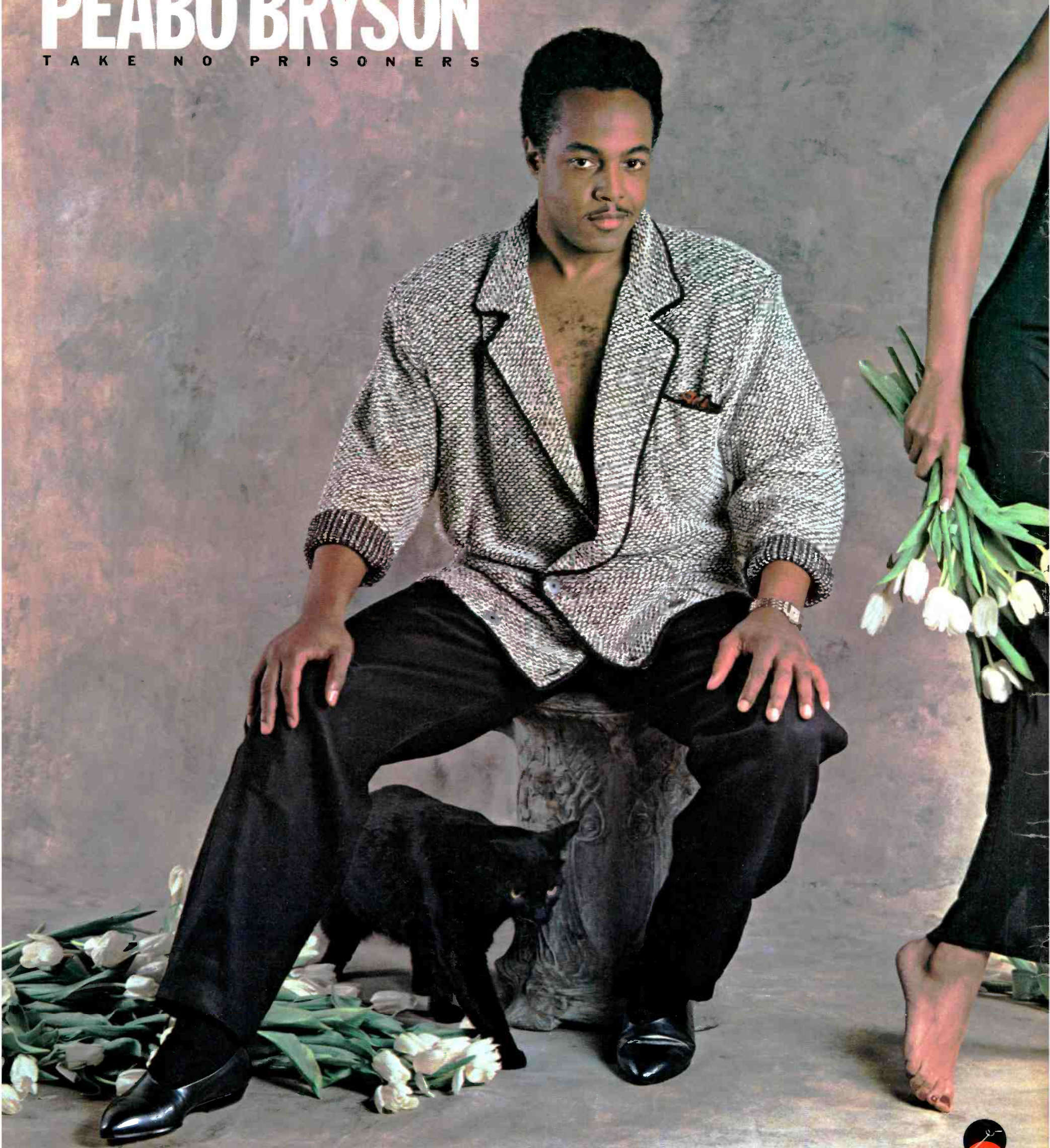
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