

Billboard

NEWSPAPER

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NEWSPAPER

Prince jumps to 5
on Pop Albums, enters
Hot 100 at 37
See pages 68, 72

'We Are The World' CD
goes to PolyGram
See page 78

Simple Minds' first No. 1
paces Hot 100 film hits
See Chartbeat page 6

VOLUME 97 NO. 20

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 18, 1985/\$3.50 (U.S.)

Single Sheets to \$2.95 Two Music Print Firms Hike Prices; Others Balk

BY EDWARD MORRIS

NASHVILLE Columbia Pictures and Cherry Lane have boosted the suggested retail price of their single sheet music from \$2.50 to \$2.95. But Warner Bros. and Hal Leonard say they foresee no such rise for their product.

"There hasn't been a price increase for five years," says Columbia's Frank Hackinson, noting that the escalating cost of paper and printing led to the increase. Larry Kornblum, sales manager for Cherry Lane, echoes Hackinson's argument and adds that various royalty demands are also pushing up the price.

"I'm going to let Hackinson hang himself," responds Frank Military at Warner Bros. Publications. He claims there are no substantial ex-

cuses for the increase, and adds, "What it's going to do is make people buy less music. Instead of buying two pieces, they'll buy one. It's going to hurt everybody."

Steve Rauch, sales manager for Hal Leonard, also resists the points made by Hackinson and Kornblum: "Since the costs of production and printing have not risen dramatically in the past several years, we see no reason to increase the price. Unit sales of sheet music titles have been declining.

"If anything," he adds, "we would like to cut the price. We won't. But we've considered it."

Hackinson insists that the new price is not in response to a sales de-

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RENTAL BILLS VEX VIDEO DEALERS Proposed Local Laws Seen as Financially Threatening

BY EARL PAIGE

LOS ANGELES Home video retailers around the country are concerned about a spate of proposed local laws variously aimed at governing video rentals. Bills range beyond simple tax levies to include a Texas proposal to limit daily rates, a 5% Oregon surcharge, and a California cap on late charges, and a rental club licensing system sought in Maryland.

Many of the proposals are directed at a broad spectrum of rental services deemed in need of consumer protection, according to legislative aides surveyed. Often, there is only inadvertent application to video outlets; for instance, a Texas effort to structure parking lot fees would also affect video stores.

Retailers, however, insist some pending legislation directly targets video rental activity, complaining that lawmakers are eyeing the burgeoning rental business for added revenue. In Portland, Ore., according to Richard Miller at Master Video, dealers are fending off a 5% "entertainment" surcharge even as the state itself is considering a sales tax on rentals.

At the national Video Software Dealers Assn. (VSDA) headquarters in Cherry Hill, N.J., chapter coordinator Karen Bell says, "I have a thick file on legislation."

In some areas, notably California, groups are forming that are not affiliated with VSDA. The Sacramento-based Video Retailers Assn. (VRA), formed to lobby against a 1983 sales tax, has stirred disagree-

ment among the state's dealers (Billboard, Oct. 13, 1984).

VRA founder and retailer Rodger Wadley, operator of Dimensions In Video in suburban Auburn, has fought vigorously for AB 530, a bill that would give dealers a choice between passing a sales tax along to consumers or paying it themselves as a use tax. Wadley insists that of all rental services in California, including VCR rentals, only video recordings are singled out as requiring a pass-along tax.

However, other California dealers, among them VSDA chapter leaders, suggest that VRA exploits legislative issues and are lukewarm

(Continued on page 76)

Virgin Launches European Retail Expansion Plan

LONDON Virgin Retail has set in motion a \$6 million expansion program for 1985 which will see the 44-store chain introduce its Megastore concept to Continental Europe for the first time.

The Virgin plan reportedly marks the first attempt by a U.K. retail chain to operate its own record stores in Europe without local assistance. HMV has just opened a retail outlet in Copenhagen following approaches by Danish hi fi hardware chain Phona, which was anxious to break into the local record market. But although the store is manned

(Continued on page 76)

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Video Distributors Concerned About Used Tape Sales

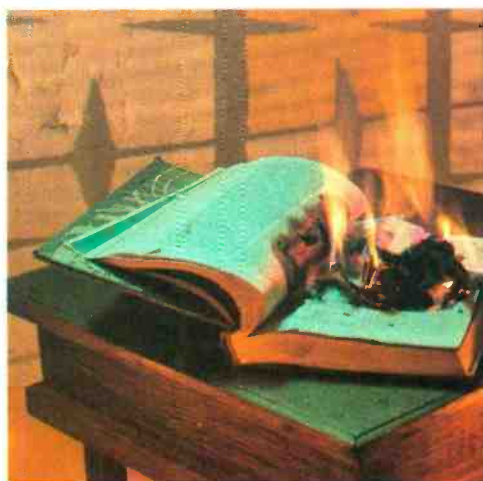
BY TONY SEIDEMAN

SAN DIEGO Used prerecorded videocassettes are grabbing a larger share of the U.S. marketplace, cutting down the sale of new product by manufacturers and putting distributors under greater financial pressure.

This is the assessment of many who attended the second annual convention of the National Assn. of Video Distributors (NAVD) here, May 4-7. More than 200 members of the home video industry were in attendance.

The marketplace strength of used video programming was one of the convention's hottest topics, while the conflicts and disagreements that have marked manufacturer/

(Continued on page 76)



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CHARTS ▶6/Chartbeat: Simple Minds' "Don't You (Forget About Me)" becomes the second No. 1 single in a row from a feature film, following Madonna's "Crazy For You."

Top Albums	Hot Singles
18 Rock Tracks	16 Hot 100 Singles Action
50 Country	19 Adult Contemporary
51 Latin	46 Country
52 Spiritual	48 Country Singles Action
57 Black	54 Black
64 Hits of the World	56 Black Singles Action
65 Bubbling Under	59 Dance/Disco
72 Top Pop	64 Hits of the World
	65 Bubbling Under
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IFPI, BPI Argue for U.K. Tape Levy

Last-Minute Submissions Cite Damage to Industry

BY NICK ROBERTSHAW

LONDON The future of Europe's music and video industries may hang on what action governments take to compensate rights owners for the effects of home taping, according to Gillian Davies, associate director general of IFPI, the international trade group of recording manufacturers.

IFPI's is one of a spate of last-minute submissions to the British government's Green Paper discussion document, "The Recording And Rental Of Audio And Video Copyright Material," which contains a proposal for a blank tape levy of up to 10% of retail price, or 5% in the case of videotapes.

In their submissions, both IFPI and the British Phonographic Industry welcome this proposal, while arguing that it "grossly undervalues" the blanket right for private copying and should be based not on price but on recording time. They also argue that the levy should be extended to include recording equipment as well as software.

In support of this view, IFPI notes that income from the levy as proposed would be substantially less than in other countries operating similar systems, and that West Germany, Holland, Spain, Portugal and Iceland among European territories are all implementing legislation covering both software and hardware.

The BPI, in its own submission, says: "The failure of the government to adopt the recommendation of the 1977 Whitford Committee that there should be a levy on recording equipment from the outset is perhaps the most serious omission in the Green Paper."

It suggests a levy based upon a fixed rate rather than a percentage of price, with a surcharge for recorders featuring high-speed dubbing facility.

Both sides of the argument have produced a slew of statistics to support their case. Much hinges on the extent of home taping and the calculation of the losses it causes to industry revenue. BPI claims that more than half the adult population of Britain has copied prerecorded

music onto a blank cassette, and that in 1983 some 466 million hours of music were copied in this way, compared to only 70 million hours actually purchased.

"The extent of unauthorized use is massive, the damage it causes is very great, and many people, especially young people, have acquired the habit of obtaining their music without payment," BPI says.

In 1982, copyright industries contributed \$7.5 billion, or 2.6%, of Britain's gross national product, and the 1984 figure could be as high as 3.8%. But since 1976, the percentage of consumer income spent on recorded music has fallen from 0.35% to 0.28%, and album sales have fallen 10%, while blank cassette sales have increased "dramatically," according to BPI.

Employment at the core of the

U.K. record industry has fallen by 25% in four years, from 10,700 in 1980 to 8,160 in 1984, and album prices, almost alone among consumer items, have fallen steadily in real terms to barely half their 1965 value.

Hours of music copied have risen from 274 million in 1979 to 318 million in 1981 and 466 million in 1983, accounting for six-sevenths of all music obtained. Consumers spend an average \$11.30 per hour of music acquired, but only \$1.40 for every hour taped.

BPI, which cites a 1984 British Market Research Bureau survey as evidence that 62% of U.K. adults believe home taping damages sales and 52% would regard a compensatory payment to rights owners as "fair," estimates the value to the

(Continued on page 77)

Disney Home Video Plans July Release for 'Pinocchio'

BY JIM McCULLAUGH

LOS ANGELES "Pinocchio," the Walt Disney classic, will make its videocassette debut this July.

Ben Tenn, vice president of Walt Disney Home Video, confirms that the 1940 full-length cartoon is set for release July 16 with a list price of \$79.95. Disney is expected to spend about \$1 million on advertising and promotional support for "Pinocchio" as part of an overall \$2.5 million budget for a major summer campaign that also includes more releases in Disney's "Limited Gold Edition" series. Dealers can expect, among other support elements, "Pinocchio" puppet counter cards and four-color cassette-sized boxes.

Since its release 45 years ago, "Pinocchio," never shown on cable or broadcast tv, has been re-released theatrically seven times. Last Christmas it grossed \$26 million in the U.S. and Canada, making it the second biggest hit of the holiday season.

Leading Spanish Indie

EMI Music Acquires Hispavox Label

Bertin Osborne.

Luis Aguado, managing director of EMI Music Spain, will be responsible for Hispavox and EMI Odeon, both of which will have separate identities in a&r, marketing and promotion, but will share joint manufacturing, distribution and sales functions. EMI Odeon is moving its headquarters from Barcelona to Madrid.

The deal will see EMI Music re-entering cassette duplication in Spain, and all product will continue to be distributed through Hispavox. The acquisition also includes Ediciones Musicales Hispavox, the firm's music publishing arm, plus certain rights from Hispavox's Mexican-based associate company, Gamma. EMI Capitol de Mexico also gains some Gamma assets.

Comments Aguado: "Through this deal, EMI Music Spain will gain leadership of the national market. Our own catalog includes such artists as Casal, Dyango, Rocio Jurado, Roque Narvaja, Orchestra Mondragon, Pequena Compania and Ramoncín, and this roster, alongside the Hispavox catalog, will put us in third place after the U.K. and the U.S. as international suppliers of recorded music, and leaders in the Latin American market."

In addition to its domestic roster, Hispavox had developed a reputation for excellence in handling international catalogs. This strength declined, however, when multinational firms opened up their own Spanish operations. WEA was successfully distributed by Hispavox prior to setting up its own operations.

McEntire, Strait, Judds Also Honored ACM Awards: Alabama Rolls On Again

BY KIP KIRBY

BUENA PARK, Calif. The juggernaut known as Alabama continued its favorite pastime—dominating awards shows—by winning three awards at this year's 20th annual Academy of Country Music Awards Show. Alabama blitzed its way to the top yet again, being named entertainers of the year and vocal group of the year and winning album of the year honors (for "Roll On") during the two-hour live NBC telecast Monday (6) at Knott's Berry Farm.

Reba McEntire duplicated her October Country Music Assn. Awards win as female vocalist of the year. And in a surprise victory, George Strait was named top male vocalist, an honor the Texan was unfortunately not present to receive.

The fast-rising Judds showed signs of becoming regulars onstage. They started off the evening by winning the ACM's top vocal duet of the year award and returned later in the show to accept their "Hat" trophy with producer Brent Maher for "Why Not Me" as song of the year.

"To All The Girls I've Loved Before" earned Willie Nelson and Julio Iglesias the Academy's single record of the year award, while writer/director John Goodhugh's lively video production of "All My Rowdy Friends Are Comin' Over Tonight" gave Hank Williams Jr. the first major awards show win of his three-decade career.

Vince Gill was named top new male vocalist, and Nicolette Larson took the honors in the top new female vocalist category. Tex Ritter's sons John and Tom came out to present this year's annual Tex Ritter Award, given to honor country movies or tv shows. The trophy went to the film "Songwriter," starring Willie Nelson and Kris Kristofferson.

In a live satellite linkup between Knott's Berry Farm and the Grand Ole Opry House in Nashville, Minnie Pearl and Charlie Daniels presented the Academy's Pioneer Award to veteran Roy Acuff.

From the start, the evening was festive and remarkably well-paced. To celebrate its 20th anniversary, the ACM drew upon an all-star lineup of guests (particularly balanced this year between Nashville and Hollywood) who moved on and off a stage that sometimes resembled a glittering, oversized jigsaw puzzle of moving scenery.

Exile kicked things off with a lively rewritten version of "Take Me To The Country," followed by the Judds with "Girls' Night Out." Mr. T attempted to explain the voting (Continued on page 70)

Richie Honored by ASCAP Triple Winner at Pop Awards

BY PAUL GREIN

LOS ANGELES Lionel Richie scored an unprecedented triple header at ASCAP's Pop Awards Dinner here May 2 at the Beverly Wilshire Hotel. Richie was named ASCAP's writer of the year for the second year in a row; his smash "All Night Long" was declared song of the year; and his publishing house Brockman Music was judged publisher of the year.

ASCAP also revealed the four runners-up to "All Night Long" in terms of total performances during the survey year (Oct. 1, 1983 to Sept. 30, 1984). They were Phil Col-

lins' "Against All Odds," Richie's "Hello," Paul McCartney & Michael Jackson's "Say Say Say" and the Culture Club hit "Karma Chameleon."

Richie had three other compositions on ASCAP's list of the year's 60 most performed songs: "Running With The Night," "Stuck On You" and "Three Times A Lady," the latter a Commodores hit from 1978.

The presentation was hosted by ASCAP's president, lyricist Hal David, who was cited with two songwriter awards. "To All The Girls I've Loved Before," which he wrote (Continued on page 70)

RIAA Corrects '84 Release Figures

BY IS HOROWITZ

NEW YORK The rate of decline in the number of new releases by U.S. record companies is not as precipitous as reported earlier by the Recording Industry Assn. of America (Billboard, April 6).

In a corrected statement last week, the association blamed "clerical errors" for data that underwent drastic revision in the amended report. In at least one product category, the new roundup actually showed gains where losses had figured earlier.

New releases on cassette, for in-

stance, were now reported as having increased by 16% in 1984 to 2,405 titles, as against the 1983 tally of 2,065, a number also adjusted in the current document. The earlier report had new cassette releases dropping by 28%.

While new LP releases are now said to have declined by 6% in 1984, to 2,170 from 2,300 the prior year, the original statement had pegged the drop at 24%. The earlier figure given for the configuration in 1984 was 1,740 units.

Other corrections include a dip of 6% in new seven-inch singles released last year. The previous re-

port placed the drop for the year at 17%.

Adjustments in reissue data were also made, including documentation of a 43% decline in such LP titles put out in 1984, rather than the 54% reduction originally reported. Reductions of 15% in cassette reissues were noted in both single-play and double-play varieties, as against dips of 43% and 58%, respectively, in the original report.

A complete breakdown of the revised new release and reissue figures assembled by the RIAA is given in the accompanying chart.

NEW RELEASES BY CONFIGURATION

	'78	'79	'80	'81	'82	'83	'84	% chg '83-'84
SINGLES								
7"	2,950	2,800	3,370	2,315	2,285	2,105	1,980	(-6%)
10"/12"	160	550	305	335	460	610	700	+15%
CDs								
LPs	4,170	3,575	3,030	2,810	2,630	2,300	2,170	(-6%)
EPs								
Disk	—	—	—	40	235	150	70	(-53%)
Cassette	—	—	—	10	50	150	70	(-53%)
CASSETTES								
8-TRACKS	3,050	3,025	2,725	2,465	2,710	2,065	2,400	+16%
	2,450	2,075	1,525	985	400	60	0	(-100%)

REISSUES BY CONFIGURATION

LPs	—	—	540	975	1,230	935	535	(-43%)
CASSETTES								
Single Play	—	—	510	870	990	1,255	1,065	(-15%)
Double Play	—	—	—	—	105	165	70	(-15%)
8-TRACKS	—	—	380	395	140	1	0	(-100%)

Compiled by the Recording Industry Assn. of America



Peroxide and Platinum Do Mix. Madonna poses with Warner Bros. Records executives in Los Angeles after one of her well-received tour dates there. Shown from left with various platinum and multi-platinum Madonna awards are Warner Bros. chairman Mo Ostin and president Lenny Waronker, Madonna and her manager Freddy DeMann.

Executive Turntable

RECORD COMPANIES. PolyGram Records promotes Stephen Pritchitt to vice president of international promotion and appoints Leroy Little vice president of urban contemporary promotion and artist relations in New York. Pritchitt was director of international promotion. Little was director of black music promotion at RCA.

Doug Haverly is promoted to international operations director at A&M Records in Los Angeles. He was international operations/communications manager.

CBS/Records Group promotes Laraine Perri to associate director of product management, and Michelle Errante and Vickie Ross to product managers, at CBS Masterworks in New York. Perri was in the marketing department. Errante was in publicity. Ross was senior product coordinator in the editorial services department.

Neal Pozner joins RCA Records as senior art director in New York. He was design director at DC Comics.

Chrysalis Records elevates Milhan Gorkey to manager of East Coast publicity in New York. She was marketing coordinator.



PRITCHITT

LITTLE

HAVERTY

RINGER

Virgil Ginyard is named president of GAS Records in Philadelphia. In addition to his new post, he will continue to serve as president of Real Music Records, a subsidiary of the label. Also appointed at GAS are James Myers as executive vice president and Shirley Canady as director of public relations. Myers was road manager for various groups. Canady joins from WMOT Records.

Steve Dancz and Arlynn Whittaker join Princess Productions Ltd. in Burbank as managing director of international a&r and marketing/sales consultant, respectively. Dancz was music director for Royal Viking Cruise Lines. Whittaker was with Air California Airlines.

RETAILING/DISTRIBUTION. WEA's Philadelphia branch promotes Mary Ann Bryson to assistant buyer. She was in the order entry department.

HOME VIDEO. Andy Perl becomes director of sales and marketing at Magnum Entertainment in Los Angeles. He was general manager of East Texas Distributors.

Essex Home Video, Northridge, Calif., promotes Jay Shanahan and David Bursteen to vice president of marketing and operations and vice president of sales, respectively. Shanahan was marketing director. Bursteen was sales director.

Media Home Entertainment names Vincent DiMillo senior financial analyst of budgeting and forecasting in Culver City, Calif. He served in a similar capacity at WEA International.

PUBLISHING. Broadcast Music Inc. (BMI) appoints Doreen Ringer executive/motion picture and television relations in Hollywood. She was a segment producer for Alan Landsburg Productions.

Attorney Harry N. Blum, president of The Blum Group, is appointed consultant to Cherry Lane Music's president, Lauren Keiser. Blum is based in Los Angeles.

Jim Kendrick is named vice president and general manager at Boosey & Hawkes, New York. He was with the law firm of Franklin, Weinrib, Rudell & Vassallo.

(Continued on page 65)

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in the closing years of the 20th century?
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A partial listing of panelists and speakers

Marcus Bicknell — Marketing Director/Cable Division, Thorn-EMI
Stan Cornyn — Vice President, Warner Communications, U.S.
Fritz Rau — Director, Lippman & Rau
Jan Timmer — President, PolyGram
Chris Wright — Chairman, Chrysalis
Ken Kragen — President, Kragen & Co.

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

REGISTRATION FORM

REGISTRATION FEES

- (\$ 550) (£ 455) (DM 1635) — INDIVIDUAL REGISTRATION RATE
 - (\$ 450) (£ 370) (DM 1340) — *CORPORATE REGISTRATION RATE (per person)
 - FREE (THERE IS NO REGISTRATION CHARGE FOR THE ACCOMPANYING SPOUSE)
- (Registration fee can be paid in dollars, pounds sterling or deutsche marks).

*The reduced "corporate" rate is for 3 or more paid registrants for IMIC from the same company.
(Note for multi-national companies: the "corporate" rate is only applicable to 3 or more paid registrants working in the SAME country)

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TITLE _____ SPOUSE NAME _____
COMPANY _____
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CITY _____ STATE _____ ZIP _____
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The registration fee covers all conference sessions — both IMIC and INTERGU — and also the social activities organized in connection with both events — cocktail parties, receptions, luncheon and a sumptuous banquet. The registration fee does not include air fair or hotel accommodation, but discounted "group" hotel rates are available at the de-luxe Sheraton Hotel. Cancellations after May 25th are subject to a 10% cancellation fee unless registration substitutions are made.

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Check accommodation below: Note: Room/suite rates quoted are inclusive of Sheraton breakfast, 14% VAT and 15% Service Charge.

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DOUBLE ROOM:	<input type="checkbox"/> DM 259.00	(\$84 / £70)	
ONE-BEDROOM SUITES:			
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" "	<input type="checkbox"/> DM 489.00	(\$159 / £132)	(Double " ")
Bayern Suite:	<input type="checkbox"/> DM 469.50	(\$152 / £127)	(Single occupancy)
" "	<input type="checkbox"/> DM 489.00	(\$159 / £132)	(Double " ")
Queen Suite:	<input type="checkbox"/> DM 519.50	(\$168 / £140)	(Single occupancy)
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The Deutsche Marks room rate per night quoted above is the discounted price for IMIC participants to pay the Hotel in June '85. (The \$ and £ equivalents — based on Dec. '84 exchange — are for reference only.) Unless room cancellations are made 10 days prior to the conference date (i.e. May 25), a cancellation fee of one night's room rate will be due.

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 Billboard IMIC '85

Boston Rock Seminar Keynoter Silverman Addresses Industry Ills

BY KIM FREEMAN

BOSTON Now in its fourth year, the Boston Rock Seminar is often referred to as "what the New Music Seminar used to be before it went big-time." It was only appropriate, then, that NMS co-founder and Tommy Boy Records chief Tom Silverman was on hand May 4 at the Spit/Metro here to deliver the keynote speech.

Addressing the meeting's theme of making alternative music a visible and financially viable arm of the industry, Silverman said the music business has become "boring, passive and homogenous. The machine is old and rusty." He pegged what he saw as the industry's ailments on four points.

First, Silverman reiterated the long-acknowledged notions that dance clubs have become followers, not leaders, and that the gap between the "haves and have-nots" has widened. Record stores, according to Silverman, "are not fun enough. They should stay open until midnight and be places to hang out and hear new releases."

His biggest complaint concerned commercial radio, which he claimed is programming itself away from the industry's biggest record buyers, the under-20 age group, who, he joked, "would tattoo the name of their radio station on their foreheads." Pointing out that the advertising industry has deemed 25-and-older females the prime household consumer demographic, Silverman said, "Madison Ave. is controlling the music on radio." The fact that radio is financed by advertising sales, not record sales, was not addressed.

Silverman did single out WBCN Boston, WAAF Worcester and WHJY Providence as bright spots on the commercial radio horizon. All three, he said, are strong supporters of local music and have solid ties to local retailers and press. Closing his speech on brighter note, Silverman urged attendees to continue finding and filling the industry's niches.

Throughout the rest of the day's sessions, a well-respected lineup of panelists debated central underground music issues. A contract

with a major label was called the beginning of an artist's work rather than its common perception as a pot of gold. The path to such a deal was said to be best guided by a well-connected lawyer or manager, given the policies against accepting unsolicited demos at many labels.

During a panel on the practicality of national club tours for developing bands, speakers were split on the question of whether such a jaunt was worthwhile regardless of the profits or lack thereof. Votes for touring at all costs were based on the danger of bands feeling too secure from their hometown success, while Steve Berkowitz of Serious Business reminded attendees

(Continued on page 77)



Golden Swinger. RCA Records president Bob Summer, left, congratulates maestro Larry Elgart on the platinum success of his "Hooked On Swing" album in the label's New York office.

C'right Tribunal Head Quits Role in Book Had Led to Criticism

BY BILL HOLLAND

WASHINGTON Bowing to pressure from the White House, Marianne Mele Hall, the recently confirmed chairman of the Copyright Royalty Tribunal (CRT), resigned Wednesday (8) following a week of criticism and outrage from Capitol Hill and civil rights groups over her role in a 1982 book considered demeaning and insulting to blacks.

Hall initially wrote in biographical questionnaires that she had co-

authored the book, "Foundations Of Sand," but later told members of the House subcommittee on courts, civil liberties and the administration of justice that she had simply edited the book, a section of which portrayed American black males as irresponsible, lazy and unable by genetic makeup to shed "jungle freedom" behavior. Under questioning, she eventually disassociated herself from the views of the author, a retired Navy physicist, calling them "repugnant."

However, at the May 1 hearing and throughout the week, members of Congress and others voiced doubts about her disavowal, pointing out that she had continued to list herself as co-author, and even helped to market the book.

Subcommittee chairman Robert Kastenmeier (D-Wis.) and other members expressed strong doubts that Hall could continue in the \$70,000 job with any credibility.

Hall also came under criticism for having overstated her experience in copyright matters. While she is the only lawyer on the CRT, she has no experience in litigation and taught copyright law courses, it was divulged, only at a non-accredited evening school in Virginia.

Hall's involvement in the book became a major political embarrassment to the administration last week, as well as to the Senate Judiciary Committee, which approved her with only a cursory investigation April 2. A subcommittee headed by Sen. Charles Mathias (R-Md.) will investigate "what went wrong with this nomination both at the White House and here in the Senate."

Mathias was also critical of "the lack of thoroughness" of the committee's handling of the nomination.

The resignation also underlines the dissatisfaction with the CRT

(Continued on page 70)

CHART BEAT

by Paul Grein



SIMPLE MINDS' "Don't You (Forget About Me)" jumps to No. 1 this week, becoming the second No. 1 hit in a row from a feature film. The "Breakfast Club" smash follows **MADONNA'S** "Crazy For You" from "Vision Quest," which drops to number two.

Two other singles in this week's top 10 are from films. **DeBARGE'S** "Rhythm Of The Night" from "Berry Gordy's The Last Dragon" dips to number seven, and **HAROLD FALTERMEYER'S** "Axel F" from "Beverly Hills Cop" jumps to number 10.

As if that weren't enough, two of the top three new entries on this week's Hot 100 are from features. **DURAN DURAN'S** "A View To A Kill" from the new James Bond thriller debuts at number 43; **CYNDI LAUPER'S** "The Goonies 'R' Good Enough" from "Goonies" pops on at number 45.

The back-to-back No. 1 posting of "Crazy For You" and "Don't You (Forget About Me)" marks the fourth time that film themes have been back-to-back at No. 1 in a little more than a year. **PHIL COLLINS'** "Against All Odds" followed **KENNY LOGGINS'** "Footloose" into the No. 1 spot in April, 1984; **RAY PARKER JR.'S** "Ghostbusters" trailed **PRINCE'S** "When Doves Cry" last August; and **STEVIE WONDER'S** "I Just Called To Say I Love You" replaced **PRINCE'S** "Let's Go Crazy" last October.

"Don't You (Forget About Me)" is the first No. 1 for producer **KEITH FORSEY**, who just missed the top spot two months ago when **GLENN FREY'S** "The Heat Is On" peaked at number two. It's A&M's first No. 1 since the **POLICE'S** "Every Breath You Take," which was Billboard's No. 1 single of 1983 and also won the Grammy for song of the year.

With "Don't You" moving up to No. 1, **SIMPLE MINDS** leader Jim Kerr has beaten his more famous

wife, **CHRISSE HYNDE**, to the top singles spot. Hynde's highest-chart single with the **Pretenders**, "Back On The Chain Gang," peaked at number five.

We could have headlined this column, "Jim Kerr Beats Wife." But, as Nixon would say, it would be wrong.

HAROLD FALTERMEYER'S "Axel F" is the first instrumental

Simple Minds supplant Madonna with yet another movie song

to hit the top 10 since **VANGELIS'** "Chariots of Fire"—yet another movie theme—which went to No. 1 in May, 1982. That three-year dry spell is one of the longest for instrumentals in the history of the chart, as Bill Scheck of Hollywood wrote in to point out.

Scheck also commented on the strength that ballads have shown on the Hot 100 this year. Of the eight singles to have reached No. 1 so far this year, five have been traditional romantic ballads—**FOREIGNER'S** "I Want To Know What Love Is," **WHAM!** featuring **GEORGE MICHAEL'S** "Careless Whisper," **REO SPEEDWAGON'S** "Can't Fight This Feeling," **PHIL COLLINS'** "One More Night" and **MADONNA'S** "Crazy For You." The only exceptions have been **MADONNA'S** poppy "Like A Virgin," **USA FOR AFRICA'S** uncategoryable "We Are The World" and **SIMPLE MINDS'** rock-edged "Don't You (Forget About Me)."

KOOL & THE GANG'S "Fresh" jumps to No. 1 on this week's black chart. It also moves up to No. 1 on the 12-inch sales chart, two weeks after topping the dance/disco club chart. It's the group's second No. 1 dance hit, following "Celebration,"

which topped the pop, black and dance charts in 1981.

"Fresh" is only the third title to top the 12-inch sales chart since its introduction in February, following **PATTI LABELLE'S** "New Attitude"/**HAROLD FALTERMEYER'S** "Axel F" and **USA FOR AFRICA'S** "We Are The World".

WHITE POP ACTS continue to make a strong showing on the black singles chart. Big gains are recorded this week by **WHAM'S** "Everything She Wants," which leaps 16 notches to number 27, and **PHIL COLLINS'** "Sussudio," which jumps 16 points to 61.

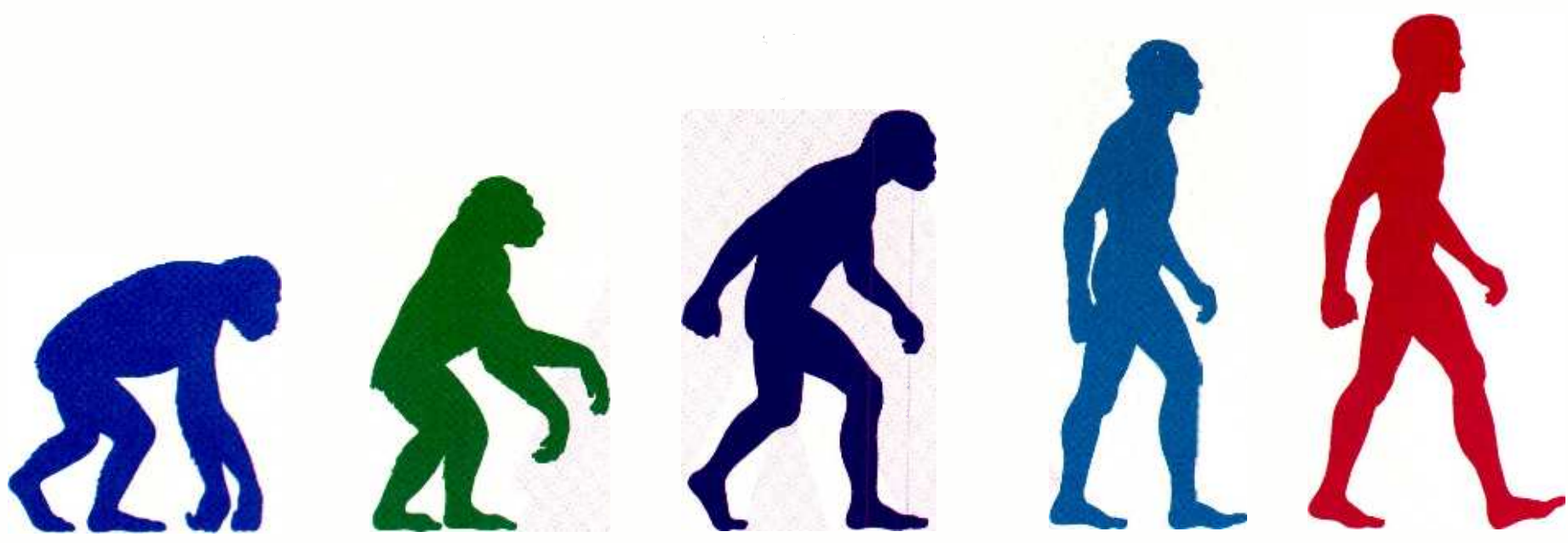
Also moving up with bullets are **HOWARD JONES'** "Things Can Only Get Better" at 58 and **DON HENLEY'S** "All She Wants To Do Is Dance" at 69. **MURRAY HEAD'S** "One Night In Bangkok" debuts on the chart this week at 89.

FAST FACTS: **SAWYER BROWN'S** "Step That Step" (Capitol/Curb) moves up to No. 1 on this week's country chart. The band is the second winner of tv's syndicated "Star Search" to make good in the music business, following **SAM HARRIS**.

And **MURRAY HEAD'S** "One Night In Bangkok" jumps to number three on this week's Hot 100, which makes it one of the three biggest hits ever written by **BENNY ANDERSSON** and **BJORN ULVAEUS**. It joins **ABBA'S** "Dancing Queen" and "Take A Chance On Me."

WE GET LETTERS: Vassilitis Batis wrote to tell us that three top 40 hits have emerged from the flop "A Night In Heaven" soundtrack, though only one was a hit for the same artist who performed it on the soundtrack. That's **BRYAN ADAMS'** "Heaven," which this week jumps to number 20. The others: "Sugar Don't Bite," sung by **RITA COOLIDGE** in the film and a minor hit late last year for **SAM HARRIS**, and "Obsession," sung by **MICHAEL DE BARRES & HOLLY KNIGHT** in the soundtrack and a top 10 smash a few weeks ago for **Animation**.

THE EVOLUTION OF A BAND
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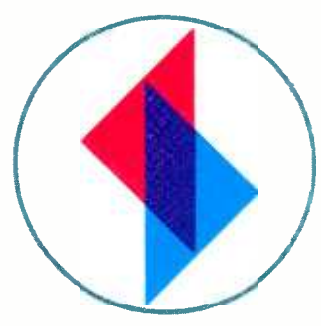


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Rolling Stone

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International Viewpoint

BY MIKE HENNESSEY

There was not a deerstalker to be seen, not a meerscham pipe, nor a magnifying glass. Not one jacket bulged with the sinister bulk of a shoulder holster, and belted trenchcoats were clearly not *de rigueur*.

A squad of international gumshoes was meeting in secret session in a leafy suburb of Hamburg; but, masters of disguise to a man, they all contrived to look like respectable businessmen, assembled to discuss misaligned currency values or the annualized growth rate of cocoa futures.

These super sleuths were, in fact, convening to formulate strategies to combat piratical practices at the pressing plants, dastardly deeds among the duplicators, malfeasance in the music marketplaces.

In the past couple of years it has become a regular practise for the IFPI's Anti-Piracy Intelligence Group and representatives of mechanical rights societies to meet to coordinate the offensive against the counterfeiters, the bootleggers and the "overzealous" licensees.

"Piracy," one of these shamuses drewled laconically as he poured himself three fingers of neat Perrier, "is a huge international business, and it has strong links with organized crime. We have to tackle it internationally, combining our resources and our intelligence."

Record and video piracy are each costing their respective industries

about \$1 billion in lost turnover, according to the IFPI.

That's bad news. Here's some more bad news: The strong dollar has caused an increased inflow of pirate product to the U.S.; piracy has gone pan-European, with syndicates pressing product in one country, printing labels and sleeves in another and selling the product in a third.

And overpressing is on the increase. Overpressing is what happens when, for example, a small U.S. label assigns its catalog to a licensee in Europe on a strictly national basis and then finds large shipments of that product turning up as cut-price merchandise in the U.S. and competing with the legitimate releases.

There was a time, the investigators will tell you, when the music industry had a choice of two kinds of news on piracy: bad and very bad. "The bad news is that piracy will kill the record industry within a year. And the very bad news is that we should have told you this 12 months ago." That's the way it went.

But the industry survives, and the news today is highly encouraging. These PIs are never complacent about their achievements in the continuing battle of wits against the pirates, but in Hamburg they were able to offer quite a few items of good news.

"We're more optimistic today than we've been for four years," said one agent, in an assumed South African accent.

And here is some of the good news:

- Video piracy has hit a peak and is declining.
- Zimbabwe is planning to upgrade its copyright legislation.
- In Egypt, once a piracy hotbed, the legitimate industry has won back 50% of the record market in the past three years.
- In Essen, West Germany, a record exchange was raided and 4,000 bootlegs were seized. Subsequent raids on similar operations in Hamburg and Berlin produced no illegitimate product, suggesting that the

(Continued on page 63)

First Quarter Sales Up 16.6% in U.K. Cassettes, CDs Pace 'Comfortable Start' for '85

BY PETER JONES

LONDON British record industry sales for the first quarter of this year were up 16.6%, from some \$71.5 million to nearly \$83.5 million, compared with the January-March period of 1984.

But along with the good news, the British Phonographic Industry (BPI) has issued a dampening

aside. Says BPI general manager Peter Scaping: "Against this comfortable start to the year is the stark truth that, in real terms, sales of recorded music in the U.K. have declined by 2% over the past four years and are 27% down on the level of 10 years ago."

Nevertheless, BPI finds encouragement in the performance album units delivered to the trade in the

first quarter: a total 19.7 million LPs, prerecorded cassettes and Compact Discs, 12.9% more than last year. And value was up 17.2%, at \$59.29 million, taking the exchange rate as \$1.20 to the pound sterling.

Scaping also points to "the impressive upward drive" in the cassette sector, with budget and mid-price product "contributing substantially to this inexorable growth."

In the first three months of this year, 9.3 million cassette units were delivered, up 30% on the 7.2 million of 1984's first quarter. Value increased by 24.4% to roughly \$24 million. The 4.4% fall in average trade price of tapes reflects the budget action.

LP deliveries were down 3.1% on the previous year's first quarter. But the CD market in Britain has been growing rapidly, with 532,000 units, worth some \$4 million, delivered in the first quarter.

Notes Scaping: "The CD market is still heavily biased towards classical repertoire, and there seems to have been a degree of substitution from LPs to CDs in the classical sector. Only shortages in manufacturing capacity and proliferation of rental business will prevent sales reaching three million units in

(Continued on page 63)

U.K. Market Share Survey: CBS Maintains Its Lead

LONDON CBS maintained its No. 1 position in both albums and singles in the U.K. market share survey covering the first three months of this year, but ran neck-and-neck with WEA in the latter category. WEA also moved up to second place in the LP/cassette listing.

The percentages are prepared from chart action statistics supplied by Gallup, the research organization that compiles the official British charts. The firm relies on a weekly sample of sales registered through 250 retail outlets nationwide.

In the January-March corporate singles sector (combining seven- and 12-inch configurations), CBS had 17.9% of the action (compared to the 15.6% it posted in ranking No. 1 for the last three months of 1984), and WEA recorded 17.7% (against a third place 11.7% for October-December). RCA finished third with 10.2% (7.6%), followed by EMI with 7.4% (11.1%), Virgin with 6.8% (8.6%) and Phonogram with 6% (against the previous quarter's 14.5%, bolstered by the Band Aid mega-seller).

CBS topped the album/cassette breakdown with 20.3% (against 19.5% in the previous quarter), followed by WEA with 15.7% (11.4%), EMI with 9.6% (12.6%), Virgin with 7.4% (6.4%) and RCA with 6%

(6.4%).

Leading singles label in the first quarter was CBS (10.1%), followed by RCA (7.1%), Warner Bros (5.8%) and Epic (5.5%). Top album/cassette label was CBS (11.5%), followed by Epic (6.2%), Virgin (5.5%) and Warner Bros (5.1%).

For the first quarter of 1984, the market share leaders were, in the singles section, CBS (17.8%), followed by RCA and EMI second with 10% each, and in albums, CBS (16.9%), RCA (11.2%) and EMI (10.7%).

(Continued on page 63)

Billboard

IMIC '85

(Presented in association with Intergu)



at the Hotel Sheraton, Munich June 5-8, 1985

German Labels Post Strong First Quarter CD, Maxi-Single Shipments Pace 10% Wholesale Upturn

BY JIM SAMPSON

MUNICH Despite a continuing shortage of Compact Disc capacity, West Germany's record companies' business was nearly 10% higher in Deutsch Marks in the first quarter of this year than it had been in the same period of 1984.

CD and maxi-single demand remained strong, while low-price records and tapes showed renewed strength. "It's no reason for euphoria," comments Peter Zombik of the record industry association Phonoverband, which assembled the statistics. "But it confirms the cautious optimism we've been speaking about since late 1984."

He adds: "Because there's no reason why this first quarter went es-

pecially well, it makes us think market development will continue along these lines this year."

A 67% jump to 3.6 million maxi-singles shipped more than compensated for the 11.4% drop in seven-inches, to 9.1 million units.

Both conventional album formats improved. LP shipments were up 4.4% to 16.1 million in the first quarter, while cassettes were up 19% to 11.2 million. But here, budget product against proved more attractive than regular price, as standard pop LPs dipped 2% and comparable tapes slipped 18.5% compared with the first three months of 1984.

Compact Disc turnover continues to improve beyond expectations, going from 460,000 in early 1984 to 1.16 million units this year. All ma-

major labels, including PolyGram, have been complaining about their inability to meet consumer demand for the most popular titles.

After downward pressure on LP prices last year, Phonoverband says price stability has returned to retail. But some retailers still use albums as loss leaders, discounting below wholesale. Most of the top 10 LPs have been spotted selling for less than DM 10 (around \$3.10), while the huge Karstadt department store chain features major label CD product for DM22 (roughly \$7).

"The record companies cannot control how dealers price their product," says Zombik, "but this confuses and misleads the consumer and gives a false impression about the true value of recorded music."

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CD & the Jewel Box

'THE PACKAGE IS THE PRODUCT'

BY HANS G. GOUT

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

Marketing foulups are no rarity in the history of modern business, or of our industry. But I have never seen one that could so easily have been avoided. I am, of course, referring to the various Compact Disc cardboard packaging ideas that are now being banded about.

What is actually going on with CD packaging in the U.S.? Will the unnecessary debate get even more out of hand?

I have no quarrel with the idea of an outer package to accommodate the needs and desires of our partners in the trade. An outer packaging standard of uniform dimensions, whether it be made of plastic or cardboard, has been agreed upon by all. It represents a fine solution for dealers that is also acceptable, although not ideal, for the consumer.

What I do oppose, however, is the idea that a cardboard outer package, with an inner cardboard sleeve, is a wise substitute for the inner packaging standard—the plastic jewel box. I am not upholding jewel box packaging for the CD because PolyGram invented it. I am defending it fiercely because nobody has come up with something better.

Any cardboard alternative to the jewel box must take into account the properties and technical parameters of the disk itself; if there is a buildup of abrasion or scratches,

the disk will not play. The same situation may result if the disk is dusty, fingermarked or warped.

The marketing maxim, "The package is the product," which harks back to the days when ancient fruit vendors polished their apples, is of particular importance to our industry. It is a requirement now lightheartedly abandoned by those merchandising CDs in low-value, short-lived cardboard inner sleeves.

We believe it just doesn't make sense to package a product that is

We must remember that although we have been blessed with an enormous initial success, exceeding our most optimistic projections, CD is still an infant. Less than 1% of U.S. households own a CD player. This is a tiny group of opinion leaders, still well below the *market acceptance* or *breakthrough* stage.

Why antagonize these people—our best advertisers—and confuse all the prospects who are coming to regard the Compact Disc as a standard for quality and durability?

young fans.

Arguably, these buyers would constitute a "mass market." But does that also mean they would care less about a product and package for which they are expected to pay more than for the LP or cassette?

Maybe LP and cassette buyers fit into the impulse buyer category. But CD buyers do not. They expect to get what they pay for. And that includes a jewel box.

We just cannot see any advantage in abandoning the jewel box unless and until there is a better alternative. From the consumer's viewpoint, cardboard packaging is a disservice; from the dealer's, it will be seen as a disadvantage when the paper begins to crease and break. And for the industry, it will be a severe blow to CD system acceptance and standardization.

I want to state categorically that PolyGram will not be party to this. We will continue to use the jewel box. And in the interest of the consumer we will continue to criticize alternative packaging concepts unless they prove to be superior to the jewel box.

The experience we have all had in music markets worldwide since the introduction of CD in Japan in October, 1982, has been one of rare cooperation, longterm approaches and sensible marketing policies. This has been of great benefit to the music industry as a whole, as well as to the new configuration. To prejudice its mass acceptance now, well before it has established itself firmly, and before it has disclosed all its technical possibilities, would be disastrous for CD and our industry.

Fortunately, it is not too late to take corrective action.



'Research confirms beyond doubt that the CD-buying public wants the jewel box'

Hans Gout is senior director, Compact Disc, for PolyGram International, based in Baarn, Holland.

beautiful, expensive and lasting in something inferior. Industry research and letters to industry publications confirm beyond a shadow of doubt that the CD-buying public appreciates and wants the jewel box for esthetic as well as practical reasons.

What are these customers to think when they find that the latest CD title they want is not packaged in a jewel box, and that they will have to pay extra to buy one as a separate storage accessory?

The CD is still years away from achieving mass-market status. Yet cardboard packaging adherents are already betting that the expanded base of consumers will be less discriminating as a group than early CD converts. We believe they are mistaken.

The plastic jewel box was created with the more discriminating music buyer in mind. Cardboard packaging proponents, on the other hand, obviously have in mind less discriminating impulse buyers, particularly

Letters to the Editor

A CHEESY BOX

I have 162 Compact Discs and I've just purchased my 163rd, Prince's "Around The World In A Day." I haven't played it yet, but the packaging, without the jewel box, is the worst thing I've ever seen. For \$12.95 I'm left with a cheesy cardboard box, and if I want to save the lyrics I have to save the oversized, ugly cardboard outerwrap.

Who thought up this packaging? The only possible benefit is that it will save the record company money. I think it's atrocious and hope to God other people think so too.

Scott Bancroft
New York

A DREAM COME TRUE

I cannot believe Warner Bros. decided to release the new Prince Compact Disc in a cardboard sleeve. I do believe, however, that this decision will have a negative impact on future CD sales.

One of the reasons I buy CDs instead of LPs is that I don't have to worry about people damaging the product by browsing through record bins. In the past, it was frustrating to try to find an album jacket

that was not damaged by handling.

The CD was a dream come true for perfectionists like me because the jewel box is immune to browsing abuse. Packaged in cardboard, the sleeve becomes vulnerable to abuse and is no longer as attractive to the potential CD buyer. With their collection currently held in jewel boxes, I don't think CD buyers will tolerate inferior packaging.

Jerry Hofhenke
Minneapolis, Minn.

CONCERT TICKETS BLUES

Like Melanie Herman (Letters, May 4), I've been frustrated at times trying to buy concert tickets. But if one wants tickets badly enough, they are available.

I believe many are sold at concert venues in blocks to private ticket agencies who, in turn, charge the public double and triple the box-office prices. Sometimes the seats are good, sometimes they are not. And it is common knowledge that tickets are always available outside the venue on the night of a performance.

I don't know the solution to this problem. Certainly the artists don't benefit; they don't receive a per-

centage of the scalpers' fees. The scalpers, in true American fashion, are making money by ripping off the public.

Karen Mullian
Prospect Park, Pa.

A MURKY CRYSTAL BALL

This is in response to Jack Euster's keynote comments at NARM (Billboard, April 13) writing off the LP as "... a damned good package still useful for browsing."

How can he say this in view of the multi-million sales of Michael Jackson's "Thriller" worldwide, and the current "We Are The World" phenomenon? It seems he's so busy trying to be Nostradamus that he's lost sight of the real picture.

Ray A. Anthony
Circle Orange Record Co.
Orange, Calif.

PULITZER FACTS

There was a rather glaring omission in the recent story on the Pulitzer Prize being awarded to Stephen Sondheim for "Sunday In The Park With George" (May 4). It is not the fifth Broadway musical to receive a Pulitzer, but the sixth. "How To Succeed In Business Without Really

Trying" was also a winner.

It's interesting to note that, except for a special citation to "Oklahoma!" in 1944, each decade has produced only one Pulitzer Prize musical: 1931—"Of Thee I Sing"; 1949—"South Pacific"; 1959—"Fiorello!"; 1961—"How To Succeed"; 1975—"A Chorus Line"; 1984—"Sunday."

Further, should proposed revivals of "South Pacific" and "Fiorello!" reach New York next season with "A Chorus Line" and "Sunday" still open, four of the total of six could be running on Broadway simultaneously.

David Bickman
Frank Music Corp.
New York

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

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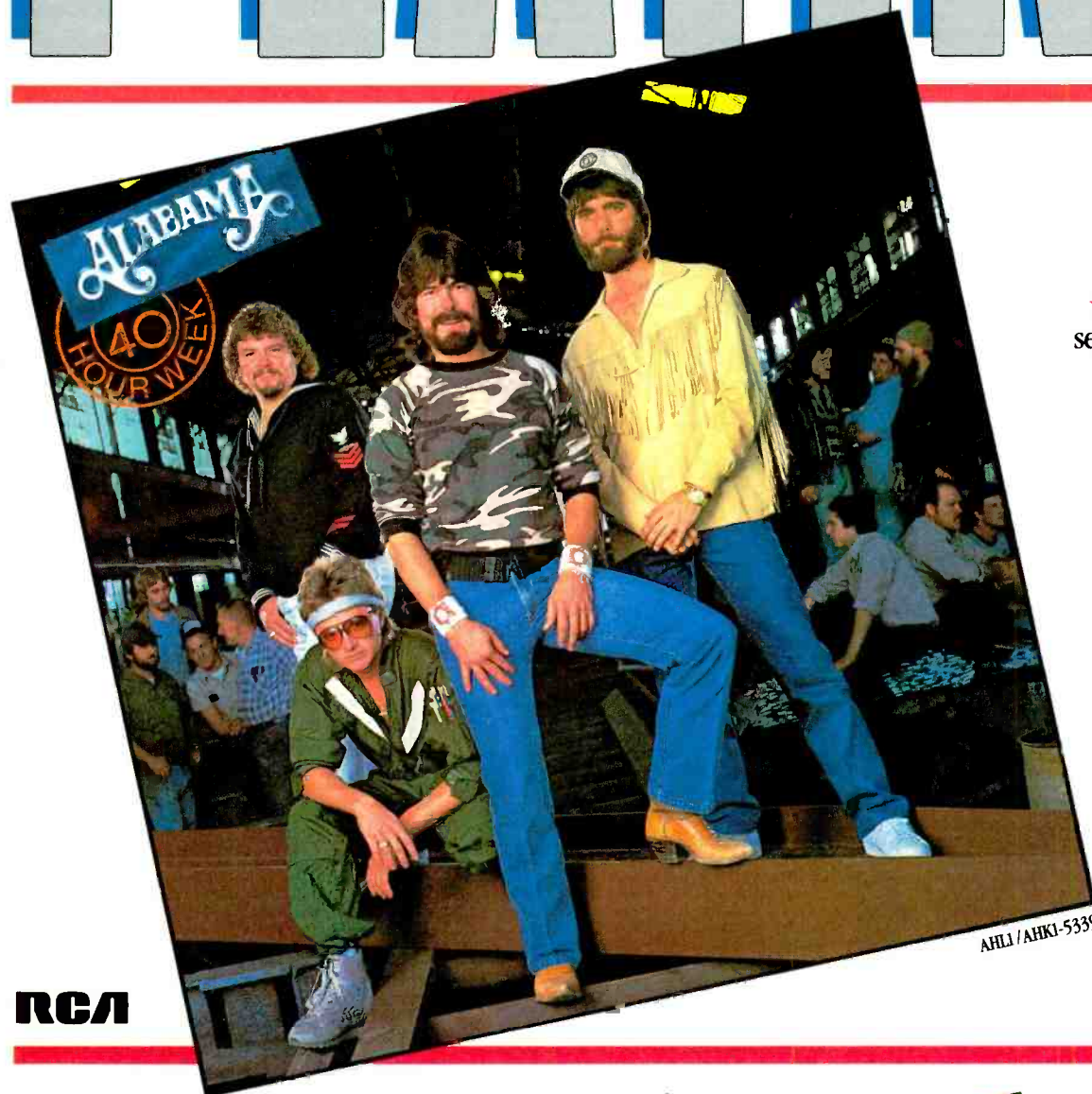
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★ VHI is playing "THERE'S NO WAY" and "40 HOUR WEEK" videos concurrently

★ Their 1st of at least 4 singles from the "40 HOUR WEEK" album, "THERE'S NO WAY," was a #1 country hit and A/C crossover

★ "40 HOUR WEEK" is still #1 on the country album charts

★ Their new 'state of the art' tour is a SOLD-OUT success playing to more than 3 million people this year

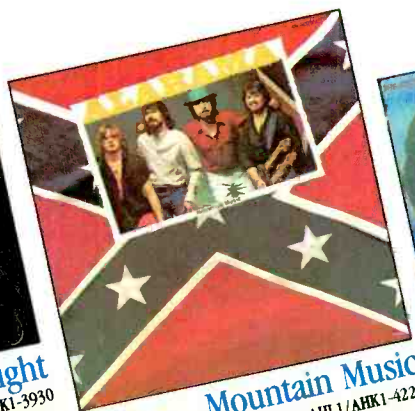
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My Home's In Alabama
AHL1/AHK1-3644



Feels So Right
AHL1/AHK1-3930



Mountain Music
AHL1/AHK1-4229



The Closer You Get
AHL1/AHK1-4663



Roll On
AHL1/AHK1-4939

Hosking Says CBS Eyed Taft Outlets Since January

NEW YORK "That's absolutely incorrect," says CBS Radio Division president Bob Hosking of speculation pegging the company's purchase of five Taft stations last week (Billboard, May 11) as a move to keep Ted Turner and other hostile takeover candidates at bay. Three of those five outlets are former Gulf properties—KTXQ Dallas/Ft. Worth, KLTR Houston and WLTT Washington—and Hosking asserts that CBS had its eye on these and other Gulf stations back in January, when Gulf was put on the sale block.

At that time, Hosking says CBS was hoping Gulf would be sold in pieces rather than as a complete package including its radio and tv properties and real estate, in order that CBS could pick up some or all of the radio division. When Taft bought the package, however,

Hosking says CBS contacted the Cincinnati-based purchaser to express its interest in stations that would have to be let go by Taft according to the FCC's multiple-ownership rules.

"Actually," says Hosking, "it was a unique opportunity for us to buy a radio group that would not put us in ownership conflicts and put us into cities that we want to be in." The purchase brings CBS's radio count to seven AMs and 11 FMs, and Hosking says he "has no idea now" whether CBS will bring its roster up to the FCC 12-12-12 limit in the near future.

Hosking says the \$100 million purchase price currently circulating as an estimated cost of the CBS deal is "pretty close. Actually, it's a little more than that."

As for format changes at the new
(Continued on page 15)

Jock 'Buys' Morning Show Odd Auction Action in New Orleans

NEW ORLEANS What started out as a public service gesture from AM oldies station WTIK here turned into a promotion, a practical joke and an advertising campaign. And, says vice president/general manager David Gerard, it's not over yet.

Earlier this spring the local public television station, Channel 12, approached Gerard about again contributing to its annual auction. "They expected we'd give them albums or something like we have in the past," says Gerard. "But I had read in Billboard about WFIL [Philadelphia] giving away Joey Reynolds' morning show in a contest, so I decided to offer our morning team of Ed Clancy and Denis Prior."

The television station was ecstatic about such an offbeat item, as was Gerard, who never expected front page coverage in the local daily, the Times-Picayune. Gerard also didn't expect the "item" to be "purchased" by B-97 (WEZB, the top 40

FM outlet across town) afternoon personality Brian Pierce.

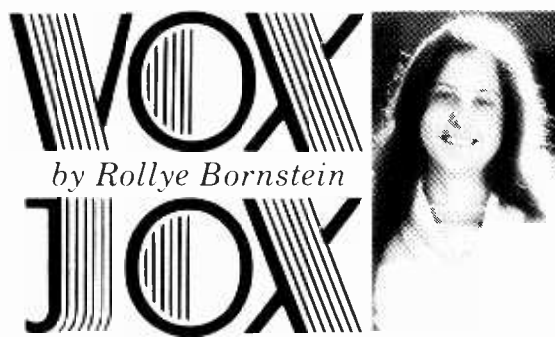
That led to more headlines. "The Focus section of the Times-Picayune led with 'B-97 Buys TIX,' and the article went on to explain that Pierce was the highest bidder and that B-97 was picking up the tab to have the duo perform in Pierce's Slidell living room," Gerard relates.

Exactly what Pierce had in mind is still not clear to Gerard, but he's not too concerned. "The disclaimer says the prize must be used within six months, and it must be for [Pierce's] personal use." Besides, Gerard has come up with yet another plan.

The local paper has begun to carry WTIK's latest advertising campaign: "How good is 'Good Morning New Orleans' [the Clancy-Prior team effort]? Ask Brian Pierce at B-97. He's the one who bought it."



A Meeting of the Medias. Mr. Television himself, Milton Berle, left, checks out his competition while visiting WGCL Cleveland's new studios. Pausing during the guided tour is the station's former early riser "Hutch In The Morning."



REMEMBER A FEW WEEKS back when WIOT Toledo PD Joe Thomas visibly (and audibly) left his gig at the AOR station, as some vowed "He'll never work again"? Well, he will, and the way we hear it, he is—conveniently across town at top 40 WRQN, where he's both PD and afternoon personality. If that's not enough irony for the sedate city of glass, then note that former WRQN acting PD Ann Kelly left for WIOT a week ago.

Up I-75 a few miles, Detroit is gearing up for its radio reunion, with WNIC bringing back the likes of Bill Gable (who's now at WMAG in High Point); WLW Cincinnati's Gary Burbank; Kinky Max Kinkel, who can be heard late nights on WCBS-FM; and Jim Davis (who back then was Big Jim Edwards and today manages WVAF in Charleston, W. Va.). Word is that WKBW Buffalo's Tom Shannon and record exec Scotty Reagan will also be on hand. Now if you want to see this for yourself, Art Vuolo, Mr. Radio himself, will be videotaping it, like he did for the recent Chicago get-together at WLS (there's been a rash of these

Joe Thomas moves across Toledo to WRQN

things in the Midwest lately). He's got that tape ready for sale, and you can reach him at (313) 559-7970. He can also tell you where to get some of the best sounding audio tapes of that wingding. When you phone, don't forget to ask for all the Landecker-Sirott details.

Jim Lowe moves upstairs at New York's nostalgic WNEW-AM, and as he takes on the "operations director" title, Mike Davis from Portland's KYTE comes into the Metromedia outlet to fill Lowe's former program director post.

Speaking of New York, we sauntered by WNBC's Howard Stern, who is out in Hollywood (North Hollywood, actually) broadcasting poolside (at the new Sheraton Premiere). He's drawing quite a crowd of folks, many of whom look like they were imported for the event.

Then, dialing around on the listen lines, we caught WPLJ long enough to hear their new identity. It's "Power 95" now, you know . . . What we didn't know was that New York's WLTW is not a Format 41 station. According to Diane Palladino, the soft AC sound is done in-house by PD Phil Redo, although the Viacom station does carry some of the Transtar spots.

IT LOOKS LIKE feisty Victor Diaz has more than met his match. Victor, who owns Tijuana's XHITZ (the 100 kw FM outlet at 90.5) as well as Radio Latina, XLTN-FM there, made news last year when he reclaimed XHITZ (then Z-90) from the group (West Coast Media) to which he leased all station rights. (We hear that's still unresolved, but who knows?) Anyhow, Victor has again leased the rights to operate the outlet, but this time he's signed up Jack McCoy. Should there be any problems, our bets are on the infamous and slick McCoy.

In any event, it's a 20-year lease totaling more than \$19 million. As a package, that's more than anyone has ever paid for a San Diego area outlet, so you can bet McCoy means business. Exactly what format that business will take place within has yet to be determined. After all, McCoy has long been known for his research, so he's out doing some.

Meanwhile, across the country in Baltimore, the staff at WFBR is up to more noble pursuits. Well, horse racing is the sport of kings, isn't it? Seems the staff has collectively purchased "Gallant Solo" for \$11,500. Gallant is a horse who will race under the "All-In-One-Stables" banner in black, orange and

white silks. The decadance started slowly. First the outlet entered into a co-promotion with the track. WCBM's Alan Christian just joined the racing station in middays, by the way.

WE TOLD YOU that veteran AOR PD Tom Yates and his Hiatus Productions partner Kate Hayes would be consulting San Francisco's KQAK once Ivan Braiker's Highsmith Broadcasting takes over in June. As it turns out, they'll be even more involved, since the duo have been named co-PDs at the outlet, which has yet to disclose its direction (but with Hayes and Yates' background, you can bet it will be AO Something). They have settled on new calls, already: KKCY. Also coming on board as VP/GM is Bruce Blevins, while Ronni Brand is tapped as GSM. Blevins and Brand worked together at Christal in San Francisco before Blevins was elevated to senior VP at the rep firm, thus moving to New York. Brand went on to serve as GSM at KABL, and in case you were absent, Yates made his mark at L.A.'s KLOS and San Francisco's KSAN, where he worked with Hayes, who also programmed San Rafael's KTIM.

From the world of country comes word that Doug McGuire is back on the firing line in Charlotte—poor choice of words, since WROQ's Randy Kabrich just found out why he's having car troubles: There's a bullet lodged in his engine (note that under "big-time PD job hazards"). McGuire will arrive in the market next week to program Metrolina's newest country outlet, WLVK, K-97. He replaces R.T. Simpson, who wasn't there very long (in fact, his former job at WBAP has just been filled—keep reading), and who contracted those often fatal "philosophical differences."

As for Simpson's former locale, Fort Worth's WBAP, it's now the home of Bill Mayne, who returns to the Lone Star State, where he programmed Austin's KVET/KASE until a year and a half ago, when he joined Cap Cities' KZLA-AM-FM (now KLAC/KZLA) Los Angeles. If you've been following the saga of the Cap Cities/ABC deal, you'll recall KZLA is a sure spinoff and WBAP is just as sure to remain in the fold.

WE GOOFED. We said Bobby Hattrik was consulting KUPD. We further claimed the station was owned by Sandusky. Valerie McIntosh, needless to say, was a bit concerned. It's KDKB that Hattrick consults, and KDKB that Sandusky owns, and KUPD is still in great shape (better than ever, actually) under McIntosh and Tri State Broadcasting.

We doubt it was the competition (although pre-Arbitron jitters have brought many to the Lord); it's possible the Bonneville philosophy rubbed off, but most likely it was a calling from a higher authority—the higher authority—that caused WCLR Chicago PD Lee DeYoung to leave that post to return to Grand Rapids, where he formerly programmed WCUZ. This go-round he'll be heading up the broadcasting efforts of the Reformed Church of America, doing missionary work around the world . . . Who knows, maybe Dave Martin will return to the scene of one of his greatest successes. No word of knowledge there, just a passing thought, swear to—well, you know.

Other programming moves have WZOU Boston production director Jim Cutler elevated to PD, replacing Dave Michaels, who came on board mere months ago after working with WZOU GM Al Brady Law at both Tampa's WFLA and KLAC Los Angeles . . . As WALK Patchogue (Long Island) PD Sean Casey devotes his full attention to his midday shift at one of the country's finer sounding "shadow market" stations, Bill Edwards comes in as PD. He joins the AC station from similarly-formatted WGBB Long Island, where he worked with WALK station manager Ron Gold.

Looking for a PD post? WAIA Miami's got an opening as Chris Gable leaves the Cox outlet, consulted by Mary Catherine Sneed. Longtime South Florida jock and WAIA midday guy Ron St. John is acting PD . . . Meanwhile, at I-100 (WNFI Daytona Beach), they've got plenty of room at the inn—jock openings as well as a PD slot up for grabs since Randy Van Halen left for the evening shift at Ok City's KOFM . . . Rather work in Denver? Malrite's still got a slew of openings. Afternoons, nights and PD. Maybe you could do all three and retire next year. Talk it over with national PD Jim Wood, who is housed at KSAN Francisco.

(Continued on page 17)

WESTWOOD ONE PRESENTS

LARGEST STEREO CONCERT SIMULCAST EVER

SATURDAY NIGHT, MAY 18

WITH SHOWTIME 

HUEY LEWIS AND THE NEWS



The Westwood One Radio Network and Showtime are proud to present *Huey Lewis and The News: The Heart Of Rock 'n' Roll*, a record-setting stereo concert simulcast exclusive airing Saturday night,

May 18. Starting at 7:40 p.m. Eastern/Pacific time, more than 200 Westwood One affiliates throughout the country will throw out the first ball with a 20-minute Huey Lewis interview, followed immediately by the hour-long simulcast of hits from the band's three Chrysalis LPs, including all the homeruns from their quintuple platinum *Sports* album. A capacity crowd of hometown fans were on hand at San Francisco's Kabuki Theatre for this show, recorded by Westwood One's *Concertmaster I* mobile studio, so don't miss the latest all-star concert exclusive from the world champ in stereo simulcasts—Westwood One.

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WILLIE NELSON (with JULIO IGLESIAS) Producer RICHARD PERRY



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VINCE GILL

Top New Female Vocalist
NICOLETTE LARSON

Top Vocal Group
ALABAMA

Pioneer Award
ROY ACUFF



Album of the Year
"Roll On"
ALABAMA

Tex Ritter Award

Country Video of the Year
"All My Rowdy Friends"
HANK WILLIAMS JR.



Song of the Year
"Why Not Me"
THE JUDDS Co-writer HARLAN HOWARD
Co-publisher TREE PUBLISHING

BMI. The Leader – 11 of 13 awards.



Wherever there's music, there's BMI.



Everybody Must Get Stoned. MCA rockers Stone Fury make a goodwill stop at supportive AOR outlet WDHA Dover, N.J., to back their "Burns Like A Star" album. Standing from left are the group's manager Marty Wolff and member Lenny Wolf, station music director Mark Chernoff, Stone Fury's Bruce Gowdy, promotion man Bill McGathy and MCA's Bobby Shaw.

'No Basic News Services Cut'

UPI Moves Into Voluntary Bankruptcy

BY KIM FREEMAN

WASHINGTON The latest chapter in the book of UPI woes is a move into voluntary bankruptcy under Chapter XI, giving the ailing news service protection from creditors owed an estimated \$17 million.

As a means of pursuing its tack of trading debts for equity (Billboard, March 23), UPI had been considering the bankruptcy filing for the past several months, says spokesman David Wickenden. The move was necessitated, however, when the news agency's chief lender, the Foothill Capitol Corp. of Los Angeles, got nervous about UPI's negotiations with the Internal Revenue Service, which it owes \$1.77 million in back taxes.

In what Wickenden calls a "point of confusion," Foothill believed UPI would put the IRS ahead of it on the priority list of repayments. In actuality, the IRS did file a lien on the payment, but included a firm promise not to enforce it until UPI was able to fulfill its payback agreement, says Wickenden. Before this was clarified, Foothill withheld financing of UPI's April 26 payroll, resulting in a companywide paycheck bounce, which has now been cleared.

Under the court's protection, UPI will continue its original plan of swapping payments for ownership, an approach that Wickenden says "is going very well," despite this turbulence. Another possibility is that a corporation or investment group will buy the news service.

Wickenden says UPI has retained a brokerage and investment firm to consider "a number of offers." He

points out that there is nothing in the Chapter XI procedure that precludes an ownership transfer and estimates that there are 25 ways of "disposing or distributing" debts in such an action. He says UPI is "better off than most companies in Chapter XI because negotiations with our creditors were so far along before we filed." He estimates that the company will be out of bankruptcy status within six months.

At presstime, UPI had terminated a total of 80 staffers, leaving 1,600 people on the payroll. In the bankruptcy filing, Foothill was allowed

to continue financing the payroll and to issue a total of four weeks' back pay to 35 of those employees terminated. The bulk of the remaining former staffers, according to Wickenden, were either part-time help or members of UPI's "legislative release staff," reporters hired for brief stints to cover various state legislatures. He points out that a Chapter XI filing is designed to keep UPI operating as usual and adds that "no basic news services have been cut."

Free Country Festival

WWWW Backs 'Hoedown'

DETROIT For all those mothers who let their babies grow up to be cowboys, top country station WWWW here once again offered a reward in the form of co-sponsoring last weekend's "Third Annual Budweiser Downtown Hoedown," three free days of country music held May 10-12 at the Hart Plaza here.

The event is believed to be the largest free country music festival in the country and was expected to draw at least half a million fans, as it did last year. Performers on the three-day bill included Charley Pride, Earl Thomas Conley, the Marshall Tucker Band, Glen Campbell, Reba McEntire and local favorites Stone Country, Denny Armstrong and Cane Creek & Branded. WWWW's air talents were on hand to broadcast live updates and interviews with the performers.

Budweiser, WWWW, Pepsi-Cola

and the Ford Motor Co. put up the money for the festival talent acquisitions WWWW's financial commitments was roughly \$20,000-\$30,000, says program director Barry Mardit. In 1983, the first Downtown Hoedown was co-sponsored and promoted by Detroit's second-seeded country outlet, WCXI. "As to why we got it and have kept it," says Mardit, "I can only say that we've won with a real good relationship" with Budweiser and the city.

Mardit says the payoff for this financial investment is obvious. "Sponsoring the event leaves no question that we are the city's country, and we'll be cashing in on that all year." WWWW began promoting the event heavily six weeks ago, although Mardit notes that the festival lends itself to subtle promotions all year long. KIM FREEMAN

Washington Roundup

BY BILL KOLLAND

FREEDOM OF SPEECH even when it's racist and anti-semitic—that's what the FCC decided at the recent hearing considering the renewal of KTLT Dodge City, Kan. Chairman Mark Fowler and the commissioners, while condemning the bigoted sermons broadcast on the station calling for violence against blacks, Jews and Catholics, decided that the broadcasts, while vile, did not present danger "of serious evil" and voted to stay out of the content issue. Owners Nellie and Charles Babbs face almost certain defeat in an upcoming comparative renewal hearing because of other FCC violations and tax evasion. FCC critics had a field day condemning the Commission sidestep.

NO STUDIO LOCATIONS OUTSIDE community of license—that's the word from the FCC, who upheld, without comment, its Mass Media Bureau's action denying two New York radio stations permission to locate their studios elsewhere. WOIV DeRuyter, N.Y. and WUWU Wetherfield, N.Y. will have to stay put. The reasoning: "The fact that a station has not previously maintained a studio in its community of license [neither did] does not, standing alone, constitute good cause for failure to do so indefinitely." Come again?

ELIMINATE FCC REGULA-

CBS TAFT PURCHASE

(Continued from page 12)

properties, the executive claims that "everybody is asking if we'll take all the AMs to news and the FMs to adult contemporary. But this is not the case at all. These are not simply licenses to five failing stations. They are all very successful."

So it looks like it's business as usual at AOR-formatted KTXQ Dallas/Ft. Worth and adult contemporary WLTR Houston and WLTT Washington. The ex-Taft outlets involved are WSUN/WYNF Tampa, with country and AOR fare respectively.

KIM FREEMAN

TIONS governing fraudulent billing and clipping and combination rate policies? The NRBA says yes to the former, but opposes getting rid of the combination rate policy, saying it would create unfair competitive advantages for grandfathered combos and group owners. The NAB takes no position on nixing fraudulent billing and clipping, saying neither has been burdensome, but adds there might be "antitrust" problems if the combo rates and joint sales policies are scrapped. It adds, however, that it hopes the FCC will take a look at allowing jointly owned radio television combinations to offer joint rates, so long as the rates are no lower than the sum of separate rates.

THE FCC AUTHORIZATION BILL is now headed for full Senate approval, and its contains a watered-down cost-of-regulation fee schedule opposed by broadcasters. No annual fee, but ones for just about everything else—from \$30 for renewals to \$1,800 for new FM applications—plus a cost-of-living adjustment every two years. Broadcasters say they plan to let House members know they don't like the bill.

NAB PRESIDENT EDDIE FRITTS has been named to the board of the National Commission Against Drunk Driving. Another top NAB official, Shaun Sheehan, vice president of public affairs, has been named to the board of Mothers Against Drunk Driving (MADD). Both appointments are seen as a continuation of the seriousness with which the broadcast industry views the problem of alcohol abuse (and of course, the potential of a ban on broadcast beer and wine ads). In a related matter, the House telecommunication subcommittee will hold hearings on the possibilities of a bill to mandate beer and wine ad counter-advertising on May 21.

UNAUTHORIZED TRANSFER? \$20,000, please. That's what the FCC has fined Cate Communication—for alleged unauthorized transfer of the license of KXRQ Trumann, Ark. to SWR Enterprises, as well as for "several reporting violations regarding the purchase agreement."

Maine Broadcaster May Lose License

FCC Accuses Weiner of Running 'Pirate' AM Station

BY BILL HOLLAND

WASHINGTON The FCC has voted to hold an apparent liability licensing hearing about a Maine broadcasting company the Commission charges has operated a "pirate" AM radio station, refused to allow inspection of WOZW in Monticello, Me., has unlawfully broadcast from the facility of another station's studio location and does not have the character qualifications to remain a licensee.

The Commission has ordered Weiner Broadcasting Co. to show cause why its licenses for its stations—WOZW Presque Isle, Me., and a remote pickup station in Yonkers, N.Y.—should not be revoked for various violations of the Communications Act.

The FCC monitoring station at Belfast, Me. determined that transmissions over 1616 kHz using the call letters KPRC were coming from a building housing the antenna of WOZW. That station is not authorized to transmit over 1616 kHz, and the call sign KPRC is assigned to a station in Texas.

When an FCC representative at-

tempted to investigate, owner Allan Weiner reportedly refused him entrance to the WOZW facility.

After further probing, the FCC discovered that WOZW's main studio is actually in Presque Isle, and that the remote was being used for direct broadcasts to the public in the Yonkers area on 1622 kHz.

Contacted at the station in Maine, Weiner called the FCC charges that he refused entrance and that he was broadcasting over 1616 kHz "ridiculous and preposterous."

Weiner also said that he had read the FCC rules about remotes, and determined that he could use the licensed Yonkers remote to broadcast into the community, which is his hometown. Yonkers has no radio station because of its proximity to New York. He went on the air last November (Billboard, Dec. 8, 1984).

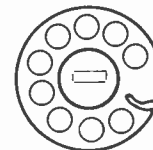
When the FCC sent him a stern letter, threatening all kinds of things," Weiner said, he took the remote off the air, consulted with his lawyer, and then went back on, using the remote as a "production tool" for supposed "upcoming programming" on the Maine FM station.

Weiner said that the FCC rules allowed such activity, and that he wasn't broadcasting to the public. "There's nothing illegal," he commented. "If somebody listens in—well, people can listen in to police radio, and there's nothing illegal about that, right?"

An FCC said that because of the upcoming pre-hearing on the matter, scheduled for next Monday (20), he could not comment on the case. But he added, "Of course I assume you don't think we have fabricated any of these charges."

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 189 REPORTERS

ARTIST	TITLE	NEW ADDS	TOTAL ON
DURAN DURAN	A VIEW TO KILL	131	132
CYNDI LAUPER	THE GOONIES 'R' GOOD ENOUGH	120	120
PRINCE & THE NEW POWER GENERATION	RASPBERRY BERET	86	155
JOHN CAFFERTY/BEAVER BROWN BAND	TOUGH ALL OVER	56	119
SCOTTI BROS.	EVERYTIME YOU GO AWAY	46	83

NATIONAL 189 REPORTERS

ARTIST	TITLE	NUMBER REPORTING
EURYTHMICS	WOULD I LIE TO YOU?	37
BOY MEETS GIRL	OH GIRL	24
MADONNA	ANGEL	17
PHIL COLLINS	SUSSUDIO	17
SURVIVOR	THE SEARCH IS OVER	16

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

WZON Bangor, ME
WIGY Bath, ME
WHIT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYX Buffalo, NY
WPHD Buffalo, NY
WPE Cape Cod, MA
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WYIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WJBO Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGF Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

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

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

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

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGQ (Z-93) Atlanta, GA
WBBO-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
WGCIFM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMMS Cleveland, OH
WXTZ (Z-92) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTU Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI
WHOT-FM Youngstown, OH

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

KFYR Bismarck, ND
KFMZ Columbia, MO
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, MO
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WL0L Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KWK St. Louis, MO
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

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

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

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

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

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

KYYA Billings, MT
KIYS Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KKRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP Sacramento, CA
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKD Salem, OR
KITS San Francisco, CA
KMEL San Francisco, CA
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
Musciden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Peaches Rockville, MD
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richman Brothers Pennsauken, NJ
Sam Goody Baltimore, MD
Sam Goody Masapequa, NY
Seasons Four Records Hyattsville, MD
Shulman Records Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win's Records Long Island City, NY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

VOX JOX

(Continued from page 12)

FRANK AMADEO leaves the world of record promotion to return to Ft. Lauderdale/Miami's Y-100. This time around he's assistant PD, in addition to serving as music director. He had been the Florida rep for Elektra/Asylum, as you'll recall. As for former MD **Joni Siani**, not to worry. She shifts to the newly created "entertainment editor" post, which puts her on the morning show talking about the lives of the near-rich and semi-famous, or something like that. She'll also continue to serve as public service director.

Santa Ana's KWIZ has a new lineup. The AM side continues to feature the infamous **Oogie Pringle** in mornings, followed by **Patty Martinez**, middays; **John Novak**, afternoons; **Bill Reitler**, nights; and **Steve Gonzalez**, who simulcasts his overnight offering on the Orange County AC outlets. The FM morning slot is handled by **Roni Richards**, with **Bob Cady** in middays; **Doug Ray**, afternoons; and **Pat Tyler**, nights.

Over in Huntington Beach, **Randy Merritt** vacates a good gig as operation manager of the growing Academy of Radio Broadcasting there, but don't rush to send in your resumé. President **Tom King** has absorbed his duties. Speaking of the Academy, graduate **Chuck Dill** joins the professional world, working weekends at Palm Springs' KCMJ.

Up in Southern California's "Apple Valley" (near Victorville, for those of you with maps), **Jim Hall** is back in the morning drive show on country-formatted KAPV FM 102. Jim, who indeed is related to Tom T. Hall (cousin), had been programming the AM side of the operation, KAPR.

IT'S OFFICIAL: EZ 104 (WEZC Charlotte) morning man **Chuck Boozer** has signed a lucrative two-year deal to continue in that post... From Harrisonburg, Va.'s WQPO (Q-101, owned by Gilmore) comes word that the transition is over and the AC outlet is now live all the time. That adds **Adam Stubbs** from

WMAG Greensboro to middays, so the lineup now has PD **Brian Charrette** (B.C.) in mornings, followed by Adam, with **Dennis Morgan** moving from the AM side into the 1-3 p.m. slot.

It's real success when you can be heard on two competing AM giants in the same town, and that's what has happened to Cincinnati's **Bob Trumpy**. Trumpy, who's been hosting WLW's "Sports Talk" show, will now be heard on rival WCKY (where he formerly worked), courtesy of his NBC gig as part of the Monday Night Football broadcast team, which is carried on local NBC affiliate WCKY. Needless to say, someone else will handle Trumpy's WLW 6-9 p.m. stint on Mondays.

A psychiatric association recently held a conference in Washington on "The Adolescent Today," and who was on hand to address the group on the subject of adolescent music? None other than Q-107's (WRQX D.C.) **Elliot & Woodside**.

WE JUST GOT the new lineup for KFKE-AM-FM Kansas City, and it would take a nuclear scientist to figure out the press release. Suffice it to say they've shifted some folks around and are simulcasting some dayparts and here's the deal: KFKE-FM: **Cheryl & Dan**, mornings; **Wendy Garrett**, 9-1; **Ray Massie**, 1-4; **John St. John**, afternoons; and **Charlie Knight**, nights. As for the AM, Cheryl & Dan are simulcast there, as well as the 9-10 hour of Wendy's show. **Dave Mathews** now does middays (with an "All Request Country Oldies Show" in the noon to 1 hour), followed by an hour of Ray Massie's show simulcasted from the FM; likewise for John St. John's afternoon show. Then they pick up satellite feed from (we think) the Country Music Network. All we want to know is whether Dave will play "Plastic Saddles" for us. Or at least "Saturday Satan, Sunday Saint."

Meanwhile, Tulsa-based Swanson Broadcasting has completed its acquisition of San Antonio's KLLS, teaming it up with its successful

KKYX there. The purchase price was \$6.5 million.

SMN's **Jim Stansell**, who purchased Sherman-Denison's KLAQ-FM, leaves his SMN post as Eastern division sales manager to devote his full attention to his entrepreneurial spirit. He'll manage K-Lake-FM and work on future acquisitions.

Happy 15th anniversary to WRIF's **Grand Poo-Bah**, **Arthur Penhallow**, who predates the Detroit rocker's calls, even. When he joined the station on May 7, 1970, it was still WXYZ-FM.

Singer **Paul Simon** looks forward to his first full summer of station ownership at the summer spot in New York, Hampton Bays, as HB 107 (WWHB) gears up for a spectacular Fourth of July with the Grucci Fireworks Co. set to outdo themselves—choreographed to the station, of course.



Obsessed Visit. Animation stops by KIIS-FM in Los Angeles to thank the station for its early support on the top 10 hit "Obsession." From left are: Gene Sandbloom, KIIS music director; Astrid Plane and Bill Wadhams of Animation; PolyGram trade liaison/Los Angeles promotion manager Jean MacDonald; and Larry Ross, partner with Jon Johnson in Johnson/Ross Management, which represents Animation.

EIGHTH AVENUE... IT NEVER SOUNDED BETTER!



EIGHTH AVENUE... IT NEVER LOOKED BETTER!

The first new office building to rise on 8th Avenue in more than a decade makes its debut as a one-of-a-kind environment dedicated to the very special needs of the theatrical community and those that serve it.

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We call it a CBI, or a Custom Building Installation. It permits each company to create its own personal ambience — at no additional cost — with help from our space design consultants, if required.

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WWWI Greensboro Bows

WSRQ Adopts New Name, Format

GREENSBORO, N.C. One-time little leaguer WSRQ in nearby Eden, N.C. has graduated to the bigger leagues. Sold by the independent Carolina-Virginia Broadcasting to the seven-year-old Colonial Broadcasting, the station has moved its license to Greensboro, adopted the I-95 (WWWI) calls and a country format, and undergone a major facelift.

Once broadcast from an 80-foot tower with 1,000 watts, the station's new home sports a 1,000-foot tower with 100,000 watts—an investment, coupled with the purchase price, of roughly \$4 million, according to I-95's vice president/general manager Bill Pope.

An 11-year veteran of country-formatted WDGY Minneapolis, I-95's program director and afternoon man Gary Stone admits that the

Greensboro market's longtime leader WTQR will be hard to dislodge. "But," he adds, "the second slot is more open."

In aiming at that position, and at country colleague WTQR, Stone puts emphasis on I-95's "contemporary" country format and its "heavily foreground" approach with lively personalities. "We are not your typical continuous country," he says.

Part two of Stone's attack plan is a five-person news team, which he claims is the largest news staff in the market for a single station, soon to be enhanced by Greensboro's only radio helicopter for in-flight reports. The station's news coverage is gaining additional credibility via weekday "top of the hour" reports by two I-95 newscasters on neighboring UHF outlet WNRW-TV.

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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 LABEL	TITLE
1	1	2	6	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
2	2	3	9	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
3	6	12	5	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
4	5	7	10	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
5	8	8	7	TOM PETTY MCA	REBELS
6	14	20	4	EURYTHMICS RCA	WOULD I LIE TO YOU
7	10	19	4	MICK JAGGER COLUMBIA	LUCKY IN LOVE
8	4	4	8	JOHN FOGERTY WARNER BROS.	CENTERFIELD
9	9	10	6	DON HENLEY Geffen	DRIVING WITH YOUR EYES CLOSED
10	7	5	10	TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
11	11	13	5	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE
12	12	9	8	PHIL COLLINS ATLANTIC	INSIDE OUT
13	13	16	5	SLADE CBS ASSOCIATED	LITTLE SHEILA
14	28	—	2	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	TOUGH ALL OVER
15	NEW ▶			ROBERT PLANT ESPARANZA/ATLANTIC	LITTLE BY LITTLE
16	3	1	13	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
17	20	25	4	GLENN FREY MCA	SMUGGLER'S BLUES
18	23	—	2	JOE WALSH WARNER BROS.	THE CONFESSOR
19	29	41	3	PHIL COLLINS ATLANTIC	SUSSUDIO
20	26	37	3	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
21	22	22	7	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
22	24	28	4	DOKKEN ELEKTRA	ALONE AGAIN
23	21	21	5	KATRINA AND THE WAVES CAPITOL	WALKING ON SUNSHINE
24	17	18	6	REO SPEEDWAGON EPIC	ONE LONELY NIGHT
25	15	14	9	FIONA ATLANTIC	TALK TO ME
26	18	11	8	ERIC CLAPTON DUCK/WARNER BROS.	SHE'S WAITING
27	35	—	2	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
28	33	43	3	BON JOVI MERCURY	ONLY LONELY
29	31	40	3	THE POWER STATION CAPITOL	BANG A GONG
30	30	32	4	THE ALAN PARSONS PROJECT ARISTA	DAYS ARE NUMBERS
31	27	27	4	BRYAN ADAMS A&M	HEAVEN
32	42	44	3	'TIL TUESDAY EPIC	VOICES CARRY
33	16	17	8	VAN ZANT Geffen	I'M A FIGHTER
34	34	38	3	THE POWER STATION CAPITOL	SOME LIKE IT HOT
35	39	—	2	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
36	46	—	2	ERIC CLAPTON DUCK/WARNER BROS.	SEE WHAT LOVE CAN DO
37	19	6	11	ERIC CLAPTON DUCK/WARNER BROS.	FOREVER MAN
38	NEW ▶			WILLY & THE POOR BOYS PASSPORT	BABY PLEASE DON'T GO
39	25	15	18	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
40	NEW ▶			LONE JUSTICE Geffen	WAYS TO BE WICKED
41	NEW ▶			MEATLOAF RCA	MODERN GIRL
42	36	36	17	DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
43	NEW ▶			PRINCE & THE REVOLUTION WARNER BROS.	RASPBERRY BERET
44	38	24	11	MICK JAGGER COLUMBIA	LONELY AT THE TOP
45	45	33	7	PHIL COLLINS ATLANTIC	DON'T LOSE MY NUMBER
46	32	30	10	GEORGE THOROGOOD EMI-AMERICA	I DRINK ALONE
47	37	23	8	KENNY LOGGINS COLUMBIA	VOX HUMANA
48	43	31	7	DAVID LEE ROTH WARNER BROS.	JUST A GIGOLO/I AIN'T GOT NOBODY
49	41	29	14	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
50	40	26	18	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS



Soundchecking in Style. WLLZ Detroit's Johnathan Blair, left, and Michael Isabella, right, propose a toast to Jethro Tull's Ian Anderson during an on-site concert promotion.

Promotions

JOKE-A-THON

WJLK Asbury Park (contemporary)

Contact: Joanne Di Napoli
In conjunction with a local Pontiac dealer and a convenience store chain, WJLK is a giving away a 1985 Fiero. Listeners are asked to stop by participating locations and fill out an entry blank with their name and phone number and the best time for WJLK to reach them. Four names are drawn daily. WJLK then phones the four entrants and records them telling their favorite joke. The jokes are then played on the air, with a finalist determined. This process repeats itself for approximately six weeks (with 140 contestants and 35 "finalists").

Each contestant selected receives a bonus prize and a half-gallon of ice cream. The daily finalist also receives an "I'll Excite You" T-shirt, and the chance to compete in the finale.

On May 27, the finalists will gather at Big Red Pontiac, where they will tell their jokes (the same ones played on the air) in front of a panel of judges (and an audience of listeners). The five-hour "joke-a-thon" will be broadcast live on WJLK. The winner gets the car; however, drawings throughout the remote (taken from the total of entries, called or not) will also award such goodies as a year's supply of ice cream.

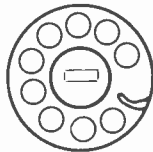
"SMILE, BABY, WMET IS GONNA MAKE YOU HAPPY"

WMET Chicago (AC)

Contact: April M. Pezzolla

TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



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With a tag line like "Smile, baby, WMET is gonna make you happy," one wonders how many Chicagoans recall WMAQ a decade ago promising Windy City residents that they were "gonna make you rich"? More recently, WMET's switch from AOR to AC was accompanied by a "crying baby" commercial, which ran on virtually all the local tv outlets.

Drawing upon that theme, and in keeping with WMET's new adult contemporary demographics, the station has hit upon an idea irresistible to most young mothers. After all, who doesn't think their kid is ready for stardom at a drop of a hat, or at least is the loveliest tyke on the block?

Consequently, "The New WMET 95.5 FM" has launched a campaign to find the 10 happiest babies in town (12 to 18 months old). The prize is a mother's dream, as the children selected will star in the station's upcoming tv campaign.

Full-page ads are running in the daily papers, with parents asked only to send a snapshot of their "happy baby." Ten linoleum lizards will be featured.

TURNER TAKES OVER

WSAM Saginaw (contemporary)

Contact: Dave Winston

Ted Turner's possible takeover of CBS has spawned several topics of discussion for morning shows coast to coast. Turning it into a promotion, WSAM (not affiliated with CBS Inc. in any way, shape or form) PD Dave Winston sent his "Mayhem in the Ayem"—morning host Mark Stayer—a letter from "E.F. Mutton" which said that in addition to CBS, Ted wanted Stayer's show as well.

In response, Stayer solicited help from his audience. Listeners were told to send in reasons why Ted should keep his hands off. The prizes weren't large (grand prize was \$114; the station is billed as "14 WSAM"), but the resulting suggestions gave Stayer a running gag for more than a week.

Needless to say, the "takeover" was averted. Turner was reported to reply: "WSA—where?"

ROLLYE BORNSTEIN

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. He Don't Love You (Like I Love You), Tony Orlando & Dawn, ELEKTRA
2. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
3. Jackie Blue, Ozark Mountain Daredevils, A&M
4. Shining Star, Earth, Wind & Fire, COLUMBIA
5. Only Yesterday, Carpenters, A&M
6. Walking In Rhythm, Blackbyrds, FANTASY
7. Thank God I'm A Country Boy, John Denver, RCA
8. How Long, Ace, ABC
9. I Don't Like To Sleep Alone, Paul Anka, UNITED ARTISTS
10. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC

POP SINGLES—20 Years Ago

1. Mrs. Brown You've Got A Lovely Daughter, Herman's Hermits, MGM
2. Count Me In, Gary Lewis & the Playboys, LIBERTY
3. Ticket To Ride, Beatles, CAPITOL
4. I'll Never Find Another You, Seekers, CAPITOL
5. Silhouettes, Herman's Hermits, MGM
6. Help Me Rhonda, Beach Boys, CAPITOL
7. I Know A Place, Petula Clark, WARNER BROS.
8. I'll Be Doggone, Marvin Gaye, TAMLA
9. Just Once In My Life, Righteous Brothers, PHILLES
10. Woolly Bully, Sam The Sham & the Pharaohs, MGM

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. Mary Poppins, Soundtrack, VISTA
2. Introducing Herman's Hermits, MGM
3. The Sound Of Music, Soundtrack, RCA
4. The Beach Boys Today!, CAPITOL
5. Dear Heart, Andy Williams, COLUMBIA
6. Goldfinger, Soundtrack, UNITED ARTISTS
7. My Fair Lady, Soundtrack, COLUMBIA
8. The Return Of Roger Miller, SMASH
9. The Rolling Stones, Now!, LONDON
10. A Song Will Rise, Peter, Paul & Mary, WARNER BROS.

COUNTRY SINGLES—10 Years Ago

1. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
2. I'm Not Lisa, Jessi Colter, CAPITOL
3. Thank God I'm A Country Boy, John Denver, RCA
4. She's Acting Single (I'm Drinkin' Doubles), Gary Stewart, RCA
5. I'd Like To Sleep 'Til I Get Over You, Freddie Hart, CAPITOL
6. Window Up Above, Mickey Gilley, PLAYBOY
7. Too Late To Worry, Too Blue To Cry, Ronnie Milsap, RCA
8. Brass Buckles, Barbie Benton, PLAYBOY
9. I Ain't All Bad, Charley Pride, RCA
10. Misty, Ray Stevens, BARNABY

SOUL SINGLES—10 Years Ago

1. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
2. Baby That's Backatcha, Smokey Robinson, TAMLA
3. Spirit Of The Boogie, Kool & the Gang, De-Lite
4. Bad Luck (Part 1), Harold Melvin & the Blue Notes, PHILADELPHIA INTL
5. What Am I Gonna Do, Barry White, 20TH CENTURY
6. Check It Out, Bobby Womack, UNITED ARTISTS
7. Love Won't Let Me Wait, Major Harris, ATLANTIC
8. Rolling Down A Mountainside, Main Ingredient, RCA
9. Thank You Baby, Stylistics, AVCO
10. I Want To Be Free, Ohio Players, MERCURY

Featured Programming

IN CASE YOU'RE confused, The United Stations' acquisition of the RKO Network has resulted in a new name for the conglomerate programming source. Shows targeted at top 40 and AOR demos will now go out under the United Stations Radio Networks One banner, while those aimed at adult contemporary and country stations will be issued under United Stations Radio Networks Two; the networks will be commonly known as US1 and US2.

To cope with this expansion, David Landau takes on new duties as vice president of sales for both networks. He was vice president of East Coast sales. New to the United Stations is Rich Vestuto, who comes aboard as co-technical director for the network. And Jim Fiamingo joins as technical director for "Solid Gold Country" and production assistant for "The Great Sounds."

Staying the same at The United Stations is the second annual "Fourth Of July Summer Beach Party." Sponsored by Dr Pepper, the program airs July 3-7, with hits selected to capture the enthusiasm of the season... Also getting into the summer spirit is classical-formatted WQXR-AM-FM New York. In cooperation with the Lincoln Center for the Performing Arts and the Parks Dept., the station will host six free Friday lunch concerts at Lincoln Center's Damrosch Bandshell. The series begins June 28 and may be broadcast live.

FOR THE SECOND YEAR in a row, Panasonic places its entire annual radio advertising budget with Westwood One. This deal includes several sponsorship and promotional tie-ins on the supplier's regular programs. Brand new to WWI is Barry Freeman, who joins as director of artist acquisitions. An industry veteran, Freeman was most recently head of his own production firm, Suspension Productions... Public radio fans will be happy to learn that an extensive collection of these programs is now available under one roof. Funded by Pacifica Radio of Los Angeles and the National Endowment for the Humanities, the Pacifica Radio Archive is housed at 5316 Venice Blvd., Los Angeles, Calif. 90019. It houses 20,000 sound recordings that range in topics from historical discussions of the civil rights movement to early broadcasts by performance artist Laurie Anderson. With the founding of KPFA Berkeley, Pacifica Radio was an originator of listener-funded radio.

Other public radio news includes the development of a new program entitled "US Ear." Recipients of a \$25,000 grant from the National Endowment for the Arts, producer Frank Hoffman and composer/percussionist David Moss are now looking at a 10-part series of 30-minute programs containing interviews, commentary, new music news, previews and reviews. Hoffman and Moss are accepting tapes from musicians, critics, composers and other industry people for possible inclusion in the program. They can be reached at (802) 674-6001.

KIM FREEMAN

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

May 17-19, **Chris Spheeris**, Musical Starstreams, Musical Starstreams, two hours.

May 17-19, **Florence Henderson**, Musical, Westwood One, three hours.

May 17-19, **Elton John**, Superstar Rock Concerts, Westwood One, two hours.

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

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

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

May 17-19, **Tom Petty**, Superstars Of Rock, Barnett-Robbins Enterprises, two hours.

May 17-19, **Kenny Loggins**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

May 17-19, **Teena Marie, Whitney Houston**, Street Beat, Barnett-Robbins Enterprises, 90 minutes.

May 17-19, **Glen Campbell**, Hot Country Gold, Barnett-Robbins Enterprises, two hours.

May 17-23, **Dokken**, Metalshop, MJI Broadcasting, one hour.

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

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

May 18-25, **Leon Everette, Gus Hardin**, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

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

May 19-25, **Steve Arrington**, Gary Byrd's Dance Music International, Radio International, one hour.

May 19-25, **Stephen "Tin Tin" Duffy**, Rock Over London, Radio International, one hour.

May 20-26, **McGuire Sisters**, Encore with William B. Williams, Westwood One, one hour.

May 20-26, **Alabama**, Country Today, MJI Broadcasting, one hour.

May 20-26, **Gladys Knight & the Pips**, Special Edition, Westwood One, one hour.

May 20-26, **Deep Purple**, Off The Record Specials with Mary Turner, Westwood One, one hour.

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

May 20-26, **Foreigner**, The Hot Ones, United Stations Radio Networks, one hour.

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

May 24, **Pointer Sisters**, Hot Rocks, United Stations, one hour.

May 24-26, **Mannheim Steamroller**, Musical Starstreams, Musical Starstreams, one hour.

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

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	77 REPORTERS	NEW ADDS	TOTAL ON
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD MERCURY		12	44
LIMAH NEVER ENDING STORY EMI-AMERICA		11	27
JOHN FOGERTY CENTERFIELD WARNER BROS.		10	18
ANNE MURRAY I DON'T THINK I'M READY FOR YOU CAPITOL		10	16
WHITNEY HOUSTON YOU GIVE GOOD LOVE ARISTA		9	26

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WEIM Fitchburg, MA
WTIC-AM Hartford, CT
WENS Indianapolis, IN
WSLI Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAV Monterey, CA
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
WPRD-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
WYIQ Tampa, FL
WVMM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

FOR WEEK ENDING MAY 18, 1985

Billboard

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HOT ADULT CONTEMPORARY

					Compiled from a national sample of radio playlists.	
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	4	10		SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	2 weeks at No. One ◆ SADE
2	2	6	8		SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN
3	7	12	5		AXEL F MCA 52536	◆ HAROLD FALTERMEYER
4	3	2	10		CRAZY FOR YOU GEFLEN 7-20051/WARNER BROS.	◆ MACONNA
5	4	1	12		RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE
6	9	9	8		GO DOWN EASY FULL MOON/EPIC 34-04835	◆ DAN FOGELBERG
7	8	8	9		I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON
8	10	11	7		EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM
9	5	5	14		ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS
10	12	14	8		FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
11	11	7	11		I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
12	13	13	6		RUN TO ME ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW
13	15	19	5		ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON
14	18	30	3		SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON
15	17	27	4		DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT
16	16	21	5		I'M THROUGH WITH LOVE GEFLEN 7-29032/WARNER BROS.	◆ ERIC CARMEN
17	20	29	5		EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
18	22	35	3		THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
19	6	3	9		WE ARE THE WORLD ▲4 COLUMBIA US7-04839	◆ USA FOR AFRICA
20	14	10	17		NIGHTSHIFT MOTOWN 1773	◆ COMMODORES
21	30	40	3		THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN
22	19	18	12		YOU SEND ME COLUMBIA 38-04754	◆ THE MANHATTANS
23	32	—	2		ANGEL SIRE 7-29008	MADONNA
24	24	28	8		THAT WAS YESTERDAY ATLANTIC 7-89571	◆ FOREIGNER
25	23	15	17		TOO LATE FOR GOODBYES ATLANTIC 7-89589	◆ JULIAN LENNON
26	25	25	6		ALONG COMES A WOMAN FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO
27	27	17	8		SOME THINGS ARE BETTER LEFT UNSAID RCA 14035	◆ DARYL HALL & JOHN OATES
28	38	—	2		NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMAH
29	26	20	25		MISSING YOU RCA 13966	◆ DIANA ROSS
30	34	—	2		HEAVEN A&M 2729	◆ BRYAN ADAMS
31	40	—	2		YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON
32	21	16	17		CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON
33	29	22	18		KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL
34	35	38	3		LADY OF MY HEART QWEST 7-29085/WARNER BROS.	JACK WAGNER
35	36	36	3		ONE NIGHT IN BANGKOK RCA 13988	◆ MURRAY HEAD
36	28	23	18		CRAZY RCA 13975	◆ KENNY ROGERS
37	31	24	13		DON'T CALL IT LOVE RCA 13987	DOLLY PARTON
38	33	31	7		GROOVIN COCO PLUM 2002	WAR
39	NEW				RIGHT FROM THE HEART COLUMBIA 38-04856	JOHNNY MATHIS
40	NEW				I DON'T THINK I'M READY FOR YOU CAPITOL 5472	ANNE MURRAY

○ 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.

PRINCE MERCHANDISING: DO-IT-YOURSELF

WEA Backing Dealers Who Make Their Own Aids

This story prepared by Earl Paige in Los Angeles and Fred Goodman in New York.

NEW YORK The absence of a front-loaded promotion campaign in support of Prince & the Revolution's "Around The World In A Day" was meant as a way to avoid charges of overexposure and excessive hype, according to Warner Bros. But the quiet release—as well as the absence of clear graphics on the cover—may have been stretching subtleties a bit far for retailers.

"People walk into the store and pick up the album," says Renee Baum at Reboop Records, a mom-and-pop outlet in Ithaca, N.Y., "and they look at it and then they put it down, walk over to the counter and ask, 'When is the Prince album coming out?'"

Subsequently, WEA has made concessions to retailers who want point-of-purchase material, backing those who are willing to manufacture their own selling aids. "Prince and his management didn't want to give the impression that they were intimidating retail," says Skid Weiss, national director of communications for WEA, in explaining the lack of any advance work on the release. "They adopted this laid-back attitude in order to allow the album to rise and fall on its own merits without anything else confusing the issue."

Weiss says the company is now willing to get behind any retailer-generated promotion "if the promotion makes sense." He adds that while there "may be a few resenting this approach," the distributor has found most dealers to be "understanding and very cooperative."

One of the most aggressive fabricators of in-house material to support the release is Camelot Music.

Tina Capuano, marketing coordinator for the 167-store chain, mirrors Weiss' remarks by calling Warner Bros. "very supportive." A chain-wide display contest in support of the album gets under way this week, with banners, balloons and day-glo header card stickers among the p-o-p items coming out of the chain's North Canton, Ohio headquarters.

With support material echoing the purples and pinks of the album's cover, Capuano says the aids "really look sharp. We took the lettering for the banners from the album's title sticker." Displays focus on hot walls and windows, and there is some radio advertising in major markets.

Another chain that responded to the situation with in-house supports is Licorice Pizza. One-by-ones, posters and "whatever the individual stores want to come up with" are the tools, according to buyer Tom Mehrens. In addition, the chain has all Prince product on sale.

The Tower outlet in Westwood is utilizing a window display and customized signs inside the store, according to assistant manager Mike Williams. The LP and cassette are priced at \$7.99, the CD at \$10.99.

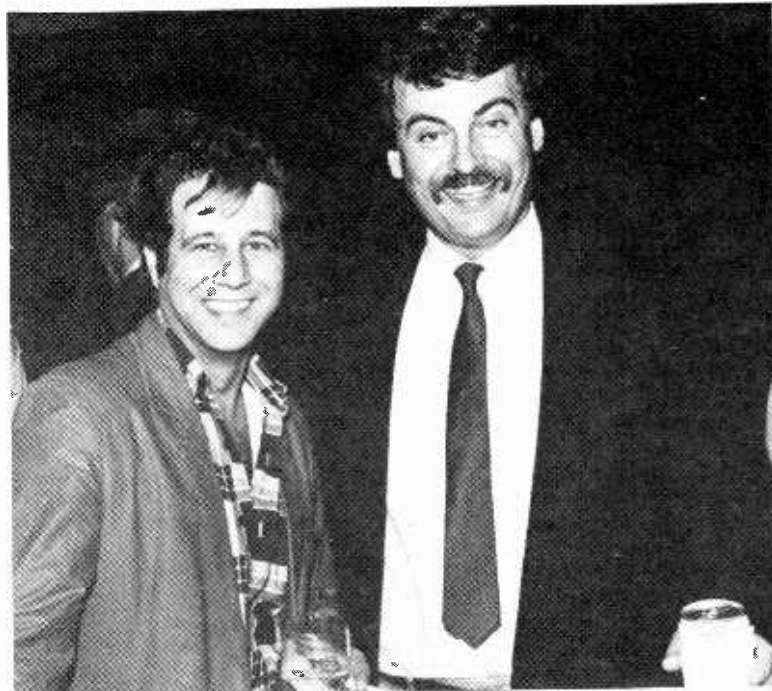
However, many retailers find the album's unique graphics enough of an attention grabber. The 25-store Record Shop chain, based in Minneapolis, is "using the product itself as our major p-o-p thrust," according to buyer Jeff Loudon. "The cover is strong on its own; it's a lot more graphic than the usual LP." Where Record Shop has room, stacks of product and designs with the LP, cassette and CD package are being utilized.

Mass merchandiser Target is also relying on the album as a chief display item. "We prefer to go with a

massive display of the product itself," says John Farr, buyer for the 219 Targets. "We purchased 76,000 pieces and used ribbons of product along walls and cases, stacking both LPs and cassettes. It's a massive display and the kind we want to make on really big releases."

Several chains have decided to forgo any merchandising at all. On the West Coast, Music Plus buyer Mitch Perliss says the chain just couldn't commit to the preparation of its own merchandising aids. And on the East Coast, one advertising director insisting on anonymity is sitting it out for fear of establishing a precedent.

"I would hate to see this become the norm," he says. "It's a sales tool the manufacturer should provide. I would think it's particularly discouraging to mom-and-pops to have to take money out of their own pockets to promote a Prince album."



Walkin' with Mr. Lee. Record Bar recently celebrated its acquisition of California's Licorice Pizza chain with a party at a mansion formerly owned by actor Johnny Weissmuller. Pictured toasting the new marriage are Lee Cohen, senior vice president of Licorice Pizza, left, and Ralph King, senior vice president of marketing for Record Bar.

Target Stores Into Public Domain Video

Chain Sees Market for Movies Priced Below \$20

BY EARL PAIGE

MINNEAPOLIS The 219 Target stores are moving more aggressively into public domain home video and developing what buyer John Farr describes as a market for "under-\$20 movies."

From his headquarters here, Farr says the Dayton-Hudson chain has been quiet so far about its public domain marketing plans in particular and home video in general. "I've frankly stayed out of the video trades on this until we were more established," he says. "But we were

in PD as of last August when prices were \$59 and \$39, not even PD as we know it today."

Farr sees the PD market moving toward prices well below \$20 and sending a signal to all home movie vendors. "We're re-ticketing in our California stores right now," he notes. "I think by as early as June you're going to see PD at \$9.99 everyday."

There are not that many titles, Farr acknowledges. "But," he adds, "it's in the area right now of 40 or 50 titles, and it's going to be like popcorn very quickly."

One dynamic Target is watching is how the public picks up on PD. For example, Farr says, consumer acceptance indicates a willingness, if not an eagerness, to buy older black-and-white films. "They're collectibles. I even think if they were doctored up with color they would lose their appeal."

On a broader basis, Farr sees the acceptance of PD in mass merchandiser outlets as "sending a message to the majors." He goes on: "I have been drumming at this for a long

time. There are a lot of movies in their vaults. The material is there now for an under-\$20 business."

The way Target is positioning home video is in a sales mode only, though Farr points out that some experiments with rental will be rolled out this year. "Our sister chain, Lechmere's, has been in rental for some time," he notes.

Target now positions home video near its electronic service boats. "We have 16 running feet on a gondola, and it's a third PD, a third under \$20 and the rest what we call front line," Farr explains.

Target has 37 stores in its Western region centering on Los Angeles, 85 stores out of Dallas in the Southern region, 40 out of Indianapolis in the Eastern region and 52 out of Minneapolis in the Northern sector. "By June, 1986," says Farr, "we'll have a Northwest region out of Pueblo." Farr has 62 employees in his home entertainment software division—"in effect, our own field force."

As pertinent as any effect of PD
(Continued on page 23)

25-Store St. Louis Video Chain

Catalog Keys Growth for Movies To Go

BY KIP KIRBY

LOS ANGELES Can inventory depth make you a market leader in video? Yes, if you're Movies To Go, a steadily expanding St. Louis video chain that opens its 25th store Saturday (18) and has another six stores planned by year's end.

Already touted as the largest video retailer in the Midwest, Movies To Go is now scouting locations outside Missouri and could move into other nearby cities before long, according to its 28-year-old president Jim Ellis.

Movies To Go utilizes a combination of freestanding and strip mall sites, mixing in video hardware and accessories with its unusually extensive catalog of software titles. Ellis and his two brothers (John Ellis is vice president and software buyer; Joe Ellis is vice president and hardware buyer) maintain that the size of the chain's catalog is a key factor in its growth.

Movies To Go stocks nearly 8,000 titles (more than 7,000 are movies)

and keeps depth in all its stores. Ninety-five percent of its movie titles are always available for sale or rental.

The chain relies on two warehousing locations with 13,000 square feet of storage space, which Jim Ellis says they have already outgrown. "Lack of storage space is really hampering our expansion," he admits.

Movies To Go is aggressive in its effort to build an enormous library. "We carry over 6,000 more titles than anybody else in the market," says John Ellis. Titles move rapidly among stores, especially exercise tapes, hot titles like "The Terminator" (Movies To Go ordered 300 copies) and "The Cotton Club" (200 copies), and even 3M's "How To" sports series.

Ten of the Movies To Go locations are "supercenters," stocking up to 4,000 individual titles. Titles generally rent for \$2.50, though tapes of under an hour's length are often \$1.50.

"We may buy a tape for \$50

wholesale and then find out it's a half-hour tape," says Ellis. "At \$1.50, we have to rent it out 50 times to make a profit. It takes a lot of on-going hard work on our part."

Movies are promoted actively in-store and generally priced at \$10 to \$15 less than the suggested list price. Customers can buy new copies of films or purchase used rental copies at \$19.95 or \$24.95.

The Movies To Go video club charges a one-time \$25 fee for membership, using the revenue to order more catalog. The 55,000 club members receive monthly newsletters and special mailings listing new product information, release dates, and coupons good for discounts on video hardware, blank tape and two-for-one movie rentals.

Music video isn't a factor in the chain's overall growth at this point. The most popular music-related titles are Elvis Presley's "Aloha From Hawaii" and the Doors' newly released "Dance On Fire."

"Interestingly enough," says
(Continued on page 24)

For NARM, VSDA Members

Bank Card Program Bows

NEW YORK The new bank card program for members of NARM and VSDA is now available and features a maximum rate of 2.36%. The Visa and Mastercard agreement, through Michigan Bankcard, is effective July 1, with the maximum rate guaranteed for two years.

Other features of the new program include a lower rate of 2.12% or less for retailers with an average ticket of \$45 or more; overnight processing of deposit transfers; audio telephone authorizations; individual

and chainwide accounting; and point-of-sale materials.

"We developed this program after obtaining substantial membership input in order to best meet their needs," says Mickey Granberg, executive vice president of NARM and VSDA. "In addition, substantial savings accruing to bank card program participants more than pay back the equivalent of most companies' annual dues."

For more information on the bank card program, contact Steve Zachtuni at (609) 424-7404.



How to protect what you've got without spending all you've got.

The Panasonic® Video Watchdog System.

Crime. No matter how small your business, it's not a small problem. Now you can put the bite on crime. With the affordable Panasonic Video Watchdog security system.

With this Panasonic CCTV system, you'll see your store like you've never seen it before. You can keep an eye on the front of the store, the aisles, or the stockroom. All from the cash register. All at the same time. The system consists of two cameras

and a 9" (meas diag) monitor with a built-in sequential switcher that automatically switches from one camera to another. While a single coaxial cable connects camera to monitor to provide both power and video. What's more, you can easily expand your system with four additional cameras as well as a time-lapse video recorder.

As tough as the Video Watchdog is on criminals, it's easy on you. Because it's easy to install. Most important, it's priced just right, so it's also easy to own.

The Panasonic Video Watchdog System. Whatever your business, it will help you protect what you've got without spending all you've got.

For more information, call your nearest Panasonic regional office:

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Midwest:	(312) 981-4826
Southeast:	(404) 925-6835
Southwest:	(214) 257-0763
West:	(714) 895-7200

Panasonic
Industrial Company

Accessory, Tape Firms Eye New Owners

VCR Starter Kits Capturing Customers

BY FRED GOODMAN

NEW YORK As the sale of VCRs continues to balloon, accessory and tape manufacturers are looking to the new packaging approach of complete starter kits as a way to capture new customers.

"We want to get our tapes into the hands of the first-time user," says Michael Golacinski, marketing manager for Maxell. The company already has its audio and video tapes in various starter packages manufactured by Allsop and Recoton, but will soon introduce its own VCR starter kit, including standard

and high grade T120s as well as a head cleaner, dust cover and video handbook for new owners. "We think bundling these products makes so much sense, especially in the video area where the consumer has no prior knowledge," he says.

At Recoton, which currently offers 12 versions of audio and video kits including either TDK or Maxell tapes, director of marketing Paul Perez says the starter systems are "the single largest area of sales increase for Recoton this year." With suggested retail prices of between \$36.95 and \$54.95, Perez says there is room for more basic packages

and the company will soon start showing "custom assortments of products," as well as special packaging.

While Recoton and Maxell emphasize blank tapes in their kits, the Bellingham, Wash.-based Allsop has pacted with Karl/Lorimar Home Video for a special 30-minute Jane Fonda sampler. Aside from the excerpt tape—which feature 10 minutes from each of Fonda's three workout programs—the Allsop kit includes either TDK or Maxell standard and high grade tapes, a dust cover and an Allsop 3 standard cleaning cassette.

While noting that Allsop has been in the audio market with a starter kit since last year, Jeff Heining, the company's director of marketing, says Allsop is "tremendously impressed by the response to the VCR package." The decision to offer a Fonda sampler grew out of a number of considerations, he says, including consumer research that showed the greatest interest of new VCR owners is in exercise and X-rated product.

Additionally, Heining says, Karl/Lorimar and Allsop had been seeking to work together in some capacity, and "We felt this was the ideal way. It gives consumers a way to try out both blank tapes and the Jane Fonda series and then decide

(Continued on page 24)



All Systems Go. Two of the six new Starter Systems from Recoton featuring Maxell tape are the Portable Personal Stereo kit, left, and the VHS-Format Video Cassette package. Recoton also markets six packages featuring TDK audio and videotapes.

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

ADAM BOMB
Fatal Attraction
LP Giffen GHS 24066/WEA/\$8.98
CA M5G 24066/\$8.98

CAFFERTY, JOHN, & THE BEAVER BROWN BAND
Tough All Over
LP Scotti Bros. FZ 39405/CBS/no list
CA FZT 39405/no list

DEE, MICKEY
Lovelihoods
LP Rock City RC 7024/\$8.98
CA RC-7024/\$8.98

EVERYTHING BUT THE GIRL
Love Not Money
LP Sire 1-25274/WEA/\$8.98
CA 4-25274/\$8.98

THE KNITTERS
Poor Little Critter On The Road
LP Slash 1-25310/WEA/\$8.98
CA 4-25310/\$8.98

MANCHESTER, MELISSA
Mathematics
LP MCA MCA-5587/\$8.98
CA MCAC-5587/\$8.98

NEW ORDER
Low-Life
LP Qwest 1-25289/WEA/\$8.98
CA 4-25289/\$8.98

THE THREE O'CLOCK
Arrive Without Travelling
LP IRS IRS-5591/MCA/\$8.98
CA IRSC-5591/\$8.98

BLACK

ANDERSON, CARL
Protocol
LP Epic BFE 39889/CBS/no list
CA BET 39889/no list

GAYE, MARVIN
Dream Of A Life Time
LP Columbia FC 39916/CBS/no list
CA FCT 39916/no list

LOOSE ENDS
A Little Spice
LP MCA MCA-5588/\$8.98
CA MCAC-5588/\$8.98

VOYEUR
LP MCA MCA-5560/\$8.98
CA MCAC-5560/\$8.98

COUNTRY

DALTON, LACY J.
Can't Run Away From Your Heart
LP Columbia FC 40028/CBS/no list
CA FCT 40028/no list

SHEPPARD, T.G.
Livin' On The Edge
LP Columbia FC 40007/CBS/no list
CA FCT 40007/no list

JAZZ

GARY BURTON QUARTET
Real Life Hits
LP ECM 1-25024/WEA/\$9.98
CA 4-25024/\$9.98

JARRETT, KEITH
Standards, Vol. 2
LP ECM 1-25023/WEA/\$9.98
CA ECM 4-25023/\$9.98

TILLERY, LINDA
Secrets
LP Redwood BLF736/\$8.98
CA BLF736C/\$8.98

FOLK

BUSTOS, SALVADOR
Tragaluz/Skylight
LP Redwood RR8502/\$8.98
CA RR8502C/\$8.98

(Continued on page 24)

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Billboard

1515 Broadway New York, NY 10036

The International Newsweekly of Music & Home Entertainment

Billboard TOP COMPUTER SOFTWARE



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

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	4	78	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	2	3	21	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•		•				
	3	2	70	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	4	8	10	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
	5	12	24	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	6	1	8	KARATEKA	Broderbund	Action Arcade Game.	•								
	7	5	40	SARGON III	Hayden	Chess Game	•			•					
	8	10	32	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•			•	•
	9	14	3	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.			•						
	10	7	84	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
	11	11	83	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
	12	6	27	KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
	13	13	69	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•						
	14	9	11	BRUCE LEE	Datasoft	Adventure Game	•	•	•						
	15	16	50	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
	16	RE-ENTRY		TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•			
	17	19	7	AMAZON	Trillium	Adventure Game	•		•						
	18	15	14	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•				
	19	18	2	KENNEDY APPROACH	MicroProse	Air Traffic Controller Simulation game.		•	•						
	20	NEW		MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	•	•	•	•					

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	THIS WEEK	LAST WEEK													
EDUCATION	1	1	85	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•				
	2	2	68	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
	3	3	33	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
	4	4	40	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•					
	5	5	23	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	••	••	•			••		
	6	8	16	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•
	7	RE-ENTRY		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	8	7	9	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•					
	9	9	3	MIND PROBER	Human Edge Software	Gives an insight into personal behavior.	•		•	•	•				
	10	RE-ENTRY		FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•					

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	THIS WEEK	LAST WEEK													
HOME MANAGEMENT	1	1	43	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•						
	2	2	6	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•						
	3	3	4	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•					
	4	6	4	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•					
	5	5	77	DOLLARS AND SENSE	Monogram	Home Financial Package	•		•	•					
	6	8	85	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	7	9	19	PAPERCLIP	Batteries Included	Word Processing Package			••						
	8	4	7	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.				••					
	9	7	23	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•					
	10	RE-ENTRY		THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•

TARGET VIDEO
(Continued from page 20)

for mass merchandiser outlets, Farr maintains, is the way the category has pointed up the potential for home video sales in general. He frankly says Target would be devoting more gondola space to "front line" if returns policies were "more realistic."

A veteran of the record/tape business, Farr says he is not arguing for a return policy as liberal as the one people now cite as a cause of that industry's 1978 downturn.

"The per title return policy just makes no sense. We need it in dollars. If we purchase \$100,000, then at 10%-15% it would be in dollars. We need to be more flexible on exchanges. If we make four purchases in a given month and then call up to return something, it's likely a vendor will automatically ask for a fifth order for the month. They forget we've already ordered four times."

One disadvantage of the per title returns policy, Farr says, is that "there's often just not that much to make an exchange on. I'm talking about this 5%-10%. And so you have the vendors wondering why we don't take as big a shot on something."

Farr says Target has been in what he calls front line product for 14 months. "We moved around 50,000 pieces of 'Raiders Of The Lost Ark'," he notes as an example of what the price point meant.

"I think there can be a very healthy rental and sales market," Farr concludes, "but the vendors have to do more for the mass merchandiser. Basically, they haven't lifted a finger to encourage our involvement in developing a sales market."

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Seattle Store Maintaining CD Momentum Tape Town Features Remote Broadcast at In-Store

SEATTLE Although the Compact Disc is going through some growth cycle constrictions, including hit product shortages and packaging indecisiveness, Tape Town here wants to maintain whatever momentum CD enjoys. Thus, an in-store event April 27 featured several innovations, including a four-hour remote broadcast over classical station KING-FM.

Admittedly, in Tape Town's case, it's more than just insuring CD's momentum, explains advertising coordinator Carrie Duewe. For years primarily a hardware-oriented chain, Tape Town wants to enhance its reputation in software. And what better way, she asks, than with CD?

The event, says Duewe, wasn't the first of its kind for either KING or Tape Town. But it's the most elaborate. KING paired with Tower on a CD push last October at about the same time Tape Town was co-promoting with top 40-formatted KPLZ.

Among the features of Tape Town's remote were interviews with principals from the software and hardware brands along with key store personnel. And a promotional push on automotive CD is offering the \$599 list Pioneer CDXP1 as a grand prize. Three brands of players were also demonstrated

over the air.

Record labels participating included CBS, Capitol, RCA, MCA and PolyGram. Sony players, especially portables, were also featured, with Pioneer, Sharp and Kenwood, although Sony did not participate in co-op advertising, says Duewe. Players were priced as low as \$299, with CDs at \$11.99 chainwide except for a few titles.

The interview lineup for co-host KING announcers Peter Newman and Steve Hillard included George Nunas, Capitol; Jerry Kopecky and Brian Kimball, PolyGram; Dale Nasseh, Telarc; Alex Avgras, Pioneer Electronics; and Hugh Solaas, Kenwood Electronics.

While the noon-4 p.m. event represented a one-day focus, a longer timespan is built in, Duewe claims. "Some of the print is in television sections which have a longer life, at least a week. We will also stay on radio a week after the event," she says.

Print in Seattle, other Washington markets and Portland, Ore. adequately blanket 18 of Tape Town's 21 units (one is in Hawaii), she contends. All stores featured the \$11.99 product sale, thought not all have players.

Hardly a stranger to CD KING's Newman says the station is using Technics SLP3, Yamaha CDX1 and

Sony 101, "two in the air studio and one in production." KING plans more promotions with area retailers.

In terms of sample repertoire for the Tape Town broadcast, Newman identifies Andrew Lloyd Webber's "Requiem," "This is the composer of 'Cats' and 'Evita,' and there is even a video of 'Requiem' playing on MTV. It's a great crossover that is still serious for our regular listeners with full orchestra and Plácido Domingo."

Another selection, Mussorgsky's "Pictures At An Exhibition," Newman notes was once recorded by Emerson, Lake & Palmer. He says some Beethoven piano works, Richard Strauss tone poems and "something from the Canadian Brass" were also included.

For store events such as Tape Town's, KING announcers work not behind partitions but rather right in the center of the sales floor. "We're right out there where they can throw oranges at us," says Newman.

EARL PAIGE

New Releases

(Continued from page 22)

GILBERT, RONNIE

The Spirit Is Free
LP Redwood RR408/\$8.98
CA RR408C/\$8.98

GUARDABARRANCO

Si Buscabas/If You Were Looking
LP Redwood RR8501/\$8.98
CA RR8501C/\$8.98

NEAR, HOLLY, ARLO GUTHRIE, RONNIE GILBERT & PETE SEEGER

Harp
LP Redwood RR409/\$8.98
CA RR409C/\$8.98

GOPEL

FERRAR, PAUL, & OTHERS
Let It Be Done
CA Praise Music 001/\$4.98

SOUNDTRACK

VARIOUS ARTISTS
Steven Spielberg Presents The Goonies
Original Motion Picture Soundtrack

LP Epic SE 40067/CBS/no list
CA SET 40067/no list

COMPACT DISC

BEETHOVEN
Trio No. 3 in C Minor for Piano; Trio No. 4 in B-Flat Major for Piano

Suk Trio
CD Denon C37-7421/no list

MOZART

Concerti Horn Complete
Prague Chamber Orchestra

CD Denon C37-7432/no list

STRAUSS

Der Rosenkavalier
Der Semperoper Dresden

CD Denon C37-7482/4/no list

STRAUSS

Symphonic Poem "Ein Heldenleben"
Peter Murring, Staatskapelle Dresden

CD Denon C37-7561/no list

STRAUSS

Wiener Blut
Volksoperorchester, Volksoperchor, Wien

CD Denon C37-7430/1/no list

WEBER

Der Freischutz
Der Semperoper Dresden

CD Denon C37-7433/5/no list

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

HOME VIDEO

Symbols for formats are ♠ = Beta, ♥ = VHS, ♦ = CED and ♣ = LV.

Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

ALOHA, BOBBY AND ROSE
Paul Le Mat, Dianne Hull, Robert Carradine
♠♥ Media Home Entertainment M762/\$49.95

ANGEL AND THE BADMAN

John Wayne
♠♥ Spillite Video 0107/\$19.95

LOUIS ARMSTRONG: CHICAGO STYLE

Ben Vereen, Red Buttons, Margaret Avery
♠♥ Worldvision Home Video 4023/\$24.95

CHOICES

Paul Carafotes, Victor French, Lelia Goldoni
♠♥ VCI VC-128/no list

CHOOSE ME

Genevieve Bujold, Keith Carradine, Lesley Ann Warren
♠♥ Media Home Entertainment M787/\$69.95

CITY HEAT

Clint Eastwood, Burt Reynolds
♠♥ Warner Home Video 11433/WEA/\$79.95
♠ 11433/\$34.98

DEATH RAY

Gordon Scott, Ted Carter
♠♥ Best Film & Video 850/\$39.95

DIGITAL DREAMS

Bill Wyman, Astrid Wyman, James Coburn
♠♥ Music Media M460/Media Home/\$39.95

DIVORCE HIS, DIVORCE HERS

Richard Burton, Elizabeth Taylor
♠♥ VCI VL9043/Media Home/\$59.95

DOOR TO DOOR

Ron Leibman, Arliss Howard, Jane Kaczmarek
♠♥ Media Home Entertainment M730/\$59.95

HE WHO WALKS ALONE

Louis Gossett Jr., Clu Gulager, James McEachern
♠♥ VCI VL9047/Media Home/\$49.95

HOW TO BREAK UP A HAPPY DIVORCE

Barbara Eden, Hal Linden, Peter Bonerz
♠♥ Worldvision Home Video 4021/\$24.95

IF THINGS WERE DIFFERENT

Suzanne Pleshette, Don Murray, Tony Roberts
♠♥ Worldvision Home Video 4022/\$24.95

THE JAM VIDEO SNAP!

♠♥ Music Media M465/Media Home/\$29.95

JOHNNY TIGER

Chad Everett, Robert Taylor
♠♥ Spillite Video 7297/\$39.95

THE LADY VANISHES

♠♥ Spillite Video 7335/\$19.95

BRUCE LEE THEATRE: BRUCE IS LOOSE;

THE FIERCE ONE

♠♥ Best Film & Video 620/\$49.95

LOVE AFFAIR: THE ELEANOR AND

LOU GEHRIG STORY

Blythe Danner, Edward Herrmann, Patricia Neal

♠♥ Worldvision Home Video 4020/\$24.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.



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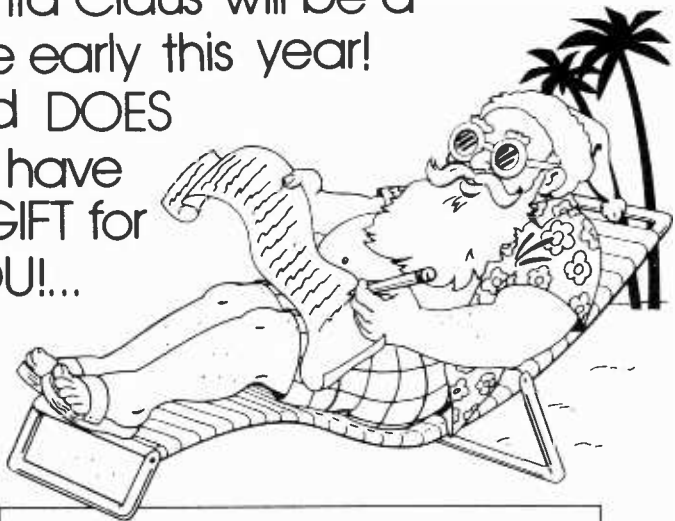
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Guy & Raina	Ray Anthony	Snuff Garrett's	Lennon Sisters
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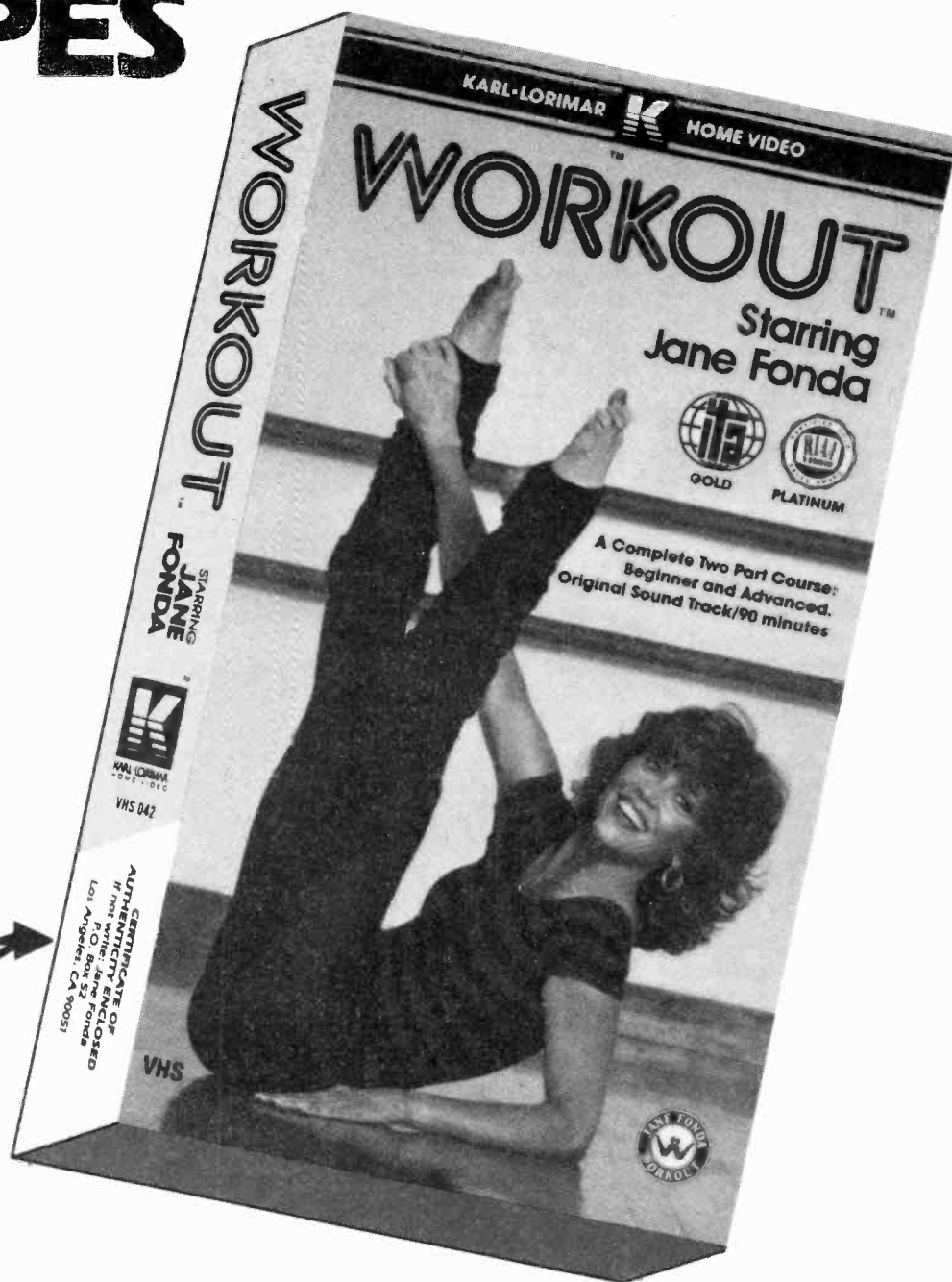
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Finally the industry has what it's been waiting for: A proven system for authenticating video tapes that is also a deterrent to counterfeiting.

The technology involved was developed by Light Signatures. Consumers who purchase Jane Fonda's Workout or other selected releases under the Karl·Lorimar label will find a Certificate of Authenticity inside the cassette. When customers supply asked-for information and return it to Light Signatures, the authenticity of their purchase will be verified.

The Light Signatures patented system takes an electronic fingerprint of the unique fiber pattern on the Certificate. As is true of human fingerprints, these electronic fingerprints are unique and cannot be duplicated. That is why the system is such

a strong deterrent to counterfeiting.

The system works. Arista Records, Chrysalis Records, MCA Records, Levi Strauss, Prince Manufacturing, Licensing Corporation of America and many other companies rely on Light Signatures technology to prevent fraud. The same technology also enables companies to encode valuable marketing data on labels or product tags.

Manufacturers, distributors, retailers, and consumers all benefit from the Light Signatures system® that Karl·Lorimar uses to protect Jane Fonda's Workout. In fact, the only group sweating the system is counterfeiters.

The product you handle can also be protected by this unique system. It's worth looking into.

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HOME VIDEO™

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on products shipped after June 1, 1985

April RIAA Certifications

Gold, Platinum Up, Led by CBS/Fox

NEW YORK The number of gold and platinum video certifications handed out by the Recording Industry Assn. of America (RIAA) jumped in April, following a slight slump in March (Billboard, May 4).

A total of 20 titles received gold theatrical certifications, compared to 14 in April of last year, while eight were certified platinum, compared to three in 1984. Non-theatrical awards for this April amounted to 18 gold and three platinum. There are no numbers with which to compare the non-theatrical figures, since the category didn't exist last year.

Three genres—children's, music and comedy—took all of the non-theatrical video awards, with the kiddie product taking home nine of

the 18 gold awards, music seven and comedy two. There were no how-to non-theatrical winners.

CBS/Fox Video dominated both the theatrical and non-theatrical categories, capturing eight gold and four platinum awards in theatrical, and six gold and two platinum in non-theatrical. The company's "Fairy Tale Theatre" was an especially strong performer, with episodes of the series capturing seven non-theatrical awards.

Independent video manufacturers did very well in the theatrical category. Vestron Video and Embassy Home Entertainment shared a total of nine gold and three platinum between them.

Among indies, Vestron led the gold category with five certifica-

tions, while Embassy followed closely with four. Embassy also scored two platinum awards, and Vestron took home one.

Other theatrical gold and platinum winners were Warner Home Video, with two gold and one platinum, and MCA Home Video, with one gold.

In the non-theatrical category, Sony Video Software Operations came in second after CBS/Fox's 13, with three gold awards and one platinum. MGM/UA and Vestron each had one non-theatrical certification.

Winning a gold theatrical certification requires sales of 50,000 units worth at least \$2 million. Platinum takes 100,000 units worth at least \$4 million. In the non-theatrical category, the qualifications are 20,000 units worth \$800,000 for gold, and 40,000 units worth \$1.6 million for platinum.

The feature films taking home platinum awards were: CBS/Fox, "Revenge Of The Nerds," "Bachelor Party," "The Empire Strikes Back" and "Rhinestone"; Embassy Home Entertainment, "Silkwood" and "Children Of The Corn"; Vestron, "Irreconcilable Differences"; and Warner Home Video, "The Little Drummer Girl."

CBS/Fox's eight gold titles were "Grandview, U.S.A.," "Where The Boys Are, '84," "The Muppets Take Manhattan," "Hot Dog . . . The Movie," "Revenge Of The Nerds," "Bachelor Party," "The Empire Strikes Back" and "Rhinestone." Vestron's gold winners were "Irreconcilable Differences," "The Warrior And The Sorceress," "The Bos-

(Continued on page 31)



Pirates Beware. Executives from Macrovision and Embassy Home Entertainment gather to celebrate the creation of their new anti-copying system, which prevents piracy by confusing the automatic gain control on VCRs (Billboard, May 4). Standing from left are Macrovision president John Ryan and chairman Victor Farrow and Embassy president of distribution Reg Childs and chairman and chief executive Andre Blay.

First Half Profits Down

MGM/UA: Mixed Results

NEW YORK Strong revenues from its home video division helped boost MGM/UA Home Entertainment Group's revenues by 26% for the second quarter of fiscal 1985, with profits rising by 6%. But the company saw profits drop for the first half of the fiscal year.

Second quarter revenues totaled \$61.5 million, compared to \$48.8 million for the same period in 1984. The rise in profits was much less, with net income going from \$11.1 million in 1984 to \$11.8 million this year.

For the first half of its fiscal year, MGM/UA Home Entertainment Group's revenues were up by almost 10%, from \$92.6 million to

\$101.6 million, while profits were down by 13.5%, from \$21.4 million to \$18.6 million.

Earnings per share for the second quarter were 40 cents, against 38 cents last year. But first half earnings were down, from 73 to 63 cents.

The company says that it has experienced a "significant increase" in home video revenues and profits "compared both to fiscal 1984 and this year's earlier expectations," but that there has also been "a reduction in Pay Television and Non-Theatrical revenues due to a decrease in product availability during this quarter compared to fiscal 1984."

TONY SEIDEMAN

Karl, Scholastic Join Forces

Teen, Pre-Teen Audience Targeted

LOS ANGELES Identifying what they believe to be an overlooked chasm in the exploding children's video market—pre-teen and teenage programming—Karl/Lorimar Home Video and Scholastic Productions Inc. have joined forces to market titles of this type.

New York-based Scholastic Productions is believed to be the largest children's publisher in the U.S., with magazines, book clubs and a retail book trade operation reaching an estimated universe of more than 13 million children, parents and teachers. Scholastic also publishes educational computer software for children.

The first four titles from the Scholastic/Lorimar Home Video association, due to ship this month, are the Emmy-winning "The Great Love Experiment," "The Almost Royal Family," "Tucker And The Horse Thief" and "Mystery At Fire Island." The programs cover self-image, the power of friendship and other teenage themes.

VHS and Beta versions will be available, with suggested retail prices of \$39.95 set for each title. Additional titles will follow in the next several months. More than \$220,000 in advertising and promotion has been allocated in the first month for this concept of "viable children's and family dramatic entertainment," according to Stuart Karl, president of Karl/Lorimar Home Video.

"This is part of our branching out into the children's market," explains Court Shannon, the company's marketing head, who adds that the company has built its reputation on alternative video programming.

Shannon says he sees video outlets as well as bookstores being primary candidates for the Scholastic/Lorimar product. Scholastic publications will be utilized strongly as advertising vehicles. In addition, dealers will be furnished with extensive in-store point-of-purchase material, including an eight-piece floor display.

Five-Year LINK Forecast

Study Sees VCR Growth

NEW YORK Videocassette recorders are in line for major growth over the course of the next five years, according to a just-published study by research group LINK, which also pegs cable television, consumer telephones and home computers as major growth categories.

The study, "New Media Five-Year Outlook," indicates that the still-young VCR business has begun to mature, with the first signs of market saturation affecting sales in the U.K. since mid-1983. The U.S. will remain vigorous for the near term, it says, but is expected to parallel the British slowdown by 1986 or 1987.

Japanese manufacturers will continue their domination of the hardware market but will face their first major competition this year from

low-cost Korean and Taiwanese hardware producers, according to the study.

Consumers are becoming more price-conscious and less brand-conscious, LINK finds. As a result, prices are dropping and lower-end models are beginning to dominate the market. Vendors' margins are shrinking, as market share is so closely linked to price.

In an attempt to offset profit decline, the study notes, vendors will hope to switch customers up to higher-priced models offering such features as hi-fi and camcorder, as well as late generation models offering enhanced images, longer playing time and improved interface with other advanced video.

LINK also estimates that 7.5 million units were shipped in the U.S. in

(Continued on page 31)

FOR WEEK ENDING MAY 18, 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	3	1	2	3	1	2	3							
1	1	5							GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	Laser	49.95
2	4	19							POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
3	6	23							PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteró	1984	R	CED Laser	19.98 29.98
4	2	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
5	7	3							THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	CED Laser	29.95 34.95
6	9	18							THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
7	NEW ▶								THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R	Laser	39.98
8	3	5							RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	Laser	34.95
9	5	12							TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
10	NEW ▶								ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	Laser	39.98

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

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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	1	11	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
2	2	157	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	3	9	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	7	4	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
5	5	11	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
6	4	24	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	6	11	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
8	8	24	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
9	11	59	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
10	15	3	WHAM! THE VIDEO	Morrison Leahy/Carlin Music CBS-Fox Video Music 3048	Wham	1985	NR	19.98
11	10	67	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
12	12	115	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95
13	14	48	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95
14	9	26	RAQUEL, TOTAL BEAUTY AND FITNESS ◆◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
15	13	74	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95
16	23	3	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
17	18	25	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
18	21	13	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
19	19	18	DURAN DURAN DANCING ON THE VALENTIN ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
20	27	15	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
21	22	79	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95
22	NEW		THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
23	20	18	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95
24	32	4	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
25	17	3	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98
26	29	16	ELVIS-'68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95
27	31	35	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98
28	24	2	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
29	34	10	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
30	33	3	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
31	16	8	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
32	26	7	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
33	37	6	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
34	28	6	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
35	36	13	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95
36	40	10	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95
37	30	73	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95
38	35	4	SPARTACUS ◆	Universal City Studios MCA Dist. Corp. 55048	Kirk Douglas Tony Curtis	1960	NR	79.95
39	25	25	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲◆	Vestron 1016	The Rolling Stones	1984	NR	29.95
40	39	14	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	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.

...newslines...

AWARDS FOR OUTSTANDING SALES ACHIEVEMENTS and individual contributions were given to each of MCA's four regional video directors at the company's recent national sales meeting in Tucson: Steve Garwood, West Coast; Roger Mill, Southeast; Janis Durr, Midwest; and Bill Hickman, East Coast. The awards cited individual achievements within each recipient's region.

THE WALTONS RETURN on home video, thanks to Karl/Lorimar Home Video. "A Decade Of The Waltons," a 10-year success on CBS television, will be a two-hour retrospective. Suggested retail price is \$59.95.

VESTRON VIDEO HAS DEVELOPED what it claims is the first weight watchers home video program, "Weight Watchers Magazine Guide To A Healthy Lifestyle." Actress Lynn Redgrave stars in the hour-long original production, which incorporates exercise, fitness, diet tips, low-calorie recipes and beauty makeovers. Extensive advertising and promotional support will back the July release.

PLAYHOUSE VIDEO's vice president and general manager, Vince Larinto, at the request of President Reagan, recently participated in a White House ceremony launching the National Partnership for Child Safety for Missing and Exploited Children. Every 60 days, Playhouse Video sends a poster concerning missing children to about 25,000 video stores around the country.

AMERICAN NATIONAL ENTERPRISES INC. and Prism Entertainment have signed an agreement to manufacture and distribute ANE Home Video product in the U.S. Salt Lake City's ANE plans to release 36 titles through Prism in the first 12 months of the agreement, beginning in July. Initial titles include "Once Upon A Scoundrel," "Beasts," "Goldenrod," "Lost," "Ironmaster," "Bimini Code" and "Johnny Firecloud."

INGRAM SOFTWARE, a division of Ingram Distribution Group Inc., Nashville, and Software Distribution Services Inc., Buffalo, have announced Ingram's intention to purchase all of the common stock of Wincorp, the parent company of Software Distribution Services. Upon completion of the transaction, the new company will be a wholly owned subsidiary of the Ingram Distribution Group, one of the largest distributors of video products and trade books in the U.S.

JAMES PHILLIPS DISTRIBUTION CO. of Los Angeles has been awarded international home video and pay-tv rights to "Enchanted Musical Playhouse," a new children's television series produced for the Disney Channel by Nightstar Inc. and Centerpoint Inc. Twenty-six programs are planned.

KARL/LORIMAR HOME VIDEO is about to release its first crop of Lorimar titles. Initial titles include "Bunco" with Tom Selleck and Robert Urich (\$59.95), "Americathon" with John Ritter (\$59.95) and "The Fish That Saved Pittsburgh" with Jonathan Winters, Flip Wilson and Julius "Dr. J" Erving (\$59.95).

VIDEO RETAILERS CAN EXPECT TO GET "Pieces Of The Blob" as Video Gems backs its release of Steve McQueen's 1958 film "The Blob," one of eight new titles. The Blob pieces are made of soft, squishy plastic and change color when they are squeezed—not the creepy, crimson mass of intergalactic protoplasm with an insatiable desire for human flesh. Release date is July ("Blobmania month"), and dealers can also expect posters and advertising support.

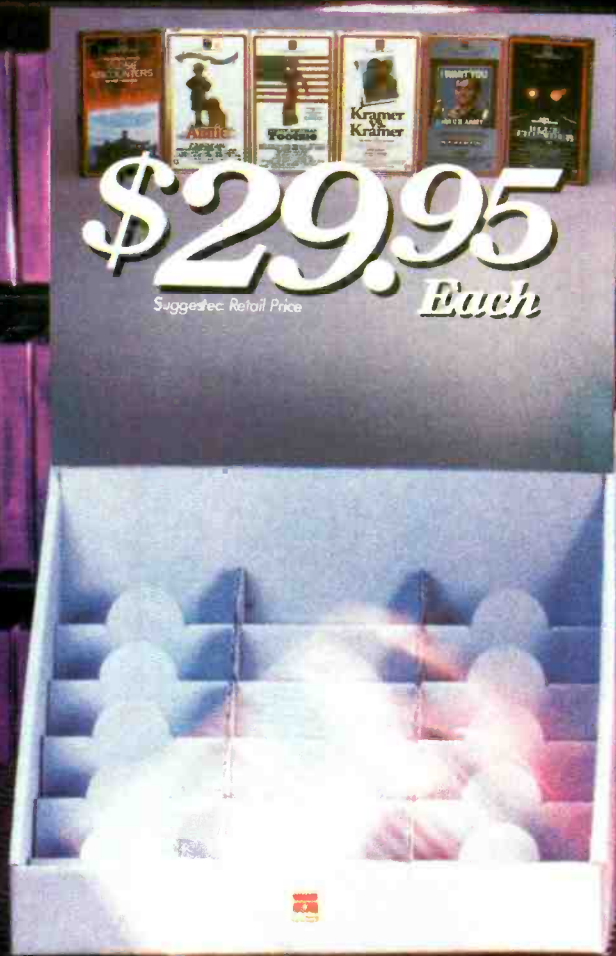
KING OF VIDEO indicates that it has reached an agreement in principle to merge with United Color Lab, its principle processor of videocassettes. The Las Vegas-based King of Video will be the surviving company in the merger.

THE ADULT BLUE BOOK, developed by L.A.'s Video Store Shopper, is a new approach to displaying adult video that allows dealers to protect their family store image. The book, designed for store counter use, displays more than 100 adult video boxes in vinyl sheets. Three numbered sets of labels are provided for use on the display box, storage box and cassette, which allows customers to privately select and order adult titles by number.

U.S.A. HOME VIDEO ADDS to the home video fitness explosion as it goes into production of "Lou Ferrigno—Body Perfection." The one-hour health/fitness program, featuring the star of "The Incredible Hulk," should be on dealer shelves this fall.

VISUAL EYES PRODUCTIONS has been formed in Santa Monica as a complete production and post-production service. Sandra Hay, Alan Kozlowski and Douglas Rosen are the principals. The firm's initial project is a Richard Simmons health, nutrition and exercise video produced in association with Karl/Lorimar Home Video.

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Here's the start of a hot summer.



The heat wave begins as Betsy Russell and Rory Calhoun team up in "Avenging Angel." They're hot on the trail of a cop killer.

And not even a cool blond can cool things off. Especially if she's a man. Impersonating blond bombshells like Marilyn Monroe, or fiery redheads like Ann Margaret in "The Female Impersonator Pageant." This entertaining talent competition, hosted by Lyle Waggoner and Ruth Buzzi stars 30 of the top female impersonators from such shows as "La Cage Aux Folles."

Also, down in the Delta, the Louisiana

swamps are really steamin' up. Especially when a grotesque mutant is killing everybody in "Terror in the Swamp."

As if the temperature wasn't high enough, wait until you see the sultry problems Susannah York runs into in "The Adventures of Eliza Fraser." It's a tall tale about a very naughty lady.

Then the heat's on Dennis Weaver and Vera Miles in a World War II action adventure tale, "Mission Batangas."

And summer's only beginning to heat up. Just wait for our next releases. They'll burn the house down.


NEW WORLD VIDEO
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Home video

In Pennsylvania, New Jersey Libraries Renting Cassettes

BETHLEHEM, Pa. Prerecorded videocassettes are proving a potent draw for libraries in this eastern Pennsylvania/northern New Jersey region, though lack of funds is preventing accumulations of any deep catalog.

One of the biggest players in the region is the Bethlehem Public Library, which has a collection of 283 titles, which were checked out a total of 2,806 times in the first two months of this year. The library purchased its cassettes with a \$10,000 federal grant administered through the Library Assn. of Pennsylvania. The titles range from recently released feature films to "classic" product.

Each of the titles is rented for \$2 overnight and \$4 for a weekend. VCRs are available for \$5 overnight and \$10 for a weekend. The machines are available to cardholders in Bethlehem and in about a half

dozen neighboring cities that have reciprocal agreements with Bethlehem. Only cardholders older than 18 are allowed to check out the cassettes.

The Hunterdon County Library across the river in New Jersey is the only other library in the area that offers its cardholders videocassettes. Hunterdon has joined with about a dozen other New Jersey libraries in purchasing a collection, with the cassettes rotating among the libraries. This means the library only has about 40 titles available at a time, but the offering changes every month.

The Hunterdon library, which hopes to begin building its own collection as soon as it can get an allocation from the county, charges \$1.50 to rent the cassettes overnight, with an overdue charge of \$2 a day.

Public libraries in neighboring counties in this region say they would love to stock videocassettes, but don't have the money to do so now. The librarians point out that they do not intend to compete with the commercial video retailers.

Jack Berk, director of the Bethlehem Library, and William Pyontech, director of the Hunterdon County Library, both claim that commercial video stores needn't worry about competition from libraries.

Berk says he believes that the libraries will get more business for the retailers. He suggests that the libraries will only whet people's appetites for videos, and that they will soon exhaust the libraries' collections and go on to the vast collections of titles found in retail video stores. MAURIE H. ORODENKER

LINK FORECAST

(Continued from page 26)

1984, representing an 88% increase over 1983. The current report shows the impact of replacement and second-set VCR sales: LINK predicts that by 1990, these two factors will account for 13.5 million units, which will be nearly 20% of the installed base at that time.

LINK also predicts that video cameras, as well as the recently introduced 8mm devices, will remain a small segment of the home video marketplace in North America. LINK consumer surveys have shown that VCR usage is focused on time-shifting and playback for in-house entertainment.

APRIL RIAA CERTIFICATIONS

(Continued from page 26)

tonians," "Impulse" and "Cheech & Chong's The Corsican Brothers" (via the company's Lightning Video sub-label).

Taking home gold for Embassy were "Silkwood," "Children Of The Corn," "Escape From New York" and "The Graduate," while Warner Home Video won gold with "Razorback" and "The Little Drummer Girl," and MCA Home Video for "Under The Volcano."

Platinum non-theatrical winners were "Billy Joel Live From Long Island" and "Bill Cosby, Himself" for CBS/Fox, and "The Hobbit" for Sony.

CBS/Fox's 13 gold non-theatrical winners were composed of seven "Faerie Tale Theatre" episodes and six other programs: "The Who Rocks America," "Willie Nelson & Family In Concert," "Wham! The Video," "Culture Club: Kiss Across The Ocean," "Billy Joel Live From Long Island" and "Bill Cosby, Himself."

The winning "Faerie Tale Theatre" episodes were "Snow White And The Seven Dwarfs," "Sleeping Beauty," "Rapunzel," "Beauty And The Beast," "Goldilocks And The Three Bears," "The Tale Of The Frog Prince" and "Jack And The Beanstalk."

Sony's three non-theatrical winners were "Voltron: Castle Of The Lions And The Five Secret Keys," "David Bowie: Jazzin' For Blue Jean" and "Tina Turner."

Winning non-theatrical gold for MGM/UA was "The First Barry Manilow Special." Vestron's "Richard Pryor: Live And Smokin'" was also certified gold.



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FOR WEEK ENDING MAY 18, 1985

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4		THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
2	2	10		REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
3	4	19		POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
4	3	10		BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
5	5	5		COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
6	12	3		SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
7	22	2		THE POPE OF GREENWICH VILLAGE	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
8	7	5		IRRECONCILABLE DIFFERENCES	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
9	6	10		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
10	9	11		RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
11	8	13		THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
12	10	6		THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
13	27	2		THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
14	NEW ▶			OH, GOD! YOU DEVIL	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
15	17	2		BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
16	11	14		ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
17	NEW ▶			THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
18	18	9		CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
19	13	11		ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
20	14	9		GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
21	15	22		THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
22	16	6		THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
23	19	35		ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
24	20	16		TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
25	23	7		FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
26	26	11		THE ADVENTURES OF BUCKAROO BANZAI ▲ ◆	Vestron 5056	Peter Weller John Lithgow	1984	PG
27	NEW ▶			PERILS OF GWENDOLINE	Samuel Goldwyn Vestron 5071	Tawny Kitaen	1985	R
28	21	4		NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R
29	29	23		THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG
30	40	4		GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG
31	NEW ▶			UNDER THE VOLCANO	Universal City Studios MCA Dist. Corp. 80125	Albert Finney Jacqueline Bisset	1984	R
32	24	19		THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
33	31	34		SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG
34	35	8		EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800016	Robert Ginty Mario Van Peebles	1984	R
35	25	3		BILL COSBY HIMSELF	CBS-Fox Video 1350	Bill Cosby	1981	NR
36	32	25		THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
37	28	2		CHEECH & CHONG'S THE CORSICAN BROTHERS ●	Orion Pictures Lightning Video 9900	Cheech & Chong	1984	PG
38	30	3		THE BOSTONIANS	Almi Pictures Vestron 5067	Christopher Reeve Vanessa Redgrave	1984	PG
39	39	32		AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R
40	36	14		THE EVIL THAT MEN DO ▲ ◆	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	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.

Videotape Production Assn. Honors

Finalists Announced for Monitor Awards

NEW YORK Finalists in music video for television have been selected here for the Videotape Production Assn.'s 1985 Monitor Awards. Winners will be announced June 10.

Finalists for best achievement in music video are: "Diana D," Chuck Mangione (produced by Alan Kleinberg, Big Z Productions; submitted by Broadway Video); "I'm Gonna Always Love You," Jim Henson's Muppet Babies (produced by Jim Henson, Henson Associates; submitted by Imero Fiorentino Associates Inc.); "Keeping The Faith," Billy Joel (produced by Jon Small, Picture Vision Inc.; submitted by Sync Sound Inc.); "The Longest Time," Billy Joel (produced by Jon

Small, Picture Vision Inc.; submitted by Unitel Video); and "You Might Think," the Cars (produced by Charles Levi and Alex Weil, Charlex; submitted by Charlex).

Nominees for best director are: Jim Henson ("I'm Gonna Always Love You"); Charles Levi and Alex Weil, Charlex ("You Might Think"); Zbigniew Rybczynski ("Diana D"); and Robert Tingle, Videocom Inc. ("Do Wah Diddy," the Fools).

Nominees for best editor are: Larry Jordan for Herbie Hancock's "Hard Rock," Peter Karp for the Jacksons' "Torture," Jean Logue for Paul Simon's "Rene & George Magritte With Their Dog After The War," Danny Rosenberg and Bill

Weber for the Cars' "You Might Think," and Mark Yang for Chuck Mangione's "Diana D."

Best lighting director nominees are: Kevin Jones ("You Might Think"), Michael Pelech ("Sharkey's Day," Laurie Anderson), Jim Tetlow ("I'm Gonna Always Love You"), and T.B.D. ("Diana D").

Best camera nominees are: Danny Ducovny ("You Might Think"), John Feher ("I'm Gonna Always Love You"), Shaun Harkins ("Hello Again," the Cars), and Barry Rebo ("Opportunity," Will Powers).

Best video engineer nominees are: Gerry Gepner ("Rene & George Magritte With Their Dog After The War"), Tom Guadarrama ("I'm Gonna Always Love You"), Ed Henning ("Sharkey's Day"), Chris Mitchell ("Diana D"), and Danny Rosenberg and Bill Weber ("You Might Think").

Nominees for best sound mixer are: John "Jellybean" Benitez ("I'm Gonna Always Love You"); William Denahy, Vincent Fremont, Don Monroe and Ric Ocacek ("Hello Again"); Ken Hahn ("Keeping The Faith"); Robert Schott ("Torture"); and Ed Thacker ("Money Changes Everything," Cyndi Lauper).

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.

COCK ROBIN

When Your Heart Is Weak

Cock Robin/Columbia
Pendulum
David Hogan

BRYAN FERRY

Slave To Love

Boys & Girls/EG/Warner Bros.
Jean Claude Fleury
Jean-Baptiste Mondino

FOREIGNER

That Was Yesterday

Agent Provocateur/Atlantic
Paul Flattery/PMI
Jim Yukich

AIR SUPPLY
Just As I Am
Air Supply/Arista
Bell One Productions
John Jopson

(Continued on page 36)



Solid as a Video. Capitol's Valerie Simpson and Nickolas Ashford play to the camera as they shoot the video for their recently released single "Babies" from the duo's gold album "Solid." Mark Robinson, who directed their "Solid" video, as well as Tina Turner's "What's Love Got To Do With It?," is again behind the camera.

Dates, Venue Set For Billboard Meet

LOS ANGELES The Sheraton Premiere Hotel will be the site of Billboard's seventh annual Video Music Conference. The event will be held Nov. 20-24, according to Jim McCullaugh, the magazine's home entertainment editor and chairman of the conference.

Exhibitor booths and rooms will once again be available, and Billboard's Video Music Awards presentation will highlight the event. A preliminary agenda will be announced shortly.

HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in ACTION-MART, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388).

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	BONGOS' BRAVE NEW WORLD RCA	NEW
	BOOMTOWN RATS RAIN Columbia	LIGHT
	DAVID BOWIE LOVIN' THE ALIEN EMI America	POWER
	BRONSKI BEAT WHY? MCA	NEW
	LLOYD COLE FOREST FIRE Geffen	LIGHT
	DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	ACTIVE
	DAN HARTMAN GET OUTTA TOWN MCA	LIGHT
	HOOTERS ALL YOU ZOMBIES Columbia	LIGHT
	JERMAINE JACKSON PERFECT Arista	LIGHT
	MICK JAGGER LUCKY IN LOVE Columbia	POWER
	LADY PANK MINUS ZERO MCA	LIGHT
	CYNDI LAUPER GOONIES R GOOD ENOUGH Epic	POWER
	RAVYN ON & ON Atlantic	NEW
	SHOOTING STAR SUMMER SUN Geffen	LIGHT
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	LIGHT
POWER ROTATION <small>Sneak Preview Videos</small>	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros./CBS	4
	DOORS WILD CHILD Elektra/MCA Home Video	3
	EURYTHMICS WOULD I LIE TO YOU? RCA	2
	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT/Island	2
	ROBERT PLANT LITTLE BY LITTLE Es Paranza	5
	REO SPEEDWAGON ONE LONELY NIGHT Epic	4
	TINA TURNER SHOW SOME RESPECT Capitol	4
	U2 THE UNFORGETTABLE FIRE Island	5
	WILLIE & THE POOR BOYS BABY PLEASE DON'T GO Passport	2
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	3
HEAVY ROTATION	*BRYAN ADAMS HEAVEN A&M	6
	ANIMATION OBSESSION Mercury	25
	*ERIC CLAPTON FOREVER MAN Warner Bros.	11
	PHIL COLLINS SUSSUDIO Atlantic	7
	*JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros.	9
	*FOREIGNER THAT WAS YESTERDAY Atlantic	6
	GLENN FREY SMUGGLER'S BLUES MCA	6
	MURRAY HEAD ONE NIGHT IN BANGKOK RCA	5
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	11
	*MADONNA CRAZY FOR YOU Geffen	16
*MADONNA INTO THE GROOVE Warner Bros.	8	
*TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA	9	
*POWER STATION SOME LIKE IT HOT Capitol	8	
*DAVID LEE ROTH JUST A GIGOLO/I AIN'T GOT NOBODY Warner Bros.	7	
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	16	
*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	8	
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury	9	
ACTIVE ROTATION	FIONA TALK TO ME Atlantic	10
	*DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA	8
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	10
	JULIAN LENNON SAY YOU'RE WRONG Atlantic	7
	SADE SMOOTH OPERATOR Portrait	12
	*RICK SPRINGFIELD CELEBRATE YOUTH RCA	4
	*TIL TUESDAY VOICES CARRY Epic	11
	*WHAM! EVERYTHING SHE WANTS Columbia	6
	*PETER WOLF OO-EE-DIDDLEY-BOPI EMI America	10
	MEDIUM ROTATION	DOKKEN ALONE AGAIN Elektra
FOOLS DO WAH DIDDY Passport		9
KATRINA & THE WAVES WALKING ON SUNSHINE Capitol		4
LIMAH! NEVER ENDING STORY EMI America		9
KENNY LOGGINS VOX HUMANA Columbia		4
LONE JUSTICE WAYS TO BE WICKED Geffen		5
ALISON MOYET INVISIBLE Columbia		9
POINTER SISTERS BABY COME AND GET IT Planet		4
VITAMIN Z BURNING FLAME Geffen		6
BREAKOUT ROTATION		BELOUIS SOME IMAGINATION Capitol
	BON JOVI ONLY LONELY Mercury	2
	BOY MEETS GIRL OH GIRL A&M	6
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	8
	LORDS OF THE NEW CHURCH THE METHOD TO MY MADNESS IRS	2
	MEAT LOAF MODERN GIRL RCA	3
	GRAHAM PARKER & THE SHOT WAKE UP Elektra	5
	JULES SHEAR STEADY EMI America	8
	SLADE LITTLE SHEILA CBS Associated	5
	VAN ZANT I'M A FIGHTER Network/Geffen	7
LIGHT ROTATION	AMADEUS 25th SYMPHONY IN G MINOR Fantasy	4
	AUTOGRAPH SEND HER TO ME RCA	3
	PHILIP BAILEY WALKING ON THE CHINESE WALL Columbia	5
	TEREZA BAZAR GOTCHA! MCA	4
	AL CORLEY SQUARE ROOMS Mercury	4
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	3
	DEBARGE RHYTHM OF THE NIGHT Motown	5
	DEEP PURPLE NOBODY'S HOME Mercury	5
	FLASH KAHAN ONE AT A TIME Capitol	6
	GO WEST CALL ME Chrysalis	3
PEARL HARBOUR FLIRT Island	2	
HONEYMOON SUITE STAY IN THE LIGHT Warner Bros.	6	
CHRIS ISAAK DANCIN' Warner Bros.	10	
KEEL THE RIGHT TO ROCK Gold Mountain	11	
KING LOVE AND PRICE Epic	3	
PATTI LABELLE NEW ATTITUDE MCA	7	
LOUDNESS CRAZY NIGHTS Arco	3	
MAMA'S BOYS NEEDLE IN THE GROOVE Arista	2	
KIM MITCHELL GO FOR SODA Bronze	3	
GREG PHILLINGANES BEHIND THE MASK Planet	6	
PROCESS & THE DOO RAGS STOMP & SHOUT Columbia	4	
RED 7 HEARTBEAT MCA	3	
REFUGEE EXILES IN THE DARK Chrysalis	5	
SISTERS OF MERCY WALK AWAY Elektra	3	
STRANGE ADVANCE WE RUN Capitol	3	
THIRD WORLD SENSE OF PURPOSE Columbia	3	
GINO VANNELLI BLACK CARS HME/CBS	4	
WANG CHUNG FIRE IN THE TWILIGHT A&M	4	
NEW ROTATION	ACCEPT MIDNIGHT MOVER Portrait	7
	ALCATRAZZ GOD BLESSED VIDEO Capitol	2
	DE GARMO & KEY SIX, SIX, SIX Power Disc	5
	KEVIN J. FRIEND I AM THE ONE No Label	3
	GUADALCANAL DIARY WATUSI RODEO Landslide	3
	JAZZY JEFF KING HEROIN Jive	5
	MOUNTAIN HARD TIMES Scotti Bros.	4
	JOHN PALUMBO BLOWING UP DETROIT HME/CBS	5
	WHITE ANIMALS THIS GIRL IS MINE Deadbeat	3

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

There's a shelf at OCC.

It's a simple glass shelf, nothing fancy, and it's on the wall behind Don Ohlmeyer's desk. It's got 11 Emmys on it. A lot of solid television.

Now the shelf is being readied for additional residents. More awards. Won by OCC's Director-Producer Edd Griles, in a field he helped germinate: Music Videos. He conceived and directed some of the young industry's most memorable chapters: For Cyndi Lauper, he made "Girls Just Want To Have Fun", turning a pop song into an anthem. He followed with Cyndi's haunting "Time After Time", and her enigmatic "She-Bop". For Huey Lewis and the News, Edd conceived and directed their journey through and to the "Heart Of Rock And Roll".

For his vision, for excellence at his craft, Edd Griles has been named this year's Best Director by both the American Video Awards and the Billboard Music Video Awards. Worldwide, his music videos for Cyndi and Huey alone now total 16 major awards. This company is proud of him. And his work.

Putting up more shelves is the easy part.



OHLMEYER COMMUNICATIONS COMPANIES

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VH-1

Launch Date: January 1, 1985
VH-1 Subscribers: 6,000,000 +

Explodes on Impact!

VH-1 Impact On Record Sales

"Shortly after VH-1 went on the air in early January, they began airing our "CATS" video. Only a few weeks later, we saw the "CATS" original cast recording album move on to the charts. VH-1 is not only an excellent medium of exposure for Adult Contemporary Music, it also helps to sell tickets to Broadway shows as well as original cast recordings."

David Geffen
Geffen Records

"Diana Ross has a hit with "Missing You." The song came to life one night in a New York studio. Lionel Ritchie was evolving the melody and lyric as Diana added her own special phrasing. James Anthony Carmichael was there working on the production. In the end, we had a magnificent tribute to Marvin Gaye. When VH-1 launched on January 1, the record was doing moderately well. Three weeks after VH-1 placed "Missing You" in a heavy rotation, we saw a marked increase at both radio and retail."

Bob Summer
President
RCA Records

"Everyone is talking about VH-1. We've seen a phenomenal growth in sales for SADE's album and there is no doubt VH-1 has been the reason. We've also noticed an upswing in requests for the CAST of CATS album."

Ted Stevens
Assistant Manager
Sound Warehouse

"I know VH-1 has had an impact on our sales. I've noticed unexpected sales boosts for Kenny Rogers, Anne Murray, Diana Ross, Debarge, Dionne Warwick, the Commodores and Olivia Newton-John, *and* VH-1 is definitely the reason."

Steve Lerner
Buyer, RECORD WORLD
Elroy Enterprises

"There is no doubt that people are watching VH-1 and that VH-1 helps to sell records. We have had a lot of people asking for SADE's record after seeing her video on VH-1. I've also noticed a renewed interest in the CAST of CATS record "RUM TUG TUGGER."

Scott MacBride
Manager
Budget Tapes and Records

"People must be watching...they're asking for albums by artists seen on VH-1."

"We were an entry point for the local contest and it resulted in a lot of excitement and traffic in our stores...I was surprised by the response by the Adult Contemporary audience."

Jeff Lake
President
Stone Records

"I know VH-1 is helping to sell records. People have come in to purchase SADE's single and album, as well as KIM CARNE's "Invitation to Dance", after seeing their videos on VH-1."

John Hornaday
Manager
Record Shop

VH-1 Impact On Radio Stations

"VH-1 has made a tremendous impact on the Des Moines market. The street talk among adults is all about your service, and we at KIOA look forward to working with you on an on-going basis. VH-1 is definitely a winner!"

Dic Young
Marketing Director
KIOA-AM

"We're excited because for the first time, an A/C station can logically cross-promote with cable."

Sam Church
Program Director
K-Lite

"We are very excited about VH-1 as it offers a perfect promotional opportunity for KMJI-FM to work with the cable operators in our area. We anticipate that VH-1 will increase interest in the A/C format and look forward to future tie-ins with VH-1."

Nancy Burger
Promotion Director
KMJI-FM

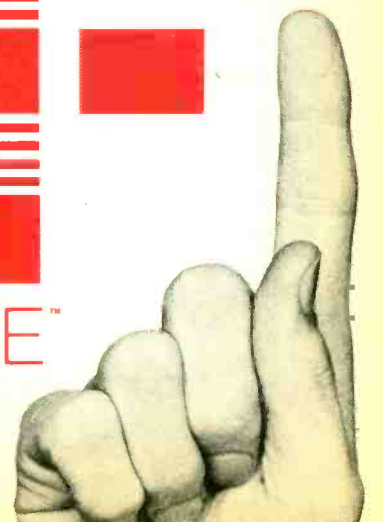
You said it.

VH-1 has been on only four months and already it's the talk of the industry. It's targeted, differentiated, record breaking and record selling music programming 24 hours a day. When it comes to video music for a whole new audience, VH-1 is the right one.

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VIDEO HITS ONE™





A Little Sampling. Thomas Dolby and Herbie Hancock were coaxed into an impromptu performance on the Fairlight CMI when both musicians turned up as guests at Fairlight's hospitality suite at the recent National Assn. of Broadcasters convention in Las Vegas. (Photo: Michelle Levick)

Audio Track

NEW YORK

RECENT ACTIVITY at Rawlston Recording in Brooklyn had Davy DMX producing a rap record by local schoolteacher Daylee, with Akili Walker engineering and Bob Brockman assisting. Studio owner Rawlston Charles has also been in, cutting two reggae tracks.

Kid Creole & the Coconuts have completed their new album for Sire at Planet Sound. Also, Bill Evans is working on a new Manhattan Records project, with Rick Kerr engineering and Ken Florendo and Tim Purvis assisting.

Producer Joel Diamond is producing tracks for Silver Blue/CBS recording artist Robey at both Sigma Sound and Unique Recording, with keyboardist/arranger Ed Walsh and engineer Michael Hutchinson.

Recent projects at Gramavision Studios include the final mix for an upcoming album by John Blake, with Alex Head at the board; engineer David Baker mixing Harvie Swartz's upcoming album, and Baker engineering the mix and overdubs for Billy Hart's upcoming album.

At Brooklyn's Systems Two, singer/songwriter Elizabeth Ann Corbo was in cutting tracks with producer/arranger Kevin Di-Simone. Michael Marciano engineered.

NASHVILLE

RECENT PROJECTS AT Disc Mastering Inc., all mastered by Randy Kling, include: greatest hits albums by Waylon Jennings, Dolly Parton and Jerry Reed for the RCA Collectors' Series; "Cruisin'," a single produced and performed by Pat Garrett for Gold Dust Records; and "Belle Of The Ball," a country album by Southern Crescent, produced by Harvey Arnold.

LOS ANGELES

SEVERAL PROJECTS are underway at Indigo Ranch Studios in Malibu: Tuesday Knight has been working on a project for Vanity Records with producers Paul Warren and Karet Faye, with Faye also

engineering. And the Ventures have been working on their self-produced album with engineer Richard Kaplan.

Heavy metal act .44 Magnum was in at Monterey Recording Studios recently, laying tracks and mixing their upcoming album for Japan's Alfa Moon label. Phil Brown was recording engineer; Don Murray served as mixing engineer with assistant Gregg Scott. The band co-produced with Kyoshi Taguchi and Goh Hotoda.

Engineer Dennis Sands, assisted by Andy D'Addario, was behind the board for composer Mark Snow at Group IV Recording, scoring a tv pilot titled "Rockhopper" for Lorimar.

Hard rock outfit Legs Diamond has been recording a new album at Fiddlers Recording Studio in Hollywood. The album, tentatively titled "Land Of The Gun," is due for release this month.

OTHER CITIES

MISSOURI-BASED BAND Split Image recently finished mixing tracks for their new EP at Goodnight Dallas in Dallas. Ruben Ayala engineered.

Between tour dates, Survivor stopped in at Sound Summit in Lake Geneva, Wis., to mix a live concert recorded by Westwood One. The mix was produced by Frankie Sullivan and engineered by Mike Clink and Phil Bonanno, with assistance from John Patterson.

Recent activity at Philadelphia's Kajem Sound includes: mixdown of two sides for Brandy Wells, produced by Mike Tyler, and Stroke, produced by Terry Price for WMOT Records. Engineers for both projects were Derk Devlin and Joseph Alexander.

Previously unreleased material by Patti LaBelle is being mixed for Philadelphia International Records at Sigma Sound in Philadelphia. Kenny Gamble and Leon Huff are the producers, with Joe Tarsia engineering, assisted by Scott Mac-Minn.

Windham Hill guitarist Michael Hedges has been in at Sheffield Au-

(Continued on page 39)

BY SAM SUTHERLAND
ANAHEIM, Calif. An emerging balance of power between analog and digital audio and video technologies shaped floor exhibitions and technical papers during the 78th Audio Engineering Society (AES) convention, held at the Disneyland Hotel here, May 3-6.

Spurred by the success of the Compact Disc format, both visitors and exhibitors underscored increased interest in digital audio recording and mixing technology, as well as peripheral devices needed for analog-to-digital transfers. True digital signal processing, however, was overshadowed by the still robust market for analog consoles, signal processors, microphones and associated electronics.

As expected, audio/visual products and design philosophies also continued to exert a central influence. And, as with the digital/analog transition, the concern for interfacing different audio and video formats was prominent in technical presentations and in the still growing array of products developed to handle program synchronization between different formats.

Those two new wrinkles for conventional audio production facilities—digital audio and audio for video and film—commanded a large share of the 73 technical papers, panel discussions and seminars on the agenda. Digital audio alone dominated 21 of the sessions, ranging from digital recording and mastering to CD replication, digital signal processing designs, digital audio performance tests and standards,

and magnetic tape technology for digital applications.

Missing from this May's Anaheim show was the underlying friction between exhibitors and AES management over the hectic scheduling of the convention shortly after the National Assn. of Broadcasters (NAB) convention. Growing acceptance for the replacement of the society's present two conventions each year with a single national convention, to be held near the SMPTE conference in the fall, has mollified most product exhibitors.

Few exhibitors, however, held major product introductions at

AES, preferring to unveil new offerings at NAB in mid-April, or waiting until the fall AES show. Offsetting major product announcements were a number of new exhibitors, along with several suppliers absent from recent AES gatherings, among them AEG-Telefunken, Versadyne International, Audio Interview Design, Audio Precision, Cipher Digital Inc., Integrated Media Systems, Rhone-Poulenc Systems, Soundcraftsman, Kenneth Bacon Associates, Pristine Systems Inc., Amtel Systems/Adcom Electronics Ltd. and Broadcast Elec-

(Continued on page 40)

Acquisitions in the Spotlight

ANAHEIM, Calif. Recent and developing company acquisitions were highlighted during the AES convention here last weekend, at which possible sales of both Neve and Gotham Audio were revealed.

The Neve Audio Group is reportedly a focal point in a current takeover bid for its parent group, Energy Services & Electronics PLC (ESE), by Peek Holdings. The latter has indicated it would sell off Neve should it succeed in gaining control of ESE, which in response has indicated its own readiness to sell off Neve. ESE management has claimed that the Neve division can now realize its full value, due to completion of its digital development program.

Stockholders of ESE have thus far rejected the Peek offer, but ESE

is reportedly going ahead with possible sale talks.

Meanwhile, Gotham Audio vice president Russell Hamm declined comment on reports that he has assembled a group of investors to purchase the New York-based import firm, which represents Teldec, EMT and other European manufacturers. Gotham dubbed itself the "New Gotham Audio" in its exhibition and promotional handouts, noting a reopened West coast office and key staff changes in its home base.

Key Gotham appointments include Juersen Wahl as manager of the West Coast operation and the return of Jerry Graham as sales manager in New York, along with the addition of George Johnson as sales engineer.

SAM SUTHERLAND

SPARS Gets Grant from 3M For Database

LOS ANGELES

ROCK SOLID PRODUCTIONS recently completed a documentary on the making of Kenny Loggins' "Vox Humana" video, which goes behind the scenes to illustrate the mechanics of the various special effects in the art gallery sequences, as well as showing the progression of the song itself from first rehearsal to final performance. Loggins himself is on hand to narrate.

Ed Rowin has joined the engineering staff of Unitel Video in Hollywood. Formerly with Editel/L.A., Rowin will work in Unitel's film-to-tape department under the direction of Steve Buchsbaum. Rowin has already worked on the transfer and color correction for "Rustlers' Rhapsody," a feature released Friday (10). Previously, Rowin had worked with Devlin Productions, Cinemagnetics, Magno Sound and Vidtronics.

NEW YORK

PAUL HARDCASTLE'S new Chrysalis single, "Nineteen," is based on the award-winning 1982 documentary "Vietnam Requiem," directed, written and produced by Jonas McCord and Bill Couterie. The two have now cut a video from the original footage of their docu-

mentary to accompany Hardcastle's single, which is being released in seven- and 12-inch formats in the U.S. on Wednesday (15).

Progressive rock outfit Artificial Intelligence made their video debut on the nationally syndicated "Top 40 Videos" last week with the clip "Robot Heart." Written by two of the band members and produced by Lauren O'Neill, the video was shot primarily at Golden Apple Studios in Mamaroneck, N.Y. Additional footage was lensed at nearby Kensico Dam and on the campus of

(Continued on page 38)

Video Track



A SINGER'S DREAM!

REMOVES VOCALS FROM RECORDS!
The THOMPSON VOCAL ELIMINATOR can remove most or virtually all of a lead vocal from a standard stereo record and leave most of the background untouched! Record with your voice or perform live with the background. Used in Professional Performance, yet connects easily to a home component stereo system.

Not an equalizer! We can prove it works over the phone. Write or call for a free brochure and demo record on the Vocal Eliminator and our full line of audio products.

Write to: **LT Sound**, Dept. B, P.O. Box 338, Stone Mountain, GA 30086. In Georgia Call (404) 491-1258.

TOLL FREE: 1-800-241-3005 - Est. 22

Sound Investment

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

RAISING THE ROOF: Studios 301 in Sydney, Australia, recently blew its top over the installation of its new 64-channel Solid State Logic console in Studio B. In order to bring the one-ton desk into the eighth-floor room, it was necessary to punch through the roof and airlift the beast by crane down into the studio.

All turned out for the best, though. After modifying the acoustics of Studio B, Studios 301 decided to convert the gaping hole into a soundproofed skylight, complete with a special remote control louvre system to allow varying intensities of light.

According to a spokesman for the facility, the acoustic modifications made to Studio B include an articulated ceiling design with built-in lighting in the main room, combined with a bank of alternating broadband absorbers intended to improve the low-frequency end and help control reverb and decay time. The room and ceiling also make use of 75mm profile cedar boards, which "help break up and disperse any vertical standing waves, as well as give the studio a more 'live' feel," according to the spokesman. The iso booth has also been "livened up," with the addition of ceramic tiles and slate and mirror walls. Studio B will be up and running once more after all the renovations are completed sometime this month.

SWAMP II?: A new studio has arisen on the site in Fenton, Mich.,

which was once was home to Grand Funk Railroad's studio, **The Swamp**. Mark Farner and Al Hurschman have opened **The Alliance Recording Co.**, built "from the ground up" on that very spot. Designed with consultation from Jerry Milam of Milam Audio, the new facility features a 56-channel Neotek console originally constructed for Hurschman when he was chief engineer at A Square Studios. Other control room and studio gear includes MCI 24-track and mastering recorders; Lexicon 224XL digital reverb; an extensive microphone collection, featuring Beyer, Neumann, Sennheiser, Shure, E-V, AKG and Crown PZM models; a number of guitars and amps; and an Oberheim OB8 synth and LinnDrum.

DIGITAL 101: William Kaufman Inc., a Los Altos, Calif.-based publishing company, has launched a new series of three books that may come in handy for both musicians and engineers looking to familiarize themselves a bit more with digital audio and digital signal processing. The lead entry in the line, "**Digital Audio Signal Processing**," is edited by John Strawn, a digital audio programmer with Lucasfilm Ltd., whose background includes a Bachelor of Music degree from Oberlin Conservatory and doctoral studies at the Center for Computer Research in Music and Acoustics at Stanford.

Subjects covered in the volume include discussions of mathematics in digital signal processing, digital filter theory, spiral synthesis and signal processing aspects of computer music. The next two titles in the series this year will be "**Composers And The Computer**," edited by Cur-

tis Roads of MIT, and "**Digital Audio Engineering: An Anthology**," also edited by Strawn.

GET ZAPPED!: CCR Video Corp. has signed an exclusive license agreement for "ZAP!," a computerized logging and retrieval system, which allows the operator to log film or tape without the necessity of reading and writing time-code numbers, as the computer performs these tasks automatically. Developed by independent producer Steve Lomas, the ZAP! service is now available exclusively to clients of CCR's production and post-production services.

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Edited by STEVEN DUPLER

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

VIDEO TRACK

(Continued from page 37)

the State Univ. of New York, Purchase. Golden Apple's Scott Fillingham directed, shot and edited the four-and-a-half-minute clip. The single is from Artificial Intelligence's debut EP, "First Contact."

Intercontinental Televideo Inc., the standards conversion facility, has relocated to larger headquarters at 29 W. 38th St. in Manhattan. According to a spokesman for the firm, the facility continues to operate on a regular schedule, and all materials can be forwarded directly to the new address.

OTHER CITIES

A RECENT REGGAE SHOOT in Washington, D.C. featured four Ras Records artists: Peter Broggs, June Lodge, Michigan & Smiley and Freddie McGrego performing live at the Kilimanjaro nightclub. The show and the shoot were produced by Gary Himelfarb of Ras. **Universal Media** shot the project on one-inch videotape, and **Lion & Fox Recording's** chief engineer Jim Fox was called in to oversee the multitrack recording. Fox was assisted by engineers John Abernathy and Richard Lion.

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.

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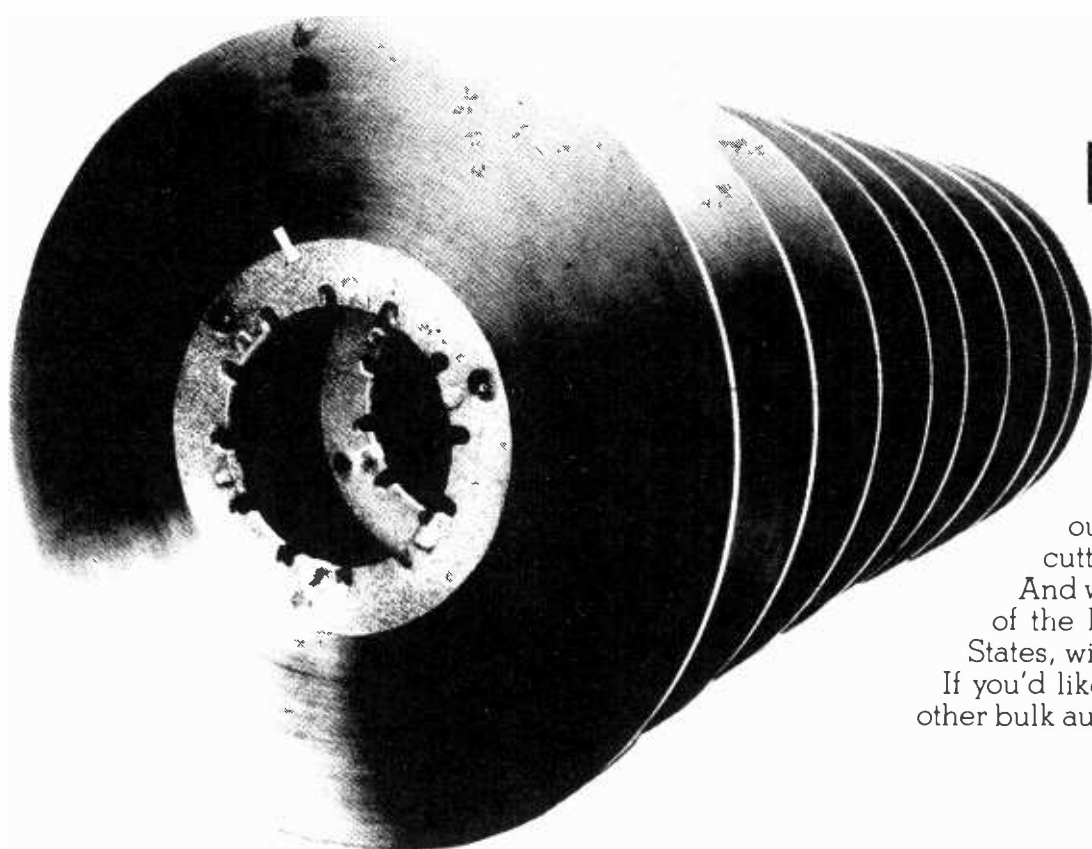
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Electro-Voice's new TL3512 subwoofer is said to provide high-output reproduction of very low frequencies, and is recommended especially for use in cinemas, auditoriums, theatres, nightclubs and concert halls. The TL3512's design is based on the vented-enclosure modeling techniques of A.N. Thiele and R.H. Small. It can handle 400 watts of longterm power, and provides 99dB with one watt at one meter. Price is \$670 from Electro-Voice in Buchanan, Mich.

AUDIO TRACK

(Continued from page 37)

dio/Video Productions in Phoenix, Md., cutting tracks with engineer **Bill Mueller**. Also there, **Michael Jonzun** was recently working on several cuts for **Clarence Clemons'** upcoming Columbia album, with **Ed Stasium** engineering.

Hidden Meaning Studios in Warner Robins, Ga. recently hosted former Wings member **Tony Dorsey**, who was working on a solo album.

Producer **Narada Michael Walden** was in at **Tres Virgos Studios** in San Rafael, Calif., to work on four as-yet-untitled tracks for the aforementioned **Clarence Clemons** album.

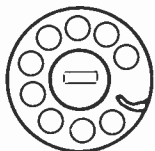
Megatone Records artist **Sylvester** has been in at **Starlight Studio** in Richmond, Calif., working with mix engineer **Ken Kessie**.

Producers **Walter Kahn** and **Kurt Borusiewicz** have been mixing the debut album of New York-based **Prettyboy** at **Queens Village Recording Studio** in Philadelphia. The album is slated for release this month on **Malaco**.

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

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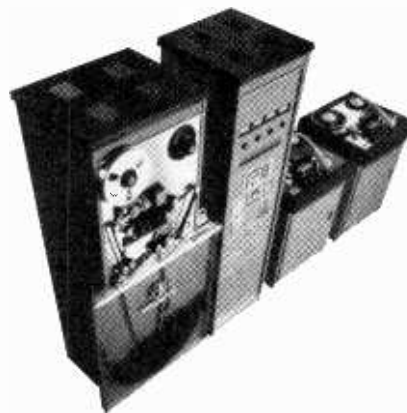
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AES CONVENTION

(Continued from page 37)

tronics.

Among broadcast audio topics, stereo audio for television was the focus of three of the five technical papers delivered during Saturday's (4) evening session on broadcast technology.

Other sessions covered maintenance trouble-shooting for studios; time code tutorials to help thread the maze of different timing codes posed by film, video and audio media; architectural acoustics; concert sound reinforcement; recording console automation; prerecorded tape duplication; the economics of recording studio operations, and music synthesis and MIDI interface.

Individual technical papers outlined a variety of new products and product designs. Noteworthy among them were two sessions directed by Studer's Roger Lagadec, who gave the first full technical report on the new D820X Twin DASH (Digital Audio Stationary Head) two-channel digital audio recorder. Crediting SPARS recommendations as a significant influence on the development of the 15 i.p.s. reel recorder format, Lagadec outlined its use of channel redundancy to yield "robust" error detection and correction abilities.

In the Twin DASH configuration, four audio channels are used, two for each normal stereo channel, to minimize degradation of the program through splices, hard punches or tape wear. Sony's own Twin DASH recorder, launched earlier in tandem with a seven-and-a-half i.p.s. DASH reel machine, was detailed during a separate digital seminar Monday (6) by Sony's Curtis Chan, who also underlined the increasing symbiosis between digital and analog design. Sony's two-channel analog recorders share transport and electronics architecture developed for the DASH digital machines.

Lucasfilms' DroidWorks division, which exhibited both its Edit-Droid video/film post-production system and SoundDroid audio and audio-for-video/film system at NAB, focused on the latter package during a Sunday (5) presentation by Andy Moorer. Moorer's talk outlined the system architecture for this digital audio production and reproduction system, which employs totally "soft," or user-programmed, control devices to enable operators to perform virtually all recording and signal processing tasks.

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Clapton Clique. Eric Clapton, second from left, made a rare television appearance May 7 on NBC's "Late Night With David Letterman." Joining Clapton and his band are the show's musical director Paul Shaffer, third from left, and Letterman, fourth from left. (Photo: Chuck Pulin)

Reunited Band a Smash on the Road DEEP PURPLE: 'SURPRISE OF THE YEAR'

BY ETHLIE ANN VARE

LOS ANGELES If there were platinum certifications for concert tours, Deep Purple would have earned one this year. The group's U.S. tour reportedly sold 524,000 tickets and grossed \$7 million—and left such an unfilled demand that they're returning for another dozen dates in August. Not bad for a group that had been disbanded for the past 11 years.

"Deep Purple was the surprise of the year," says Bruce Kapp of Pace Concerts, the Texas-based firm that promoted or co-promoted 70% of the dates. "In terms of rock, it was—along with Springsteen and maybe Prince—the biggest and

most profitable tour of the year."

"I figured it would be received well," says Bruce Payne, Deep Purple's manager, "but not to the extent it has. It's also surprised all of us that, for the most part, the audience has been comprised of 15- and 16-year-olds."

"We expected we'd sell out every arena we booked," says agent Barbara Skydel of Premier Talent. "What surprised us was the rate at which we sold the tickets, and the multiple-day situation in almost every major market."

Told that all of the principals involved in the tour were amazed that it did so well, Deep Purple bassist Roger Glover adds simply: "Including us."

What made a band that formed in 1968 and broke up (in this incarnation) in 1973 such a super-seller? It's easy to see why merchandising ran seven to eight dollars a head; no teenagers and shirts left over from the last tour. There was also the novelty of the reunion itself: "The reunion had become a bigger legend than the legend of the band," as Glover matter-of-factly puts it.

But when Payne first began organizing the tour, most promoters still felt that a \$25,000 guarantee was probably \$10,000 too high. They were wrong.

"We talked about doing one date in most markets," says Payne. "One date in all markets, in fact. We added second days—and third and fourth—only in major markets which sold out within 15 or 20 minutes of going on sale. We added 14 dates, and could have added more."

"We were very careful in letting only one date on sale at a time, letting it sell out very fast, and then going in with another day," says Skydel. "It built up demand."

Payne calls his approach to tour planning "ultra-conservative, a Brooks Brothers approach." The venues were standard indoor arenas by and large; special effects were limited, and a 360-degree stage was disdained, even at the forfeit of \$30,000-\$40,000 in additional sales per venue. As the bandmates continually reaffirm, they didn't get back together just for the money.

"Selling 360 never came into the discussion," says Glover. "It was simply 'What shall we do for special effects?' 'Let's get some screens and do some really nice laser projections.' End of discussion."

Payne and Kapp say that one important element propelling tickets sales was a carefully coordinated and unified nationwide ad campaign. "Styx used this idea," laughs Kapp, "so I can't take full credit. But the ads really did make the band seem bigger than they were at the time—and the band became as big as the spots."

The ad campaign started with 30-second radio teasers that ran hourly, six to eight weeks before the show. The spots simply said something big was coming. Two days later, a second 30-second teaser ran with the same nebulous information, but ended with three bars of "Smoke On The Water." By the time the full 60-second commercials aired, tickets were sold out.

"It was a very unified campaign, which became a buildup for the band," says Skydel. "It became an event."

Of course, a long-awaited reunion can only happen once, and Glover is aware that the music must sustain the band. "This is the most successful tour I've ever been on," he says, "and we had some pretty successful

(Continued on page 42)

Phil Collins' Tour Keeping ITG Busy Agency Also Readying Treks for Plant, Power Station

BY PAUL GREIN

LOS ANGELES Phil Collins' current tour, which began Sunday (12) in Worcester, Mass, is a vivid example of the demand on booking agents to be able to anticipate dramatic shifts in career fortunes.

The dates were booked months ago, before Collins' album "No Jacket Required" shot to No. 1 and made the veteran musician one of the hottest acts in pop.

Wayne Forte, who with his partner Mike Farrell heads the New York-based International Talent Group (ITG), says he expected the ticket demand to be strong—but not this strong.

"We expected the tour to do very big things, and we booked it that way, but it's doing much more than we ever expected," Forte says. "We booked it with options in virtually every major market. We started out with two days in major cities and ended up with four days, and could have added more."

Forte says the tour, which is set to run through July, will focus on major indoor coliseums and major outdoor venues. He adds that even if he had known that Collins would

become so hot, it wouldn't have made that much of a difference in how he booked the tour.

"Certainly at this point he doesn't want to go across the country playing 80,000-seat stadiums," Forte says. "We were trying to make it both big and intimate."

Collins' tour is just one of several that ITG is mounting this summer. The agency just finished Julian Len-

non's maiden U.S. tour, and is now finalizing details for tours by Robert Plant, Power Station, Paul Young and Howard Jones.

Plant's tour begins in June, a few weeks after the release of his third solo album, "Shaken 'N Stirred." It will focus on coliseums and outdoor summer venues.

The Power Station tour will cap (Continued on page 42)

Local Bottlers Involved Pepsi Backing Tina's Tour

LOS ANGELES Tina Turner's upcoming U.S. concert tour, set to kick off in July and run through December, will be sponsored by Pepsi-Cola. It's the fourth major tour sponsorship undertaken by Pepsi in the last year.

The soft drink maker was the sole sponsor of the Jacksons' "Victory" tour, as well as a 1984 tour by Lionel Richie on which Turner was the opening act. Pepsi will also sponsor a tour this summer by Menudo.

The Turner/Pepsi deal was negotiated by Jay Coleman, president

and founder of New York-based Rockbill. Coleman, who also set the Jacksons and Richie sponsorships, notes that this one is different in a key respect: It's locally driven, with the tv advertising and ticket giveaways to be supervised by the local bottlers in each market.

Because of that, and because Turner's itinerary was set with enough lead time to merchandise the tour properly, Coleman says he expects this setup to have a greater impact at the local level.

"Promoters sometimes complain that corporate sponsorships are great for groups because they put money in their pockets, but that they don't derive enough local benefit," says Coleman. "But here there should be a definite impact. Also, this is Pepsi's third tour, so they're becoming more familiar with concert merchandising."

Turner's tour, which is being booked by the Triad Agency's Peter Grosslight, will comprise nearly 90 performances in more than 70 cities. It is set to include a lot of arenas, as well as some smaller venues. The U.S. tour will be preceded by dates in Canada. Turner is currently on tour in Europe.

Unlike the Jacksons, Richie and Menudo, Turner will not appear in Pepsi-themed advertising. However, Pepsi will produce promotional spots featuring Turner for use in tour cities. These will utilize footage from Turner's recent videos.

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New Orleans Attendance Record Seen

Jazz & Heritage Festival Ticket Sales Put at 220,000

BY JEFF TAMARKIN

NEW ORLEANS Total attendance at the 16th annual New Orleans Jazz & Heritage Festival was expected to break all previous records, according to a mid-event projection by executive producer George Wein. The 10-day fete, held April 26-May 5, was expected to draw more than 220,000 fans to the main venue, the Fair Grounds Race Track, and additional concert sites.

"This year's ticket sales should be slightly better than last year's," said Wein, "and certainly better than the first year, when there were less than 300 paid tickets."

Wein, who also produces the annual Kool Jazz Festivals, has staged the New Orleans event since its inception. This year, as before, the main concerts at the racetrack were held during two consecutive weekends, with literally hundreds of acts performing on nine simultaneously running stages.

Among this year's big-name headliners were perennial hometown favorites the Neville Brothers, Irma Thomas, Dr. John and Allen Toussaint. Also featured were non-Louisiana artists ranging from reg-

gae group Third World to rappers Run-D.M.C. to '50s rock great Roy Orbison to bluesman Albert King and Willie Dixon.

But according to Wein, some 90% of the artists booked were locals from Louisiana, with numerous Cajun, bluegrass, gospel, country, rhythm & blues and, of course, jazz acts featured. "There is no question that we are trying to book a majority of local acts," Wein said.

Some critics noted, however, that the ratio of jazz acts at the festival seems to be slipping annually. Wein admitted that only 25% of the acts performing this year at the racetrack could be classified as jazz. But, he added, "We have two jazz tents set up, one for traditional and one for modern, and anyone who just wants to hear jazz can go to those tents."

Augmenting the two main weekend daytime events, additional evening concerts and film events were held throughout the week at New Orleans venues. The most highly touted special events of the 1985 festival was the first onstage meeting of jazz trumpeters Miles Davis and Wynton Marsalis, whose bands played two sold-out shows April 26

at the Theatre of Performing Arts.

Among the most popular events each year are the concerts held aboard the Riverboat President. Concert-goers this year witnessed the likes of the Staple Singers, Stevie Ray Vaughan, the Neville's, Ry Cooder and Bonnie Raitt on the floating venue.

"The boat rides have always done very well," Wein acknowledged. "People in New Orleans like to take a boat ride; we do better on the boat than we would in a concert hall."

Unlike the Kool festivals, which Wein said require sponsorship to exist, the Jazz & Heritage Festival can survive on its own. "We couldn't make it on ticket sales alone," he admitted, "but with the other income from concessions, posters, T-shirts, etc., we can carry ourselves."

"Still," he added, "we want sponsors," and among this year's sponsors were Budweiser, Eastern Airlines, Pizza Hut, Travel New Orleans and various tv and radio stations.

INTERNATIONAL TALENT GROUP

(Continued from page 41)

the development of that project from one track to an album to a full-fledged tour. Forte predicts that, since two of the group's members are also in Duran Duran, the shows will draw from Duran Duran's usual teen constituency, and also pull in new fans.

"There's a new audience out there for this project," he says. "I find a lot of 18- to 26-year-olds who are into rock'n'roll talking about this album."

Paul Young's tour is set for August and September, and will be preceded in June by a short burst of five or six dates designed to get a "buzz" going. Forte acknowledges that the timing wasn't quite right for Young's U.S. tour last year.

"He was a little bit early on the scene for America," he says, "per-

haps six months. So the strategy here is to come in and shake everybody up, and then come back and do our business later."

Forte and Farrell formed ITG four years ago after they'd worked together for four years at the William Morris Agency. Forte says they have similar views on the role of an agency.

"Our operation is really an extension of artist management," he says. "We provide things on the service level that I don't think any other agency does, from certain production things to coordinating the actual promotion of the tour with national advertising and radio spots. We pick up the slack, especially with younger acts."

ITG's roster includes numerous younger acts, among them Alison

Moyet, Sade, Scandal, Icehouse and the Cure. Forte says this is by design.

"I constantly keep an influx of developing acts," he explains. "I always want to be developing something from the smallest stage to the second stage, from the second to the third stage and from the third of the fourth."

Forte says that about 90% of the acts ITG works with are from overseas, particularly Britain. He attributes this to several factors.

For one thing, he says, "The trend in the '70s at one point was that most of the American acts came out of California, and most management companies were based in California. When you have your office in New York, you tend to lean toward where acts are available."

Forte says that he and Farrell know how to work a British act. "With a British act, you've got a limited amount of time," he says. "When you're starting with a new American act, they're around. You tend to book them to keep them busy, to get them out there and to get their chops together."

"With a British band you've got a limited amount of time, so you've got to really sit down and go for it. You don't waste any time playing the tertiary markets and floundering around."

Among the three dozen acts on the ITG roster are David Bowie, Billy Idol, Missing Persons, Spandau Ballet, Roger Waters and Frank Zappa. The other agents at ITG are Joel Peresman, Arthur Patsiner and Mitchell Pollak. The backup staff includes Deborah Carr and Kathy Gallagher.

Album, Videocassette Due

Carpenters' Hits Resurfacing

BY PAUL GREIN

LOS ANGELES More than two years after the death of singer Karen Carpenter, A&M is releasing an album and videocassette of the Carpenters' biggest hits. Both are titled "Yesterday Once More," and both were overseen by her brother, Richard Carpenter.

The album follows a direct response package which was marketed on television for more than a year by the Silver Eagle company of Palm Springs. The retail version of the album includes several additional tunes, and "sonic improvements" on numerous others.

"We've remixed six of them and re-recorded parts," says Carpenter. "Since it's going to be a Compact Disc, there would have been hiss on some of the pre-Dolby things. So we transferred from 16- to 24-track and reidid the piano in Dolby and in stereo. It's much quieter now."

Carpenter says the idea for the video stemmed from a visit by Tony Clark of A&M England. "He was here on business and happened to see the ad for the album on tv, and noticed the clips. He wanted to know if they existed in toto, and then stopped by the house and searched through what I had."

The video was produced by Paul Surratt and Fred Paskiewicz. Carpenter served as executive producer.

"Where someday I think a documentary should be made," says Car-

penter, "we didn't want this to be in the least like a documentary. I wanted to turn it into a video greatest hits. It actually plays like an album, so if people just wanted to listen to it straight through, they could."

Carpenter says that a "biopic" on the Carpenters is currently in development for CBS-TV. It's being researched and written by Barry Morrow, the writer of "Bill" and "Bill: On His Own." Carpenter is co-producing with Jerry Weintraub, who managed the Carpenters for seven years, until Karen Carpenter's death in February, 1983.

Carpenter recently signed a new management pact with Carman Productions of Van Nuys, headed by Joe Gottfried and Mark Levy. He also signed a new booking deal with Dick Gilmore at the Agency for the Performing Arts.

And he re-signed as a solo artist with A&M, where the Carpenters first signed more than 16 years ago. He expects to begin recording his first solo album in June, for release "no earlier than spring, 1986." Carpenter will produce and arrange, and also plans to sing leads.

Carpenter also expects to tour when the album comes out. In the meantime, he says promotional dates for the video and album are being overseen in-house at A&M by Bob Garcia, director of artist relations; Jon Konjoyan, national singles director; and Sherry Goldsher, director of video.

DEEP PURPLE TOUR

(Continued from page 41)

tours in the old days. The difficulty is going to be the next one: We're really going to have to prove ourselves."

Still, a new generation of fans was apparently more than satisfied with both old and new Purple material—even old material that the band barely remembered to include in the show.

"We never jammed the old stuff while we were recording 'Perfect Strangers,'" says Glover. "But there's no way we could have gotten on stage and not played 'Smoke On The Water' or 'Woman From Tokyo.' When we decided to do 'Highway Star,' our traditional and still best opener, we had to learn it all

over again."

Purple may have to go out and prove it all over again, but the proving is coming easily. Four dates at Tokyo's Budokan sold out; the group leaves Japan for Europe in June, where they will headline a 100,000-capacity outdoor date at Knebworth, England. After a jaunt through missed markets in the U.S. in August, Purple heads for South America and selected dates there. Then they take a vacation.

"I wouldn't expect another album before September of '86," says manager Payne. "One of the reasons the band broke up back then was sheer overwork. We'd like to see that not happen again."

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Talent in Action

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THOSE OF US who figured that Madonna was strictly a studio creation and would fall apart onstage were in for a pleasant surprise when she opened a three-night stand here April 26. Madonna's show, part of her maiden tour—cheekily dubbed "The Virgin Tour"—was stylish, well-paced and consistently entertaining. It brought together sleek staging and lighting effects, a tight and graceful, fluid stage movement by the star of the show and two backup dancers.

Madonna even *sounded* good in concert, aided by the use of prerecorded backing tapes. She was at her best on "Crazy For You," making good use of a deeper, huskier vocal quality that mirrors the song's deeper lyrical approach.

Madonna was less successful when talking to the audience. She was frequently rather cold and demanding, and at one point pandered to everyone's basest perceptions of her. Bringing out a ghetto blaster, Madonna announced, "This is my box. Every lady has a box." (True enough, though ladies don't generally do *schtick* about them.)

Lapses like that were unfortunate because Madonna frequently showed a sense of humor about her image as a heartless, spoiled princess. Throwing fake money into the audience, Madonna—having seen the light at last—announced: "Do you think I'm a 'Material Girl'?" Well, I'm not. I don't need money. I need love." There was also a case of self-deprecating humor in the music itself. During "Like A Virgin," the band segued seamlessly into a few bars of "Billie Jean," the song it has frequently been accused of plagiarizing.

The vibrant dance sensibility of such Madonna hits as "Borderline" and "Holiday" had many in the sold-out audience dancing in the aisles. The engaging nature of the music—coupled with the surprising sense of command which Madonna exhibited—were almost enough to make you forgive her for the obnoxious philosophy espoused in "Material Girl."

Now that Madonna has proven that she can get through a show—a point that was hardly a given just a few months ago—she should work on being looser and warmer on stage. Her personality still seems forced and calculated. If she can drop her guard, and still retain the show's musical strengths, then she'll really have confounded the skeptics who thought she was low on talent and high on hype.

The show was opened by the Beastie Boys, a New York-based rap group that came across as amateurish and abusive. They established their level of professionalism with their opening remark: "This ain't no motherf***ing library; make some noise."

PAUL GREIN

LORDS OF THE NEW CHURCH
The Palace, Los Angeles
Tickets: \$13.50

WHEN FORMER DEAD BOY Stiv Bator and former Damned-mate Brian James got together in Lords of the New Church to outrage the public, their biggest asset was their over-the-top, totally offensive stage show. Lord knows the Lords weren't about to make it on their singing. But one tended not to mind how out of key Bator was; it was exciting watching him flail himself—and the fans—into a frenzy.

In the past year, the Lords (Dave Tregunna plays bass, Nick Turner drums, and keyboardist Mark Taylor came along for the tour) apparently decided to get professional. It was a terrible mistake.

The IRS act had played the Palace before—obviously, as the upscale nightery replaced its glassware with plastic cups for the evening—and the place was packed solid on May 3 with a crowd you would not wish to meet in a dark alley. The audience, however, was more threatening than the performers; Bator appeared wearing a suspiciously familiar Edwardian jacket and a, yes, purple shirt. He never bared his chest until the hour-long show's 15-minute encore—a cover of "Substitute" that would cause the Who to retire, if they hadn't already.

How can anyone blend punk, metal and acid rock and still come up with a stage show that wouldn't drive your mother crazy? Presumably by keeping the sound reasonable, the lighting subtle, and using a total of one four-letter word in the set. One doesn't wish to actively promote public lewdity, but that is what the fans paid for.

There were good moments in the evening: "Murder Style," the band's U.K. single, sounded great with those keyboards programmed to "brass section," and "Russian Roulette" came off well with the same stack set on "helicopter." Turner's tom-tom-heavy drumming was passionate, and the group is capable of writing some fine tunes when pressed: "Open Your Eyes" and "Holy War" are good examples.

But when a band knows that 1,200 people are waiting to hear them trash "Like A Virgin"—and then only plays a taped version of it—they are not playing their ace in the hole. And it will be a while before the crowd gets to attend a redeal.

ETHLIE ANN VARE

THE REPLACEMENTS
The Palace, Los Angeles
Tickets: \$10

THEY MAY HAVE acquired a degree of respectability through their recent signing with Sire, but don't think for a minute that Twin Cities brats the Replacements have cleaned up their act. Their April 11 set at the Palace displayed these insolent garage-rockers at their nose-thumbing best.

Singer Paul Westerberg, guitarist Bob Stinson, bassist Tommy Stinson and drummer Chris Mars have a solid body of work behind them, as evidenced by a handful of critically-acclaimed albums on Minneapolis indie Twin/Tone. They played some of it at the Palace, including the chugging thrash ditty

(Continued on page 59)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIBERACE	Holiday Star Theater Merrillville, Ind.	April 26-May 5	\$561,638 \$17/\$15	35,790 39,888 12 shows 10 sellouts	In House
U2 LONE JUSTICE	Hartford (Conn.) Civic Center	April 20 & 23	\$407,737 \$13.50/\$11.50	31,011 sellout	Cross Country Concerts
MADONNA BEASTIE BOYS	Pacific Amphitheater Costa Mesa, Calif.	April 21	\$297,473 \$17.50/\$12.50	18,765 sellout	Niederlander
ERIC CLAPTON	Meadowlands Arena East Rutherford, N.J.	April 25	\$288,145 \$15.50	20,248 21,098	Concerts West
THE FIRM	Madison Square Garden New York	April 20	\$238,855 \$17.50	16,255 19,729	Concerts West/Ron Delsener Prods.
THE FIRM	Capital Centre Landover, Md.	May 1	\$234,945 \$15	15,663 sellout	Concerts West
THE FIRM	Hartford (Conn.) Civic Center	May 4	\$209,959 \$15/\$13.50	14,800 15,419	Concerts West/Cross Country Concerts
ERIC CLAPTON	Nassau Coliseum Uniondale, N.Y.	April 26	\$203,477 \$15.50	13,842 17,888	Concerts West
THE FIRM	Rosemont (Ill.) Horizon	April 24	\$198,185 \$15/\$13.50	13,769 17,506	Concerts West/Jam Prods.
ERIC CLAPTON GRAHAM PARKER & THE SHOT	The Spectrum Philadelphia	April 29	\$171m706 \$13.50/\$11.50	13,080 14,444	Electric Factory Concerts
BRYAN ADAMS AUTOGRAPH	Kansas Coliseum Wichita	May 5	\$167,750 \$13.75	12,200 sellout	Beaver Prods.
EDDIE MURPHY LILLO THOMAS	San Antonio Municipal Auditorium	May 3	\$159,918 \$17.50/\$15	9,643	Beaver Prods.
THE FIRM	Hartford (Conn.) Civic Center	May 4	\$159,319 \$15/\$13.30	12,458 sellout	Concerts West/Cross Country Concerts
THE FIRM	Richfield (Ohio) Coliseum	April 19	\$149,589 \$15	10,917 11,994	Concerts West
BRYAN ADAMS AUTOGRAPH	Lloyd Noble Center Univ. of Oklahoma	May 4	\$148,298 \$13.50	10,985 sellout	Beaver Prods.
U2 RED ROCKERS	Sun Dome Univ. of South Florida	May 2	\$147,244 \$13.50	10,907 11,200	Gulf Artists
EDDIE MURPHY LILLO THOMAS	Dallas Convention Center	May 4	\$143,707 \$19.50/\$17.50	7,981 sellout	Beaver Prods.
CHICAGO SAMSON	Sun Dome Univ. of South Florida Tampa	May 3	\$133,020 \$15	8,868 11,063	American Concerts International/ Magic Prods.
JOSÉ JOSÉ	Radio City Music Hall New York	May 3	\$128,140 \$25/\$20	5,353 5,847	Radio City Music Hall Prods.
TRIUMPH MOUNTAIN	The Spectrum Philadelphia	May 4	\$125,040 \$12.50/\$10.50	10,483 11,882	Electric Factory Concerts
GLADYS KNIGHT & THE PIPS MANHATTANS	Fox Theatre Atlanta	May 4	\$123,012 \$16.23	8,070 two sellouts	Dimensions Unlimited
ERIC CLAPTON GRAHAM PARKER & THE SHJOT	The Omni Atlanta	April 20	\$114,015 \$15	8,231 17,037	Concerts West
DARYL HALL & JOHN OATES	Birmingham (Ala.) Jefferson Civic Center	April 20	\$107,130 \$15	7,142 8,500	New Era Prods.
REO SPEEDWAGON CHEAP TRICK	BSU Pavilion Boise, Idaho	April 19	\$101,885 \$13.50	8,527 12,529	Schon Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Rochester (N.Y. War Memorial)	April 20	\$100,688 \$12.50/\$11.50	8,710 sellout	Monarch Entertainment Bureau/ WCMS
ROYAL NEW YORK DOO WOP SHOW	Radio City Music Hall New York	May 4	\$98,140 \$17.50/\$15.50	5,874 sellout	Radio City Music Hall Prods.
BRYAN ADAMS SHOOTING STAR	Tulsa Convention	May 3	\$96,484 \$13.50	7,141 sellout	Beaver Prods.
THE FIRM	Jacksonville (Fla.) Veterans Memorial Coliseum	April 16	\$96,060 \$15	6,719 11,676	Concerts West/Fantasia Prods.
EDDIE MURPHY LILLO THOMAS	Springfield (Mass.) Civic Center	April 18	\$90,024 \$15.50	5,857 sellout	In-House/Consolidated Entertainment Group
ERIC CLAPTON	Baltimore Civic Center	April 23	\$89,478 \$13.50	7,230 13,677	Concerts West
ERIC CLAPTON GRAHAM PARKER & THE SHOT	Cumberland Country Civic Center Portland, Me.	May 2	\$78,406 \$13.50/\$12.50	6,021 8,898	Frank J. Russo
DARYL HALL & JOHN OATES 'TIL TUESDAY	San Antonio Convention Center	April 24	\$77,932 \$12/\$12.50	6,385 8,228	Stone City Attractions/Pace Concerts
GENERAL PUBLIC	Hynes Auditorium Boston	April 25	\$72,495 \$13.50/\$12.50	5,554 sellout	Don Law Co.
KROKUS ACCEPT CONEY HATCH	Dallas Convention Center	April 30	\$71,140 \$12.50/\$12	5,852 8,500	Stone City Attractions
KROKUS ACCEPT CONEY HATCH	San Antonio Convention Center	May 1	\$70,437 \$12.50/\$12	5,7342	Stone City Attractions
TRIUMPH MOUNTAIN LOUDNESS	Onodaga War Memorial Syracuse, N.Y.	May 5	\$70,046 \$11.50	6,367 7,890	Monarch Entertainment Bureau/ WAOX
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Dane County Coliseum Madison, Wis.	May 2	\$64,251 \$12.50/\$11.50	5,437 8,000	Stardate Prods.
RODNEY DANGERFIELD BOB NELSON	Westchester County Center White Plains, N.Y.	April 30	\$54,172 \$15.50	3,495 4,140	Tim Drake/Pace Univ.
STEVE LAWRENCE & EYDIE GORME	Kleinhans Music Hall Buffalo	May 2	\$49,175 \$17.50/\$15	\$49,175 sellout	Frank J. Russo

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WARNER BROS. TRYING NEW APPROACHES

Label Explores More Experimental Radio, Retail Routes

BY KIP KIRBY

LOS ANGELES The success of a three-month-old country awareness retail program, which has dramatically boosted Warner Bros.' Nashville sales, is spurring the label toward more experimental routes for sales and airplay.

These alternatives include direct usage of non-reporting radio stations to break new artists, more involvement with public radio, and heavier emphasis on small or secondary markets.

Approximately 100 non-reporting stations are being added to the label's country promotion list, bringing the label's total to around 500. If records show activity through non-reporting stations, product will be shipped to a local account in the market.

"There have to be other ways to sell records these days," says Warner Bros. senior vice president Nick Hunter. "When you've got 90 records a week trying to squeeze onto 30-position playlists and other stations down to 12 or 15 currents, something has to be done to get exposure for new acts. We're starting to use stations who aren't leaders in their markets, stations that don't report to anybody and aren't afraid to take chances on new records."

New artists are a priority for Warner Bros. Nashville. The label is admittedly more interested at this point in putting dollars into developing unknowns than in negotiating expensive superstar contracts.

Unfazed by the recent defections of T.G. Sheppard and Eddie Rabbitt, Warners is pressing hard on such

new names as the Forester Sisters, Pam Tillis, Pinkard & Bowden, Dennis Bottoms, Darrell Clanton, Jessica Boucher, Denise Draper, Randy Travis and Del Shannon (the latter a new Nashville name if not exactly an unknown). The Forester Sisters cracked the country top 10 their first time out with "(That's What You Do) When You're In Love," and the others have debut singles and/or albums scheduled soon.

National Public Radio is being tested as a marketing device to attract more potential country buyers, says Hunter. The label is shipping copies of Emmylou Harris' "The Ballad Of Sally Rose" and John McEuen's self-titled solo album to approximately 250 public radio stations across the U.S. The forthcoming Nitty Gritty Dirt Band album is preparing a special-mix 12-inch single for public radio in addition to the normal seven-inch commercial configuration.

The label is monitoring the results of its strategy carefully. Hunter observes that in Phoenix, Ariz., Warners radio has already seen greater sales response to "Sally Rose" from public airplay than from both commercial country stations combined.

In a different twist, Warner Bros. is promoting Pinkard & Bowden's new two-sided comedy single, "Music Industry/Dick And Jane," through promo packets for national jukebox operators. Five hundred special title strips have been made up for individual boxes, along with bios of the duo and a copy of the single for operators in an envelope stamped "PG-13."

Artist in-stores are becoming more integral to the label's marketing efforts. Vic Faraci, Warner Bros.' Los Angeles-based senior vice president of Nashville marketing, estimates that at least 90% of the country roster will eventually participate in the awareness program through in-stores. An Emmylou Harris in-store at a Sound Warehouse location in Dallas moved 103 copies of the "Sally Rose" album in one weekend, Faraci says.

Nitty Gritty Dirt Band member John McEuen is promoting his new self-titled solo album by combining a May 22 North Hollywood in-store at Licorice Pizza with a banjo workshop there, with the label co-opping the date via college radio, public radio and KZLA in the market.



Why Not Gold? RCA duo the Judds are presented with their first gold album for "Why Not Me." Pictured with Wynonna and Naomi are, from left, managers Woody Bowles and Ken Stilts, RCA Nashville division vice president Joe Galante, the Judds' producer Brent Mahler, guitarist Don Potter, and RCA Nashville product manager Tim McFadden.

NASHVILLE SCENE

by Kip Kirby



This week's column was written and compiled by Edward Morris.

HOLLYWOOD WENT SLUMMING AGAIN last Monday night, and Country Music, as usual, mistook it for a neighborly visit. The 20th annual Academy of Country Music awards show was a marathon of insensitivity that trivialized everything it touched.

The worst offense was the overcrowding. Exhibiting all the restraint of a defense contractor, the Academy decreed that there must be *three* hosts to introduce for each category *three* "presenters" who would, in turn, cite the *five* nominees and then announce the winner to a dozing world. By such shameless padding, the stage was ever aswirl with overdressed and under-articulate bodies.

Maybe the term "country music" has been bleached of all meaning, but as long as the Academy builds its existence on it, it ought to acknowledge that some-

is the essence of the art being celebrated. The producers of this show should know by now that one demonstrates respect for an understanding of an art form by allowing it to radiate within its own context—not by foisting grotesquely shaped trophies upon its current practitioners.

Finally, any show that clasps the barbaric Mr. T. to its bosom, as this one did, proclaims its willingness to hasten to bed with anybody.

Amid this benumbing glitter, there was one transcendent moment. That was when Gary Morris reaffirmed the unparalleled power of song with "Anything Goes"—not the old hooper's standby, but a new song that asserts, "Anything goes when everything's gone." Somewhere, far below the cosmic truth of that statement, the line served as a precise summation of the evening's excesses.

MUSIC ROW TENDS TO take care of its own, a habit amply documented at the May 5 benefit for guitarist Phil Baugh. Taking the stage to raise money for Baugh's medical expenses were Webb Pierce, the Heartbreak Mountain Band, Leona Williams, Dave Kirby, Paulette Curt, Don Wayne, Chet Atkins, Cathy Ray, Simpson Allen, Mack Vickery, Willie Rainsford, Bo Roberts, Jeannie Pruett, Rattlesnake Annie, Martha Carson, Rick Pilgrim and Pat Richards.

Also there were J.J. Jones, Bobby Braddock, Michelle Scott, Stacy Ries, Mike Piccolo, Terry McMillan, Lightning Chance, Donna Faye, Diane Scherrill, Rusty Adams and John Hartford. Scoopie Bruce Harper and Grant Turner were the MCs, Gus Barba served as stage manager, and Ernie Winfrey handled the sound and the videotaping.

In the best Music Row fashion, the entire event was conceived and produced by Gidget Pierce, a bartender at the Quality Inn Hall Of Fame Motel, where Baugh and his band often performed.

SHOWCASING: Kelly Lang was sparkling, energetic and (as Crystal Gayle) funny in her 10-song set at the Hermitage Grand Ballroom here recently. Although she paraded mostly cover material, her selection had a remarkable range, and her rendition of Keith Stegall & Jim Weatherly's "First Thing Tomorrow" was stunning.

Singer Shelly West is hearing matrimonial bells—and they'll be ringing on July 16, when she marries Garry Hood in a traditional church wedding in Nashville. Hood is a television staging director whose credits include work on the Academy Awards, "Hee Haw" and "Bobby Bare & Friends."

The ACM awards show: insensitive, overcrowded

where at the heart of country music is the notion of simplicity and directness: a singer and a song. Everything else is gratuitous.

Given this Bombay approach to space usage, it is no wonder that so many lines and names were trampled. The usually reliable Glen Campbell first mangled Dennis Weaver's name and then went on to destroy what little benefit poor Karen Taylor-Good might have realized from her network appearance by introducing her as "Karen Taylor-Young." John Schneider's hit was consistently misidentified on-screen as "I've Been Around Long Enough To Know." The "long," like countless other elements of the evening, didn't belong.

TV stars trotted back and forth with no apparent purpose beyond plugging their own series, all of them ready to vow that they had cut their capped teeth on country music. All in all, there was enough badly simulated enthusiasm to stock a bordello.

The monstrously banal dialog both reflected and accelerated the overall superficiality of the program. And the ornate sets competed—successfully—with the performers who were all too rarely allowed to sing in front of them.

As just another part of show business, country music is no more sacred than any other part—including tv series and set designs—but what is sacred always

a statement. They want to see you not play it so safe. For a long time, I've played it safe. I haven't taken chances, I've gotten in a rut. But not anymore.

"We're dealing in a highly competitive business now. There are a lot more acts out there vying for the concert dollar. Promoters have a larger selection of artists to choose from. So do record buyers. If you're not offering something exciting, you're not going to work as much."

Sheppard's first album for Columbia, "Livin' On The Edge," was out in Muscle Shoals with Rick Hall and is due out this month. The first single is a remake of the old Elvin Bishop hit "Fooled Around And Fell In Love," which Sheppard says has the potential to be a big summer record.

He admits that the new album may surprise fans who are used to his orchestrated ballad-oriented pop/country sound. There are no strings at all on the album, and only one ballad.

"The toughest part about making the album was taking direction and stretching out vocally," says Shep-

(Continued on page 50)

T.G. Sheppard Moving To Get Out of Career 'Rut'

BY KIP KIRBY

NASHVILLE Not many artists are willing to take risks in their careers after 10 years of success—if, that is, they're satisfied with their success.

T.G. Sheppard isn't. I think the biggest mistake artists make is getting caught in a rut," he says. "And I've been guilty of it even when I didn't know it."

Sheppard ended an eight-year association with Warner Bros. Records for CBS, left William Morris for the Jim Helsey Co., switched producers, and has recently gotten corporate endorsement with Folger's Coffee that could lead to tour sponsorship in the future.

Sheppard also recently hired well-known Hollywood concert director Joe Gannon to work with him during the next year on his live shows. Gannon's previous credits include similar staging work with Liza Minnelli, Neil Diamond and the Pointer Sisters.

These changes are timely ones, according to Sheppard. "I think there comes a time in your career where people want to see you make



ALABAMA

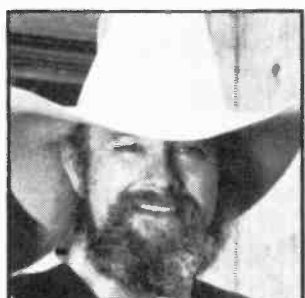
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GLEN CAMPBELL



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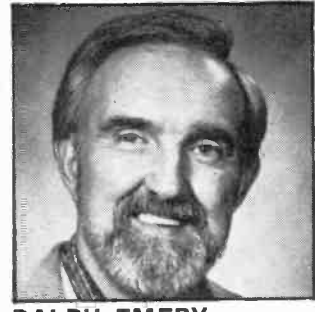
THE JUDDS



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EDDY RAVEN



RALPH EMERY (Co-Emcee)



CHARLIE DOUGLAS (Co-Emcee)

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A Keith Fowler Promotion

HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

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

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	STEP THAT STEP	SAWYER BROWN	1
2	3	RADIO HEART	CHARLY MCCLAIN	2
3	4	WARNING SIGN	EDDIE RABBITT	4
4	6	FALLIN' IN LOVE	SYLVIA	3
5	5	IN A NEW YORK MINUTE	RONNIE MCDOWELL	5
6	7	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	6
7	8	WORKING MAN	JOHN CONLEE	7
8	9	DON'T CALL HIM A COWBOY	CONWAY TWITTY	8
9	11	NATURAL HIGH	MERLE HAGGARD	9
10	12	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	10
11	14	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	12
12	15	COUNTRY BOY	RICKY SKAGGS	11
13	17	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	13
14	19	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	16
15	18	LITTLE THINGS	THE OAK RIDGE BOYS	14
16	1	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	15
17	20	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	17
18	10	THERE'S NO WAY	ALABAMA	19
19	21	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	18
20	26	WHITE LINE	EMMYLOU HARRIS	20
21	27	SHE'S A MIRACLE	EXILE	21
22	28	MY OLD YELLOW CAR	DAN SEALS	22
23	—	WHEN GIVIN' UP WAS EASY	ED BRUCE	23
24	13	CALIFORNIA	KEITH STEGALL	29
25	23	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	76
26	29	THAT'S WHAT YOU DO	THE FORESTER SISTERS	35
27	25	THE COWBOY RIDES AWAY	GEORGE STRAIT	51
28	—	TIME DON'T RUN OUT ON ME	ANNE MURRAY	50
29	30	HELLO MARY LOU	THE STATLER BROTHERS	28
30	22	GIRLS NIGHT OUT	THE JUDDS	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	STEP THAT STEP	SAWYER BROWN	1
2	3	RADIO HEART	CHARLY MCCLAIN	2
3	5	FALLIN' IN LOVE	SYLVIA	3
4	6	IN A NEW YORK MINUTE	RONNIE MCDOWELL	5
5	4	WARNING SIGN	EDDIE RABBITT	4
6	7	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	6
7	8	WORKING MAN	JOHN CONLEE	7
8	9	DON'T CALL HIM A COWBOY	CONWAY TWITTY	8
9	10	NATURAL HIGH	MERLE HAGGARD	9
10	14	COUNTRY BOY	RICKY SKAGGS	11
11	15	LITTLE THINGS	THE OAK RIDGE BOYS	14
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19	24	SHE'S A MIRACLE	EXILE	21
20	22	WHITE LINE	EMMYLOU HARRIS	20
21	25	MY OLD YELLOW CAR	DAN SEALS	22
22	28	FORGIVING YOU WAS EASY	WILLIE NELSON	24
23	27	WHEN GIVIN' UP WAS EASY	ED BRUCE	23
24	30	DIXIE ROAD	LEE GREENWOOD	25
25	29	HEART TROUBLE	STEVE WARINER	26
26	—	MAYBE MY BABY	LOUISE MANDRELL	27
27	—	HELLO MARY LOU	THE STATLER BROTHERS	28
28	11	THERE'S NO WAY	ALABAMA	19
29	—	OPERATOR, OPERATOR	EDDY RAVEN	30
30	21	DON'T CALL IT LOVE	DOLLY PARTON	31

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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
WARNER BROS. (13)	18
Warner/Curb (3)	
Full Moon (1)	
Viva (1)	
MCA (15)	17
MCA/Curb (3)	
RCA (15)	16
RCA/Curb (1)	
COLUMBIA	11
EPIC (9)	10
Full Moon/Epic (1)	
POLYGRAM	8
Mercury (7)	
Compleat (1)	
CAPITOL (4)	7
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA (3)	4
Liberty (1)	
NSD	2
Mesa (1)	
Soundwaves (1)	
AMI	1
ATLANTIC	1
Atlantic/America (1)	
MOON SHINE	1
SUGAR HILL	1
SWANEE	1
ZONE	1

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

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
40 HOUR WEEK (FOR A LIVIN')	(Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
COUNTRY BOY	(Ackee, ASCAP)	
COUNTRY GIRLS	(Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	
THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
DID I STAY TOO LONG	(Warner House Of Music, ASCAP/Reidem, ASCAP)	
DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
DO ME RIGHT	(Dane Bryant, BMI/Peppermint Flash, BMI)	
DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	(Hall-Clement, BMI)	
FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
A FEW GOOD MEN	(Hall-Clement, BMI)	
FIRE IN THE SKY	(Longjohns, ASCAP)	
FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
FOUR WHEEL DRIVE	(Anbern, ASCAP)	
GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
GO DOWN EASY		
GUILTY	(Irving, BMI/Danor, BMI)	
HE BURNS ME UP	(Unichappell, BMI)	
HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
HERE I AM AGAIN	(Evil Eye, BMI)	
HIGH HORSE	(Unami, ASCAP)	
HIGHWAYMAN	(White Oak, ASCAP)	
HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	
I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. of America, BMI)	
I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
I'M FOR LOVE	(Bocephus, BMI)	
I'M ON FIRE	(Bruce Springsteen, ASCAP)	
I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
IT'S ALL OVER NOW	(Abkco, BMI)	
IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)	
IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
LASSO THE MOON	(Ensign, BMI)	
LEAVING	(Phono, SESAC)	
LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
LITTLE THINGS	(Reynson, BMI)	
LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
MAJOR MOVES	(Bocephus, BMI) CPP	
MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
ME AND MARGARITA	(Points West, BMI)	
MODERN DAY MARRIAGES	(Razzy Bailey, ASCAP)	
MY OLD YELLOW CAR	(Debdave, BMI/Briar Patch, BMI)	
MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
NATURAL HIGH	(Mount Shasta, BMI)	
NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
OLD HIPPIE	(Bellamy Bros., ASCAP)	
OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
PITY PARTY	(Stallion, BMI/Ledger, BMI)	
RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
ROLLIN' LONELY	(Dick James, BMI/BMI) MCA	
RUNNING THE ROAD BLOCKS	(Bar None, BMI/Love Lust, BMI)	
SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
SHE'S A MIRACLE		
SHE'S SINGLE AGAIN	(Pacific Island, BMI/Tree, BMI)	
SIZE SEVEN ROUND(MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
SOMEBODY SHOULD LEAVE	(Tree, ASCAP/Choake Bottom, ASCAP/Cross Keys, ASCAP)	
SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
STARLITE	(Bil-Kar, SESAC)	
STEP THAT STEP	(Gid, ASCAP)	
STILL ON A ROLL	(Auodave, ASCAP/WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)	
(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
THERE'S NO WAY	(Alabama Band, ASCAP)	
TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
TOO GOOD TO SAY NO TO	(April, ASCAP/Swallowfork, ASCAP)	
TRUE LOVE	(Benefit, BMI)	
WALKING A BROKEN HEART	(Combine, BMI)	
WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP	
WARNING SIGN	(Debdave, BMI/Briar Patch, BMI)	
WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Debdave, BMI)	
WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)	
WHEN YOU HELD ME IN YOUR ARMS		
WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
WHO'S THE BLOND STRANGER	(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
WOMEN IN LOVE	(Hall-Clement, BMI)	
WORKING MAN	(Tapadero, BMI)	
YOUR EYES	(Hall-Clement, BMI/Bibo, ASCAP)	
YOU'RE EVERY STEP I TAKE	(Music Makers, BMI/Silver Dust, ASCAP)	
YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Wild Turkey Auditions To Begin June 1

NASHVILLE Austin Nichols & Co., makers of Wild Turkey, will sponsor the fifth annual Battle of Country Bands, with auditions from June 1 through Aug. 31.

The search is currently underway for the top 101 country music clubs in the country to hold local auditions. The winning band from each club will receive \$500 and a chance for the top prize by competing in regional finals to be held in six selected areas.

The winning band from each region will receive \$1,000 and the right to compete in the Wild Turkey

Battle of Country Bands national grand finals, to be held here Oct. 25 at the Tennessee Performing Arts Center. Mel Tillis and Gus Hardin will host the finals.

The winning band will receive the title of Wild Turkey Country Band of the Year, along with a \$5,000 award, a one-year booking contract with Buddy Lee Attractions and the opportunity to record an album. The other five winning bands will have the opportunity to record a single, provided that each band performing in Nashville performs an original song about Wild Turkey or any

drink mixed with Wild Turkey.

The best Wild Turkey song will be selected and \$500 will be awarded to the performing band. The second-place winner will receive \$2,500, and four third-place winners will receive \$1,000 each.

For more information, contact Jerry Free, president of Wild Turkey Bands, 50 Lindsley Ave., P.O. Box 101370, Nashville, Tenn. 37210, or call (615) 254-7777 collect. Bands will receive free information as to the closest local country music club in their area holding auditions.



A Family Affair. Epic artist Ricky Skaggs and MCA's Whites join together to perform "Children Go" on "Nashville Now."

FOR WEEK ENDING MAY 18, 1985

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL

130 REPORTERS

NEW TOTAL
ADDS ON

ALABAMA	40 HOUR WEEK (FOR A LIVIN')	RCA	77	80
ANNE MURRAY	I DON'T THINK I'M READY FOR YOU	CAPITOL	50	52
W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON	HIGHWAYMAN		39	57
THE BELLAMY BROTHERS	OLD HIPPIE	MCA/CURB	33	105
JOHNNY LEE	SAVE THE LAST CHANCE	WARNER BROS.	32	61

NATIONAL

64 REPORTERS

NUMBER
REPORTING

STEVE WARINER	HEART TROUBLE	MCA	27
WILLIE NELSON	FORGIVING YOU WAS EASY	COLUMBIA	26
LOUISE MANDRELL	MAYBE MY BABY	RCA	25
THE STATLER BROTHERS	HELLO MARY LOU	MERCURY	19
ED BRUCE	WHEN GIVIN' UP WAS EASY	RCA	15

REGION 1

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

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

REGION 2

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

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
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
WYRK Buffalo, NY
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKK Rockford, IL
WKLR Toledo, OH
WTDQ Toledo, OH

REGION 5

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

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KLXL Dubuque, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

KEAN-AM/FM Abilene, TX
KNML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KQUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KBKX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

REGION 1

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

Peter's One Stop Norwood, MA
Record Town Latham, NY

REGION 2

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

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD

REGION 3

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

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville, OH
Radio Doctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

REGION 5

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

Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Uptown Records St. Louis, MO

REGION 6

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

ABC One Stop San Antonio, TX
Camelot Austin, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Singer One Stop Chicago, IL
Record Service Houston, TX
Sound Warehouse Metairie, LA
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

REGION 7

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

Charts Records & Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Las Vegas, NV

REGION 8

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

American Stereo Eugene, OR
Major Dist. Seattle, WA
Sea Port 1-Stop Portland, OR
Tower Fresno, CA

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.

Book Review

West Virginia's Role Studied With Affection

Mountain Jamboree: Country Music In West Virginia, by Ivan M. Tribe. University Press Of Kentucky. Hardcover, 233 pages, \$23.

The lushest gardens of country music are Kentucky and Texas. After these, every other state—Tennessee included—is a mere roadbed. Certainly that is the case with West Virginia—a border region in which everybody's played and nobody's stayed.

West Virginia was the starting point for such name acts as Little Jimmy Dickens, Mel Street, Hawkshaw Hawkins, Wilma Lee & Stony Cooper, Cowboy Copas, Billy Edd Wheeler, Red Sovine, the Bailes Brothers, Buddy Starcher, the Lilly Brothers and the venerable Doc Williams of Wheeling. Beyond these, the lights are decidedly dim.

But in spite of its frail output of nationally known country artists, West Virginia has nurtured an enormous amount of country music activity—primarily, as Professor Ivan Tribe shows here, through its radio stations. From the giant WNVA in Wheeling to tiny broadcasting outlets in Fairmont, Huntington, Charleston, Buckley, Bluefield and Parkersburg, stations showcased all the performers named above (with the exception of Wheeler), as well as such passers-through as Grandpa Jones, Johnny Wright, the Stanley Brothers, T. Texas Tyler and many others.

Of even greater importance, as Tribe points out, West Virginia—

with one end at the industrial North and the other at the mountainous South—served as a melting pot of styles. (Doc Williams, for example was born in Cleveland of Slovak parents and bore the original name Andrew J. Smik Jr.)

Tribe also traces the influence of local television. His research into early country music recordings on obscure labels by even more obscure artists is a model of scholarship—and his affection envelops the

marginal along with the mighty.

His coverage extends through such present-day country artists as Penny DeHaven and Terry Gregory, but does not reach to West Virginia's current standard-bearer, Mercury artist Kathy Mattea. However, given Tribe's intimidating thoroughness, Mattea's omission must have been a function of deadline rather than an evidence of oversight.

EDWARD MORRIS.



Country Contributor. Nashville songwriter Fred Knobloch, center, is congratulated by ASCAP president Hal David and Southern regional executive director Connie Bradley for his cut on the "We Are The World" album. Knobloch and co-writer Thom Schuyler penned the Kenny Rogers inclusion, "A Little More Love."

Sing Along with Delta Label Releases Backing Tracks

NASHVILLE Delta Records has released a series of accompaniment tracks that feature recent hits in country and pop music. A companion series will spotlight hits made famous by specific artists, beginning with a Hank Williams package.

Tagged at a suggested list price of \$8.98, the recording feature instrumental and background vocal tracks recorded to simulate the original hits. The tracks are available in cassette format only and contain lyric sheets for all the songs included.

"Hit Country Song Trax & You—Volume 1" covers "A Place To Fall Apart," "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)," "I've Been Around Enough To Know," "Why Not Me," "Does Fort Worth Ever Cross Your Mind," "How Blue," "All My Rowdy Friends (Are Coming Over Tonight)," "Let's Chase Each Other 'Round The Room," "The Lady Takes The Cowboy Everytime" and "Nobody Loves Me Like You Do."

"Hit Pop/Rock Song Trax & You—Volume 1" includes "The Heart Of Rock 'N' Roll," "Time After Time," "Against All Odds (Take A Look At Me Now)," "Uptown

Girl," "Missing You," "I Want To Know What Love Is," "Like A Virgin," "What's Love Got To Do With It," "I Can't Hold Back" and "Footloose."

"Hank Williams Song Trax & You" features instrumentation by Williams' original band, the Drifting Cowboys. Upcoming artist packages will spotlight hits by Bob Wills and Elvis Presley. **AMY LAVELLE**

At Nascar Weekend

Sheppard Sings for Folgers

NASHVILLE T.G. Sheppard will headline the Folgers Winners' Circle Concert at the Charlotte (N.C.) Coliseum, May 25, as part of the World 600 Nascar Weekend. Reba McEntire will be Sheppard's guest on the show.

A stockcar called "T.G. Sheppard's Folgers Coffee Machine" is entered in the Winston Cup Grand National race the day following the concert.

Scheduled to sing on the program with Sheppard and McEntire are drivers Kyle Petty, Geoff Bodine,

Dick Brooks, Rusty Wallace, Phil Parsons, James Hilton and Bob Hillin Jr., who will perform numbers from their "World Series Of Country Music" album.

Folgers and Columbia Records, Sheppard's new label, are working a five-state multi-market promotional campaign for the concert that combines retail merchandising and marketing with radio promotions. Major grocery chains and record stores in North Carolina, South Carolina, Georgia, Tennessee and Virginia will be involved in the giveaway of concert tickets, Sheppard's new Columbia album "Livin' On The Edge", T-shirts and hats.

A week before the event, Sheppard and the race car will make appearances at selected supermarkets and record stores.

Bluegrass Festival Guide Now Available

NASHVILLE The Society for the Preservation of Bluegrass Music of America has published its 1985 "Festival Guide And Band Directory." Copies of the 110-page reference may be ordered for \$6 each from SPEGMA director Chuck Stearman, Box 271, Kirksville, Mo. 63501. The price also includes membership in the organization.

Bare Presenting Kids

Young Songwriters To Sing

NASHVILLE Bobby Bare will host "Words And Music: Special Edition," a program of performances by professional songwriters and schoolchildren, Tuesday (14) at the Country Music Hall of Fame & Museum. The program will be produced by the Country Music Foundation's education department.

This is the culmination of the Foundation's sixth year of teaching the elements of songwriting to Nashville area school children, ages six through 14. Besides the concert, there will be a display of student lyrics and illustrations in the lobby

of the Hall of Fame, May 13-30.

Professional songwriters scheduled to participate in the event are Tommy Rocco ("A Little Good News"), Danny Tate ("Affair Of The Heart"), Bob McCracken ("Christmas Is For Kids"), Tom Pallardy ("It's Gonna Be One Of Them Days"), Patti Ryan ("Lookin' For Love"), Woody Bomar ("We Did, But Now You Don't"), Layng Martine Jr. ("Should I Do It") and Ervan Parker ("Chicken Truck").

The program will be open to the public at no charge.



Sammi's Getting Closer!

T.G. SHEPPARD MOVING TO GET OUT OF CAREER 'RUT'

(Continued from page 44)

pard. "I wanted to go in and sing the way I wanted to sing. And suddenly I was working with a producer who'd say, 'I don't like that, I don't like the way you're phrasing there.'

"I was offended, I got mad, my feelings got hurt. But that made me work harder. Rick is that kind of producer. He'd stop me and say, 'You could do this line so much better right here,' and I'd say, 'My voice isn't in that range.' But he'd say, 'Do it,' and when I heard the playbacks, I realized I was doing things with my voice I didn't know I could do. I wish I'd done them 10 years ago.

"I think the biggest mistake a lot of artists make is getting caught in a rut. I've tried to be different, although at times I thought I was and I wasn't. But for the first time, I've cut an album that isn't slick. It doesn't sound like T.G. Sheppard singing—and to me, that's exciting."

Despite a string of hits like "Finally," "I Loved 'Em Every One" and "Slow Burn," Sheppard discounts No. 1 records as career bases. "There are acts who believe if they're having No. 1 records, that makes them a No. 1 act. That isn't true. No. 1 records don't make a career; having great records does."

Sheppard says that he is still considered a newcomer by some people after a decade, a dichotomy he blames on his association with Motown Records. He broke with two back-to-back No. 1 hits as an unknown—and then, without warning, Motown shut down its country label, Melodyland, leaving Sheppard in limbo for two and a half years.

"We had come out of the box with two No. 1 records, we were the new kid on the block getting nominated for awards—and then oblivion," he recalls.

"I couldn't record because Motown wouldn't let me out of my contract. So I watched all the other acts

come on the scene, watched all the other acts pass me by. Warner Bros. Records finally bought my contract, but any time you get set back that long, it takes twice as long to rebuild."

For "Fooled Around And Fell In Love," Sheppard is doing his first video, with New York-based director Martin Kahan (who did Ricky Skaggs' "Country Boy"). The script is a comedy sendup of "Heaven Can Wait," with Sheppard's leading lady an orangutan. Sheppard is putting up his own money, along with the label's, to cover the costs of production, estimated at more than \$50,000.

"It's come down to the total performer, the total professional," says Sheppard. "The artists who are successful these days are the ones who are willing to invest in their careers and who are hiring a group of people around them to help promote their careers."

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FOR WEEK ENDING MAY 18, 1985

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	13	ALABAMA ▲ RCA AHL-5339 (8.98) (CD) 8 weeks at No. One	40 HOUR WEEK
2	2	2	39	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
3	3	4	26	THE JUDDS ● RCA/CURB AHL-5319/RCA (8.98) (CD)	WHY NOT ME
4	5	7	12	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
5	4	6	30	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
6	8	10	7	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
7	7	8	29	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
8	6	5	29	GEORGE STRAIT ● MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND	DOES FORT WORTH EVER CROSS YOUR MIND
9	9	9	15	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
10	11	11	9	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
11	10	12	11	DOLLY PARTON RCA AHL-5414 (8.98)	REAL LOVE
12	12	3	22	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
13	14	15	34	EXILE EPIC FE-39424	KENTUCKY HEARTS
14	13	14	27	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
15	15	23	5	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
16	16	19	8	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
17	17	18	8	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
18	19	17	44	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
19	18	13	29	EARL THOMAS CONLEY RCA AHL-5175 (8.98)	TREADIN' WATER
20	21	20	14	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
21	25	30	5	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
22	28	33	9	SYLVIA RCA AHL-5413 (8.98)	ONE STEP CLOSER
23	24	25	8	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
24	23	22	53	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
25	22	21	49	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
26	27	32	27	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
27	31	35	5	MERLE HAGGARD EPIC FE-39602	KERN RIVER
28	29	27	30	KENNY ROGERS ▲ RCA AFL-5043 (8.98) (CD)	WHAT ABOUT ME
29	30	34	5	THE KENDALLS MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
30	20	16	12	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
31	26	24	37	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
32	NEW			KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
33	NEW			RONNIE MILSAP RCA AHL-5425 (8.98)	GREATEST HITS VOL. 2
34	35	—	2	TAMMY WYNETTE EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
35	40	29	38	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
36	33	31	13	RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
37	36	37	7	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
38	38	43	27	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	28	7	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS
40	37	39	42	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
41	47	—	115	HANK WILLIAMS, JR. ▲ ELEKTRA 60193 (8.98) (CD) HANK WILLIAMS JR'S GREATEST HITS	HANK WILLIAMS JR'S GREATEST HITS
42	43	51	4	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
43	34	36	20	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
44	NEW			LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
45	45	57	4	GEORGE JONES EPIC FE-39899/CBS	FIRST TIME LIVE
46	48	47	87	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
47	32	26	49	LEE GREENWOOD MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
48	41	38	42	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
49	51	—	2	JOHN MCEUEN WARNER BROS. 25266 (8.98)	JOHN MCEUEN
50	49	53	107	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
51	42	40	38	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
52	60	—	2	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. \$8.98	MAN OF STEEL
53	53	63	3	MICKEY GILLEY EPIC FE-39900	LIVE! AT GILLEYS
54	57	46	57	ALABAMA ▲ RCA AHL-4939 (8.98) (CD)	ROLL ON
55	44	42	77	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
56	NEW			JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
57	46	44	25	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
58	54	54	13	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
59	55	56	191	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
60	50	49	48	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
61	65	60	4	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
62	64	65	3	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS
63	70	73	166	ALABAMA ▲ ³ RCA AHL-4229 (8.98) (CD)	MOUNTAIN MUSIC
64	68	55	80	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
65	56	52	25	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
66	62	59	165	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
67	52	41	48	THE BELLAMY BROTHERS MCA/CURB 5489/MCA (8.98)	RESTLESS
68	69	48	31	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
69	72	72	32	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
70	71	71	9	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
71	73	74	113	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	67	70	367	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
73	58	58	26	WAYLON JENNINGS RCA AHL-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
74	59	62	27	GEORGE JONES EPIC FE-39272	LADIES CHOICE
75	63	50	11	VARIOUS ARTISTS EPIC FE 39597	19 HOT COUNTRY REQUESTS

Albms 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.

LATIN NOTAS

by Enrique Fernandez



DO LATIN SINGERS need to do it in English? More than one crooner has his eye on the crossover "American market," and that usually means singing *en inglés*.

So they hire English tutors, take lessons and essay a song or two (or more) until they're ready for an all-English album. Is it worth it?

Let's look at the record (no pun intended). **Roberto Carlos**, Brazil's biggest pop crooner, did an English album, and it flopped. **Camilo Sesto**, Spain's superstar, did likewise. That album never made it, either.

Why? Both singers have exceptional, quite individual voices. But somehow, in English, their style didn't catch fire.

Perhaps their styles are bound up in the peculiarities of their cultures, and their cultures are inextricably bound to their languages. Perhaps what comes across as powerful feelings in one language sounds silly in another.

It's a two-way street: A strong American accent sounds positively goofy in Spanish. But some artists are so established on foreign shores that the public is willing to forgive their sound.

That was the case of **Nat King Cole** and his Spanish-language recordings of the '50s. His pronunciation of Spanish was awful, but somehow it sounded great. Perhaps to Nat Cole fans, the King could do no wrong.

And how about **Julio Iglesias**? Actually, his first English-language recordings were cushioned by the easily identifiable, and admired, voices of **Willie Nelson** and **Diana Ross**. And by now, Julio's vocal style—and English pronunciation—are part of the American pop scene.

But not everyone is so smart and so lucky. In fact, it might be that what appeals to the English-speaking American market is hearing words *en español*. Particularly when they're such easy-to-get words as the stuff that ballads are made of: *amor, corazón, vida*.

Due to cultural differences, Latin pop singers often have a myopic view of the American pop scene. Because romantic music never went out of style in Latin America, the American models for these singers are often crooners who have long outlived their popularity in the U.S. As a result, the Latin artists can wind up sounding old-fashioned in English, instead of hot.

If Latin pop singers want to do their American homework, they should start where it all began—not with the American crooners of a generation or two ago, but with the originals. A stack of country and jazz classics can do a lot a good, for these are the styles that have filtered down into the pop world.

Sure, it makes sense to master English—and other

When singers get lost in the translation

languages as well—but a singer's success depends on how much feeling goes into the lyrics. And one can put a lot more into one's native language, the language in which one first learned to feel.

NEW YORK PROMOTER Ralph Mercado made his mark with salsa. Now that the market has shifted toward Dominican merengue, Ralph's joining in with a supershow he's calling "Merengazo '85."

The show will be presented in three locales, which are merengue's major markets: July 24 in Santo Domingo, Dominican Republic; July 26 in San Juan, Puerto Rico; and July 27 in New York.

The show will feature **Johnny Ventura, Wilfrido Vargas, Millie y Jocelyn y Los Vecinos, Fausto Rey, Alex Bueno, Dionis Fernandez, Los Nietos** and **Conjunto Quisqueya**.

CLASSICAL KEEPING SCORE

by Is Horowitz



NINE LIVES—OR MORE: Like a cat, a distinguished recorded performance can have many lives, in its own way surviving the technological battering to which lesser efforts succumb rather quickly. It would take detective work of a high order to trace all the reissue transformations through which some of the most valued catalog items have passed.

proach and exceed 70 minutes in most cases. Thus, there is a coupling of **Jaścha Heifetz** in the Brahms and Beethoven violin concertos, with **Fritz Reiner** and **Charles Munch**, respectively, that runs about 72 minutes. A Musorgsky-Respighi CD with Reiner and the Chicago Symphony, holding "Pictures at an Exhibition," "Pines" and "Fountains of Rome,"

see marketplace action over the next couple of years.

While much of the material being screened dates back to the '50s and '60s, and in some cases to the mono era (**Toscanini**) and the historical (**Caruso**), there will also be 60 Plus CDs of more recent vintage. For instance, an **Emanuel Ax** Beethoven package, due out next month, will group the "Appassionata" and "Waldstein" sonatas with the "Choral Fantasy," the latter with **Zubin Mehta** and the New York Philharmonic.

Pfeiffer, who produced many of the original Heifetz recordings himself, looks with anticipation to grouping all 10 Beethoven violin sonatas on three CDs, and to a single CD treating Heifetz fans to the Sibelius, Glazounoff and Prokofiev No. 2 concertos.

There will, of course, be no LP or cassette equivalents of the 60 Plus entries. They're CD only. And all have been reprocessed where digital transfers were not made earlier.

(Continued on page 70)

FOR WEEK ENDING MAY 18, 1985

Billboard

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TOP LATIN ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	2	21	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	—	1	EL GRAN COMBO	INNOVATION	COMBO 2034
	3	3	19	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	1	7	LUIS RAMIREZ	ALEGRES Y ROMANTICOS	CAYMAN 9011
	5	10	3	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	6	11	3	ANTONIO CORTES	ESTA COBARDIA	ZAFIRO 620
	7	4	11	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	VAYA 106
	8	6	13	DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	9	—	1	WILLIE ROSARIO	AFINCANDO	BRONCO 898
	10	5	17	EMMANUEL	EMMANUEL	RCA 7337
	11	13	17	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	12	12	3	LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	13	—	1	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	14	—	1	VARIOS ARTISTAS	12 ESTRELLAS INTERNACIONALES	RCA 7389
	15	7	15	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
CALIFORNIA	1	1	19	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	2	9	LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	3	3	21	EMMANUEL	EMMANUEL	RCA 7337
	4	6	5	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	5	4	25	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	6	5	11	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	7	8	17	ANTONIO DE JESUS	SIGUEME	A&M 37010
	8	13	11	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	9	9	9	MARISELA	SIN EL	PROFONO 90305
	10	—	1	SERGIO FACCHELLI	HAY AMOR Y AMORES	PROFONO 90403
	11	—	3	CARLOS MATA	MARISELA	ALHAMBRA 65103
	12	12	3	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	13	—	11	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	14	—	7	LARA Y MONARREZ	LARA Y MONARREZ	A&M 37602
	15	—	1	OSCAR D'LEON	CON CARINO	TH 2304
FLORIDA	1	1	19	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	2	23	EMMANUEL	EMMANUEL	RCA 7337
	3	15	3	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	4	3	5	LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	5	9	3	NELSON NED	A MI NUEVO AMOR	TH 9041
	6	6	21	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	7	4	9	ANTONIO CORTEZ	CHIQUITETE ERES MIA	ZAFIRO 620
	8	7	11	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	FANIA 106
	9	10	7	LITA DEL REAL	VIVIR VIVIR	MELODEX 1001
	10	5	17	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	11	—	1	VARIOS ARTISTAS	12 ARTISTAS INTERNACIONALES	RCA 7389
	12	13	9	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	13	—	3	NAPOLEON	CONTRA VIENTO Y MAREA	RCA 6045
	14	14	5	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	15	11	7	LUIS RAMIREZ Y REY DE LA PAZ	ALEGRES Y ROMANTICOS	CAYMAN 901
TEXAS	1	3	17	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	7	LUCIA MENDEZ	CORAZON DE PIEDRA	ARIOLA 6053
	3	—	3	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	2	15	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	5	6	19	EMMANUEL	EMMA	
	6	5	—	PROFONO 90412		
	7	5	17	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	8	9	37	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	9	—	1	GRUPO MAZZ	THE BAD BOYS	CARA 067
	10	—	1	LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE	GARMEX
	11	8	7	LA MAFIA	NEON STATIC	CARA 066
	12	—	1	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	13	7	7	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	14	—	7	ANTONIO DE JESUS	SIGUEME	A&M 37010
	15	15	28	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
PUERTO RICO	1	2	19	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	25	LISSETTE	CARICATURA	CBS 10358
	3	4	15	EMMANUEL	EMMANUEL	RCA 7337
	4	—	1	EL GRAN COMBO	INNOVATION	COMBO 2043
	5	7	3	PIMPINELA	CONVIDENCIAS	CBS 11323
	6	3	29	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	7	5	15	CHEO FELICIANO	25 AÑOS DE SENTIMIENTO	COCHE 350
	8	13	13	JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002
	9	—	1	WILLIE ROSARIO	AFINCANDO	BRONCO 898
	10	6	30	WILKINS	LA HISTORIA SE REPITE	MASA 012
	11	—	1	DANNY RIVERA	ASI CANTABA CHEITO VOL. 2	ALPHA 3.141
	12	9	5	VARIOS ARTISTAS	LAS SUPERESTRELLAS	SONO-RODVEN 2005
	13	—	5	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	14	14	3	ROCIO DURCAL	CANTA LO ROMANTICO DE JUAN GABRIEL	ARIOLA 6043
	15	—	1	JULIO ANGEL	CANTA SUS MEJORES DANZAS	J1004

(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.

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	17	WALTER HAWKINS	LIGHT LS5857	5 weeks at No. One LOVE ALIVE III
2	1	25	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
3	12	5	THE WILLIAMS BROTHERS	MALACO MAL 4400	BLESSED
4	3	45	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
5	4	17	THE WINANS	LIGHT LS5853	TOMORROW
6	15	5	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
7	8	101	REV. F.C. BARNES AND SISTER BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
8	13	13	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
9	9	45	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
10	5	37	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
11	18	17	L. BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
12	7	45	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
13	6	25	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
14	10	29	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
15	21	29	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
16	11	29	REV. MILTON BRUNSON/THOMPSON CMTY. CHOIR	MYRRH 6763	MIRACLE "LIVE"
17	14	45	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10077	NO TEARS IN GLORY
18	NEW		COMMISSIONED	LIGHT 5861	I'AM GOING ON
19	17	13	PHILIP BAILEY	MYRRH 701679606-X	THE WONDERS OF HIS LOVE
20	23	9	THE EVEREADYS	MALACO 4396	JUST THINK OF HIS GOODNESS
21	26	17	BEBE & CECE WINANS	PTL 1843	LORD LIFT US UP
22	19	85	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
23	25	5	DELEON RICHARDS	MYRRH 7-01-680406-2/WORD	DELEON
24	16	57	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
25	28	21	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR	SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
26	NEW		DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
27	NEW		ARETHA FRANKLIN WITH JAMES CLEVELAND	ATLANTIC SD-2 906	AMAZING GRACE
28	24	33	ALBERTINA WALKER	SAVOY 12	THE IMPOSSIBLE DREAM
29	22	25	AL GREEN	MYRRH 7 01-678306-5	TRUST IN GOD
30	29	57	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
31	30	77	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR	SAVOY 7072	THIS TOO WILL PASS
32	31	69	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
33	20	45	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
34	32	97	VANESSA BELL ARMSTRONG	ONYX R-3831	PEACE BE STILL
35	33	65	THE TRUHHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER
36	34	9	REV. JASPER WILLIAMS JR	CHURCHDOOR 22032	A GOOD SOLDIER
37	36	37	THE SENSATIONAL NIGHTINGALES	MALACO 4391	I SURRENDER ALL
38	37	81	NICHOLAS	MESSAGE 1002	WORDS CAN'T EXPRESS
39	38	143	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
40	40	53	BISHOP JEFF BANKS	SAVOY 14749	LORD LIFT ME UP

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GOSPEL LECTERN

by Bob Darden



AMY GRANT is probably the best-known artist in contemporary Christian music. Her last album, "Straight Ahead," has just gone gold, and the one before that, "Age To Age," is now platinum. She's won three Grammys, including one this year for "Angels." She also became the first contemporary Christian artist to perform during the Grammys.

challenge for contemporary Christian music:

"You know, in some circles I'm lauded as this or that, as the best-known gospel singer or something. And yet most of the kids who love music in this country don't know who I am—or who we are. We've not even begun to reach them where they are.

"Are we competing with the sec-

creatively, we've got to win the kids with our music, or we'll never get them to listen to the message. Whatever's hot, we've got to jump on.

"My nieces and nephews know me and love Jesus, but they listen to Cyndi Lauper and Bruce Springsteen. Musically, they know I'm not on a par with a lot of things that are popular today, and I think they're kind of embarrassed to play my albums for their friends.

"But with this agreement with A&M, we've got our big opportunity for the doors to swing wide open. They may not open this way again for a while.

"I believe we're going to have to do whatever it takes musically to get across a timeless message. If all the groups are using Simmons or Linn drum machines or 100 digital overlays or Fairlights, then we've got to do whatever it takes musically to match or better that.

"Every generation plugs into music as communication in their own way. And American kids are raised on the best music in the world, at least the best-sounding music. If we try to explain Jesus to musical snobs who know the best, they'll turn us off."

Amy Grant is excited about her 'new potential to reach people'

That, of course, is in addition to numerous Dove Awards from the Gospel Music Assn., features in national magazines and appearances on network tv.

She's just released a new album, "Unguarded," for Word's Myrrh label—her first under Word's new distribution contract with A&M Records. It rocks harder than her previous albums, and there's a rougher, more dance-oriented edge to some of the songs. Frankly, it's a risky venture, even for Amy Grant.

And it is in this setting that Grant recently talked about the

ular world? Realistically, we're not even on the same planet.

"I think the Word deal with A&M is one of the most exciting things to happen to our ministry since I started. Not because, hey, we're going to sell a lot of records or because our albums are going to look good in the record bins, but because of the new potential to reach people for the Lord.

"In Christian music, we don't have a single artist that can equal the success of a Cyndi Lauper or a Huey Lewis. Not that we want to emulate non-Christians in an un-Christian way. But musically and

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



FEW PEOPLE KNOW AS MUCH about the big bands and their era as **George T. Simon**, author, historian, NARAS consultant and sometime drummer. Simon's latest book is in a lighter vein than his earlier works on the subject, but it's every bit as fascinating—and, arguably, a lot more fun. The title is self-explanatory: "The Big Bands Trivia Quiz Book" (Barnes & Noble Books, paperback, 120 pages, \$6.95).

Much of the material, inevitably, falls into the nostalgia category, and some of it is pretty silly. But quite a bit of it is apt to be of interest to the serious jazz enthusiast. A few more or less random examples: Who took the two tenor sax solos on **Count Basie's** "One O'Clock Jump"? The trumpet solo on **Woody Herman's** "Woodchopper's Ball"? The piano solo on **Amy Grant's** "Roll 'Em"? In what big bands did **Jess Stacy** play piano? And—our favorite—was **Mildred Bailey** related to **Pearl Bailey**?

If you feel like taking a shot at these questions, you're welcome to send your answers to the New York branch of the column. Do not however, expect any prizes.

DJANGOLOGY: The upcoming 32nd anniversary of the death of **Django Reinhardt** is also the launch date of the **Django Reinhardt Society**, which plans to promote the music of the great Gypsy guitarist through concerts, a quarterly newsletter and other activities. Thursday (16) marks the organization's official debut; the following day, it's holding its inaugural concert at New York's Overseas Press Club. **Jazz à Cordes**, a group modeled on the legendary **Quintette du Hot Club de France** that gave Reinhardt his first

big break, will perform, while another guitar giant, **Les Paul**, will receive an award.

The Society hopes to conduct lots of Reinhardt research, to link Reinhardt enthusiasts and similar organizations all over the world, and to present concerts by various Reinhardt disciples and cohorts—including, of course, the guitarist's hot club associate, **Stephane Grappelli**.

The Society's co-founders are **Joseph Pastore Jr.**

Big band trivia: a swinging pursuit

and guitarist **Mike Peters**. For more information, call (212) 535-3933 or (914) 342-1696.

ALSO NOTED: Remember when we told you about the ambitious all-star benefit concert in tribute to **Count Basie** that was to be held in Atlantic City on May 5? Well, it didn't happen. The concert was postponed—reportedly because not enough tickets had been sold. It's been rescheduled for Sept. 15, which should give the organizers plenty of time to generate interest. **Soundscape** will again be participating in New York's **Kool Jazz Festival** this summer, presenting four concerts at St. Peter's Church. Among the featured artists will be **Walt Dickerson**, **Mal Waldron**, **Hamiet Bluiett** and the irrepressible, unclassifiable **Microscopic Septet**. It's the fifth year that **Soundscape** has taken part in the Kool bash.

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	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	FRESH	KOOL & THE GANG	1
2	3	IN MY HOUSE	THE MARY JANE GIRLS	4
3	5	SMOOTH OPERATOR	SADE	5
4	1	RHYTHM OF THE NIGHT	DEBARGE	6
5	7	I FOUND MY BABY	THE GAP BAND	8
6	4	WE ARE THE WORLD	USA FOR AFRICA	2
7	9	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	3
8	6	LOST IN LOVE	NEW EDITION	16
9	13	ROCK ME TONIGHT	FREDDIE JACKSON	9
10	11	MEETING IN THE LADIES ROOM	KLYMAXX	7
11	23	SUDDENLY	BILLY OCEAN	11
12	12	READ MY LIPS	MELBA MOORE	12
13	10	ELECTRIC LADY	CON FUNK SHUN	10
14	18	AXEL F	HAROLD FALTERMEYER	15
15	14	'TIL MY BABY COMES HOME	LUTHER VANDROSS	22
16	8	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	23
17	20	CAN'T STOP	RICK JAMES	14
18	28	SANCTIFIED LADY	MARVIN GAYE	13
19	21	BRING BACK YOUR LOVE	GLENN JONES	18
20	17	NIGHTSHIFT	COMMODORES	33
21	27	FREAK-A-RISTIC	ATLANTIC STARR	17
22	19	INNOCENT	ALEXANDER O'NEAL	25
23	15	BE YOUR MAN	JESSE JOHNSON'S REVUE	34
24	26	QUEEN OF ROX (SHANTE ROX ON)	ROXANNE SHANTE	50
25	16	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	35
26	—	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	21
27	22	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	36
28	30	FEEL SO REAL	STEVE ARRINGTON	19
29	25	NEW ATTITUDE	PATTI LABELLE	39
30	24	INTO THE NIGHT	B.B.KING	38

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	4	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	3
2	1	WE ARE THE WORLD	USA FOR AFRICA	2
3	7	MEETING IN THE LADIES ROOM	KLYMAXX	7
4	15	SANCTIFIED LADY	MARVIN GAYE	13
5	3	SMOOTH OPERATOR	SADE	5
6	5	IN MY HOUSE	THE MARY JANE GIRLS	4
7	17	ROCK ME TONIGHT	FREDDIE JACKSON	9
8	10	DO YOU WANNA GET AWAY	SHANNON	20
9	6	FRESH	KOOL & THE GANG	1
10	14	ELECTRIC LADY	CON FUNK SHUN	10
11	13	CAN'T STOP	RICK JAMES	14
12	8	LOST IN LOVE	NEW EDITION	16
13	18	FREAK-A-RISTIC	ATLANTIC STARR	17
14	11	FEEL SO REAL	STEVE ARRINGTON	19
15	20	SUDDENLY	BILLY OCEAN	11
16	2	RHYTHM OF THE NIGHT	DEBARGE	6
17	9	I FOUND MY BABY	THE GAP BAND	8
18	23	AXEL F	HAROLD FALTERMEYER	15
19	24	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	21
20	12	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	24
21	16	READ MY LIPS	MELBA MOORE	12
22	26	EVERYTHING SHE WANTS	WHAM	27
23	30	THROUGH THE FIRE	CHAKA KHAN	28
24	28	OH YEAH!	BILL WITHERS	30
25	—	DANGEROUS	NATALIE COLE	32
26	22	BRING BACK YOUR LOVE	GLENN JONES	18
27	29	BABY COME AND GET IT	THE POINTER SISTERS	29
28	—	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	31
29	27	THIEF IN THE NIGHT	GEORGE DUKE	37
30	—	KEEP GIVIN' ME LOVE	GLADYS KNIGHT & THE PIPS	43

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	13
Philly World (3)	
Mirage (2)	
Cotillion (1)	
Island (1)	
Modern (1)	
MCA (7)	10
Camel/MCA (1)	
Constellation/MCA (1)	
MCA/Virgin (1)	
COLUMBIA	9
RCA (5)	9
Total Experience (3)	
Planet (1)	
CAPITOL (6)	7
Manhattan (1)	
MOTOWN (3)	7
Gordy (4)	
EPIC (2)	6
Private I (2)	
Portrait (1)	
Tabu (1)	
ARISTA (3)	5
Jive (2)	
ELEKTRA (3)	5
Solar (2)	
POLYGRAM	5
Mercury (3)	
De-Lite (1)	
Polydor (1)	
A&M	4
WARNER BROS. (2)	4
Geffen (2)	
ISLAND	2
4th & B'Way (1)	
4th & B'Way/T.T.E.D. (1)	
PROFILE	2
BEVERLY GLEN	1
CRITIQUE	1
EMERGENCY	1
JWP	1
PANDISC	1
POP ART	1
PRETTY PEARL	1
SINBAN	1
TIMETRAX/HEAT	1
TOMMY BOY	1
URBAN SOUND	1
VANGUARD	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
69 ALL SHE WANTS TO DO IS DANCE (Kortchmar, ASCAP)	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	45 JAMMIN' MCA (April, ASCAP/Midnight Magnet, ASCAP)
15 AXEL F (Famous, ASCAP)	59 DON'T WASTE THE NIGHT (National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	53 JUST FOR YOU (Tricky-Trac, BMI)
41 BABIES (Nick-O-Vai, ASCAP)	10 ELECTRIC LADY (Funk Groove, ASCAP/Zomba, ASCAP)	43 KEEP GIVIN' ME LOVE (Unichappell, BMI/Mr. Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)
29 BABY COME AND GET IT (Dyad, BMI/Eisman, BMI/Hen-Al, BMI/Kings Road, BMI)	27 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP)	52 KING TUT (Oval, PRS)
76 BABY FACE (Blackwood, BMI/April, ASCAP)	19 FEEL SO REAL (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	85 KISS ME NOW (JC Sinban, ASCAP)
23 BACK IN STRIDE (Amazement, BMI)	17 FREAK-A-RISTIC (Almo, ASCAP/Jodaway, ASCAP)	46 LET ME KNOW (Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)
93 BACKSTABBIN' (Philly World, BMI/Persembre, ASCAP)	1 FRESH (Delightful, BMI)	56 LET'S GO TOGETHER (Little Macho, ASCAP/WB, ASCAP)
40 BAD HABITS (Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	49 FRIENDS (RCA Music, BMI/Gipsy, BMI)	16 LOST IN LOVE (Colgems-EMI, ASCAP)
34 BE YOUR MAN (Crazy People, ASCAP/Almo, ASCAP)	91 GENTLE (New Trend, BMI)	60 LOVE ON THE RISE (MCA, ASCAP/Little Tanya, ASCAP/Wayne A. Braitwaite, ASCAP/New Music, BMI) MCA
65 BIG MOUTH (Zomba, ASCAP)	84 GIRLS LOVE THE WAY HE SPINS (Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)	64 LOVE'S CALLING (Hombre Del Mundo, ASCAP)
90 (BREAKIN') SUPER TURF (American League, BMI)	48 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP)	51 MATERIAL THANGZ (Hip Trip, BMI/Dee Dee, BMI/Midstar, BMI)
18 BRING BACK YOUR LOVE (Chappell, ASCAP/Richer, ASCAP)	97 HEARTBEAT (Jobete, ASCAP/DazzberryJam, ASCAP/J. regg, ASCAP)	7 MEETING IN THE LADIES ROOM (Hip-Trip, BMI/Midstar, BMI)
31 CAN YOU HELP ME (Crazy People, ASCAP/Almo, ASCAP)	98 HEARTLESS (Record Shack, PRS)	94 MISSING YOU (Brockman, ASCAP)
14 CAN'T STOP (Stone City, ASCAP/National League, ASCAP)	77 HE'S GOT THE BEAT (T-Boy, ASCAP)	92 MOVIN' & GROOVIN' (V-Kidd, BMI)
55 CAN'T WAIT TIL TOMMOROW (Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	8 I FOUND MY BABY (Temp. Co., BMI)	42 MY GIRL LOVES ME (Overdue, ASCAP/WB, ASCAP/Hip-Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)
100 COLD TEARS (Pierponte, BMI)	24 I JUST WANNA HANG AROUND YOU (WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)	36 MY LOVE IS TRUE (TRULY FOR YOU) (Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoje, BMI/Ensign, BMI)
82 (COME ON) SHOUT (Welbeck, ASCAP/Anidra, ASCAP/Chilly D, ASCAP/WB, ASCAP)	95 I WANT YOUR LOVIN' (JUST A LITTLE BIT) (Wilrad, ASCAP/Struggle, ASCAP/Scorpio-Rose, ASCAP)	68 STAR (Jobete, ASCAP/Old Brompton Road, ASCAP)
80 CRAZY FOR YOU (Warner-Tamerlane, BMI/WB, ASCAP)	83 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/MokoJumbi, BMI)	74 STEP BY STEP (Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)
75 DANGEROUS (Temp. Co., BMI)	35 I'LL STILL BE LOOKIN' UP TO YOU (Abkco, BMI/Ashtray, BMI)	11 SUDDENLY (Zomba, ASCAP/Willesden, BMI)
32 DANGEROUS (Welbeck, ASCAP/Anidra, ASCAP/Steven Mitchell, ASCAP)	81 I'M SORRY (Temp. Co., BMI)	61 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP)
21 DEEP INSIDE YOUR LOVE (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	4 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP)	66 TEASER (Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)
20 DO YOU WANNA GET AWAY	25 INNOCENT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	37 THIEF IN THE NIGHT (Mycenae, ASCAP)
	38 INTO THE NIGHT	58 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI)
		54 THINKING ABOUT YOUR LOVE (Larry Spier, 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	Cirmino	WBM	Warner Bros.

RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 90 REPORTERS

NEW ADDS	TOTAL ON
26	44
20	25
19	32
19	22
19	60

MAZE FEATURING FRANKIE BEVERLY	TOO MANY GAMES	CAPITOL	26	44
THE COMMODORES	ANIMAL INSTINCT	MOTOWN	20	25
RENE & ANGELA	SAVE YOUR LOVE (FOR #1)	MERCURY	19	32
THE WHISPERS	DON'T KEEP ME WAITING	SOLAR	19	22
DEELE	MATERIAL THANGZ	SOLAR	19	60

NATIONAL 140 REPORTERS

NUMBER REPORTING

LOOSE ENDS	HANGIN' ON A STRING	VIRGIN/MCA	33
KENNY G & KASHIF	LOVE ON THE RISE	ARISTA	25
NATALIE COLE	DANGEROUS	MODERN	18
JESSE JOHNSON'S REVUE	CAN YOU HELP ME	A&M	14
DEELE	MATERIAL THANGZ	SOLAR	13

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDX-FM Rochester, NY

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

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chatanooga, TN
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
WRDM 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
WXXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

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

KRE San Francisco, CA
KSOL San Francisco, CA

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowah, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

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

A-1 One Stop New York, NY
AJ Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record & Tape Ltd. Washington, DC
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot 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
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

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

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

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

CML-One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

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

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

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

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

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

GLADYS KNIGHT & THE PIPS

(Continued from page 53)

We left Sid in the position of management as far as personal appearances and some career guidance, and Ron in the position of dealing with records, publicity, videos and whatever else we needed that touched records in any way."

Knight says it took some time for the split management setup to sort itself out. "They were a little disorganized at first," she notes. "I mean, managers have egos too. We finally got it worked out. We said, 'You two can either do this or we'll do it ourselves.' We're just trying to keep the family together."

Knight and the Pips have also started to assert themselves in

terms of record production. The groups produced half of the songs on their 1983 album, "Visions," and more than half of the songs on their recently released followup, "Life."

"Production has been a real good thing for us," Knight says. "Beforehand, we'd always been in production, but we'd have somebody else take the credit. After a while, we said, 'We can do this. We've been doing it for years.'"

"When we approached the company, they were a little skeptical at first. They gave us a little pat on the back and said, 'You go over there in the corner and see what you can do.' Meanwhile, they'd get another pro-

ducer lined up."

Knight says one of the biggest thrills of the group's career was the No. 1 posting on the black chart of the self-produced "Save The Over-time For Me" from "Visions."

"That was special because it was the first project they had let us produce, and because nobody really believed in us, I mean *really*. When we went to No. 1, it was like a point made."



"Q" Meets Mr. B. Quincy Jones and Billy Eckstine relax in the studio after working on the soundtrack to Richard Pryor's Columbia Pictures film "Jo Jo Dancer Your Life Is Calling." Jones' soundtrack company, Cinemascore, is providing the soundtrack. Eckstine sings on the soundtrack and appears in the film.

FOR WEEK ENDING MAY 18, 1985

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	7	LUTHER VANDROSS EPIC FE 39882 3 weeks at No. One	THE NIGHT I FELL IN LOVE
2	2	2	8	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
3	4	4	8	DEBARGE GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
4	5	6	22	KOOL & THE GANG ● DE-LITE 82294-3-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
5	3	5	13	SADE PORTRAIT BFR 39581/EPIC (CD) ▲	DIAMOND LIFE
6	6	7	5	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
7	7	3	13	COMMODORES MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
8	8	8	30	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
9	13	14	9	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
10	11	13	10	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
11	9	9	15	SOUNDTRACK ▲ MCA 5547 (8.98)	BEVERLY HILLS COP
12	10	10	48	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
13	20	—	2	PRINCE & THE REVOLUTION PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
14	14	15	18	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
15	17	20	7	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
16	12	12	19	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
17	22	26	41	BILLY OCEAN ▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
18	16	16	13	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
19	15	11	11	WILTON FELDER MCA 5510 (8.98)	SECRETS
20	18	18	22	TEENA MARIE ● EPIC FE39528	STARCHILD
21	19	17	27	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
22	21	21	27	WHODINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
23	23	19	27	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
24	30	32	4	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
25	NEW	NEW	NEW	CON FUNK SHUN MERCURY 824345-1M-1 (8.98)	ELECTRIC LADY
26	32	34	6	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
27	27	27	35	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
28	25	23	22	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
29	29	31	7	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
30	26	25	22	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
31	31	38	8	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
32	36	37	15	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
33	37	30	15	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
34	40	36	22	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
35	NEW	NEW	NEW	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
36	28	24	41	THE POINTER SISTERS ▲ ² PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
37	24	22	33	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
38	38	39	8	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	28	22	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
40	41	41	25	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
41	39	29	80	LIONEL RICHIE ▲ ⁸ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
42	44	44	31	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
43	35	35	7	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
44	34	33	10	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
45	45	52	6	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
46	43	40	34	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
47	50	54	4	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
48	42	43	5	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
49	49	51	11	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
50	51	48	26	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
51	NEW	NEW	NEW	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
52	52	58	3	GEORGE DUKE ELEKTRA 60398 (8.98) (CD)	THIEF IN THE NIGHT
53	54	57	15	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
54	46	42	30	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
55	59	60	3	THE EMOTIONS MOTOWN 6136ML (8.98)	IF I ONLY KNEW
56	60	—	2	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
57	NEW	NEW	NEW	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
58	NEW	NEW	NEW	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
59	61	47	29	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
60	NEW	NEW	NEW	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
61	62	62	43	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
62	48	45	10	JENNY BURTON ATLANTIC 81238 (8.98)	JENNY BURTON
63	67	59	26	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
64	65	—	2	CHANGE ATLANTIC 81243 (8.98)	TURN ON YOUR RADIO
65	53	53	27	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98)	BIG BAM BOOM
66	55	49	45	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
67	56	56	30	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
68	47	46	9	THE GAP BAND TOTAL EXPERIENCE 824343-1/POLYGRAM (8.98)	GAP GOLD
69	58	55	12	CASHMERE PHILLY WORLD 90243/ATLANTIC (8.98)	CASHMERE
70	63	61	54	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
71	57	50	22	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
72	69	63	9	VARIOUS ARTISTS TOMMY BOY TB 1005 (8.98)	TOMMY BOY'S GREATEST BEATS
73	64	64	9	JOHNNY GILL COTILLION 90250/ATLANTIC (8.98)	CHEMISTRY
74	66	66	10	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
75	68	68	18	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT

○ 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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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	6	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
2	2	8	6	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
3	6	15	5	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
4	7	13	6	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
5	4	4	8	BEHIND THE MASK PLANET YW-14024/RCA	◆ GREG PHILLINGANES
6	5	6	8	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
7	18	29	5	I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	
8	14	19	4	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM
9	16	18	5	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
10	20	38	3	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
11	15	30	4	BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
12	10	16	6	ALL SHE WANTS TO DO IS DANCE (REMIX) GEFFEN 0-20314/WARNER BROS.	◆ DON HENLEY
13	17	17	7	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH L
14	9	9	10	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
15	13	14	7	NEVER YOU DONE THAT I.R.S. SP-70413/A&M	◆ GENERAL PUBLIC
16	33	49	3	CAN'T STOP MOTOWN 4528MG	RICK JAMES
17	8	10	6	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
18	3	1	8	FRESH DE-LITE 880 623-1	◆ KOOL & THE GANG
19	21	22	5	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
20	25	27	4	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
21	26	28	5	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
22	22	23	6	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
23	24	21	6	THIEF IN THE NIGHT ELEKTRA 0-66912	◆ GEORGE DUKE
24	34	40	3	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
25	32	42	3	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
26	30	34	4	LOVE ME TONIGHT WARNER BROS. 0-20307	ROCHELLE
27	31	32	4	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
28	28	20	6	ZIE ZIE WON'T DANCE COLUMBIA 44-05175	◆ PETER BROWN
29	41	—	2	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
30	35	46	3	YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
31	29	24	6	DANGEROUS TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
32	36	39	3	PEEPING TOM/TOKYO MOTOWN 4531MG	ROCKWELL
33	11	2	11	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
34	23	11	11	WE CLOSE OUR EYES CHRYSLIS 4V9-42853	◆ GO WEST
35	42	—	2	NO. 1 A&M SP-12121	CHAZ JANKEL
36	12	3	7	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
37	27	7	12	DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
38	NEW ▶			SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
39	45	—	2	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
40	39	50	3	GET ON TOP EPIC 49-05169	GO FOR YR GUN
41	19	12	8	SMOOTH OPERATOR PORTRAIT (PROMO)	◆ SADE
42	46	—	2	WELCOME TO THE PLEASURE DOME (REMIX) ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
43	38	33	6	LET'S GO TOGETHER ATLANTIC (PROMO)	CHANGE
44	47	—	2	A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
45	49	—	2	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
46	NEW ▶			YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
47	NEW ▶			BEST OF ME T.N.T. PAL-7067/PROFILE	NEECY DEE
48	NEW ▶			(COME ON) SHOUT MERCURY 880 694-1	ALEX BROWN
49	50	—	2	TAKING HIM OFF YOUR HANDS 4TH & B'WAY BWAY410/ISLAND	MAHOGANY WATKINS
50	48	—	2	I WANT YOUR LOVIN' (JUST A LITTLE BIT) PRETTY PEARL PPRT-215	CURTIS HAIRSTON
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. (LOVE IS ONLY) SKIN DEEP LA JEUNE MASTERED
					2. YOU TALK TOO MUCH/DARYLL AND JOE RUN-D.M.C., PROFILE
					3. AROUND THE WORLD IN A DAY (LP CUTS) PRINCE & THE REVOLUTION PAISLEY PARK
					4. SQUARE ROOMS AL CORLEY MERCURY
					5. THE NATURE OF THINGS (REMIX) NARADA MICHAEL WALDEN WARNER BROS.
					6. DOES ANYBODY KNOW ME?/HIT THE DECK LIPPS INC. TWIN TONE
					7. BE NEAR ME ABC IMPORT (NEUTRON, UK)
					8. FRESH IS THE WORD MANTRONIX WITH M.C. TEE SLEEPING BAG
					9. WOULD I LIE TO YOU? EURYTHMICS RCA
					10. SANCTIFIED LADY MARVIN GAYE COLUMBIA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	6	7	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
2	2	5	10	IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
3	8	8	5	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
4	5	9	6	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
5	1	1	7	WE ARE THE WORLD ▲ ⁴ COLUMBIA US2-05179	◆ USA FOR AFRICA
6	4	2	8	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
7	6	3	10	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
8	10	11	7	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
9	7	4	10	OBSESSION MERCURY 880 266-1	◆ ANIMOTION
10	9	7	8	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
11	14	19	4	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
12	16	31	4	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM
13	17	21	7	I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	
14	12	13	7	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
15	15	18	6	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
16	11	12	10	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
17	18	17	4	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
18	31	27	10	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
19	21	23	8	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
20	19	15	7	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
21	22	36	4	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
22	27	—	2	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
23	13	10	8	NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES
24	49	—	2	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
25	29	20	9	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
26	25	24	10	WE CLOSE OUR EYES CHRYSLIS 4V9-42853	◆ GO WEST
27	20	14	9	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
28	24	25	7	INNOCENT TABU 429-05140	◆ ALEXANDER O'NEAL
29	NEW ▶			WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
30	30	22	5	WELCOME TO THE PLEASURE DOME ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
31	23	32	5	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH L
32	37	38	4	ROCK ME TONIGHT CAPITOL V-8640	FREDDIE JACKSON
33	42	—	2	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
34	34	—	2	DANGEROUS (REMIX) TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
35	40	40	4	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
36	33	43	8	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
37	NEW ▶			DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
38	41	34	3	ALL SHE WANTS TO DO IS DANCE (REMIX) GEFFEN 0-20314/WARNER BROS.	◆ DON HENLEY
39	44	45	4	GENTLE (CALLING YOUR NAME) HEAT HS12-2022	FREDERICK
40	38	48	3	GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME ELEKTRA 0-66908	GRANDMASTER FLASH
41	26	26	5	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
42	43	—	2	SENSE OF PURPOSE COLUMBIA 44-05146	◆ THIRD WORLD
43	35	16	6	QUEEN OF ROX (SHANTE ROX ON) POPART PA-1408	◆ ROXANNE SHANTE
44	NEW ▶			BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
45	45	—	2	CAN'T STOP MOTOWN 4528MG	RICK JAMES
46	NEW ▶			WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
47	NEW ▶			KING KUT BEAUTY & THE BEAT BAB-100	WORD OF MOUTH FEATURING DJ CHEESE
48	48	—	2	ROXANNE'S A MAN STREETWISE SW-2239	RALPH ROLLE
49	47	30	10	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
50	NEW ▶			I FEEL LOVE IMPORT (FORBIDDEN FRUIT, UK)	BRONSKI BEAT AND MARC ALMOND
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. SAVE YOUR LOVE (FOR #1) RENE & ANGELA MERCURY
					2. ALL HUNG UP ANGELA SUTRA
					3. I WAS BORN TO LOVE YOU FREDDIE MERCURY COLUMBIA
					4. CAN'T YOU SEE VICIOUS PINK IMPORT (PARLOPHONE, U.K.)

○ 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.

TALENT IN ACTION

(Continued from page 43)

"Tommy Gets His Tonsils Out" and the raucously tuneful "I Will Dare."

But what the Replacements appear to be renowned for—and indeed can be one of their major charms—is their penchant for slopping, vicious parodies of other popular bands. They'll take on anybody, from the sacrosanct R.E.M. (with Westerberg doing a wicked imitation of Michael Stipe's murmured singing style on "Radio Free Europe") to more obvious targets like U2 ("Kids—don't follow," he appeared to be warbling to the tune of "I Will Follow"). The Rolling Stones and X also fell under the Replacements' gleeful hatchet.

It's all good fun, but the Replacements ought to watch it before they become a one-joke band. Fortunately, they do have strong material of their own. And even if these guys couldn't write, their genuine screw-it-all rock'n'roll spirit would keep them in the ring for a long time to come.

MOIRA McCORMICK

BLUE RIDDIM BAND

Fitzgerald's, Berwyn, Ill.
Tickets: \$4

THE KANSAS CITY-BASED Blue Riddim Band, now going on eight years old, served up three healthy sets of their soul-spiced reggae here April 26. Original tunes mingled comfortably with lesser-known covers in Blue Riddim's heady roots brew.

The band's barbed satire "Nancy

Reagan" (which has been getting quite a bit of regional airplay) proved a high point of the evening, buoyed by singer/trumpeter Scott Korchak's sly vocal. Other original numbers, such as "Dancing Time" and "Rock So," exhibited Blue Riddim's thorough grasp of reggae's heart and soul—which would be impressive in any case, but especially so for a bunch of white guys from Lawrence, Kan.

Blue Riddim's lineup has changed somewhat over the years, leaving a handful of original members. The current incarnation, however, is as solid as any of its predecessors. Drummer Steve "Duck" McLane, patriarch of the clan, held down the fort with authority, abetted by the able bass of Andy "Drew" Myers. Jack Blackett's sax and Korchak's trumpet crisply punctuate the proceedings, interwoven with former Burning Spear member Lyndon Davis' keyboards. And new guitarist Be-bop, all of 19 years old, exhibited chops and assurance far beyond his tender age.

All told, Blue Riddim's performance made for a diverting and often educational evening. It isn't often that more obscure (in America, anyway) reggae tunes are covered by touring bands, who tend to prefer standards like "Johnny Too-bad." The band, signed to Chicago-based Flying Fish Records, made its adopted roots come alive.

MOIRA McCORMICK

DANCE TRAX

by Brian Chin



TWO MEMORABLE SINGLES: George Clinton, right on time as always, is back with another of his out-of-nowhere (stylistically speaking) hits: "Double Oh-Oh" (Capitol 12-inch) has a big-room beat and a gnawingly catchy groove. Also: a baffling 13 minutes' worth of mixing elements, all eye-cued, but of little apparent utility since most are abrupt edited fragments of the record, and not track-by-track parts of the mix... "Universal Radio" (Columbia 12-inch) may be the one to put Nina Hagen over the top here in America. With a sturdy rock-hiphop beat and several different voices from Hagen, it's amusing and danceable. New York producers Richard Scher and Lotti Golden mixed, with edits by the Latin Rascals on the dub version.

STREET MUSIC, ever fresh: Jamie Principle's "Waiting On My Angel" (Persona Records 12-inch, out of Chicago, 312-472-4094) is one of the best regional independent records out this year; it combines the trancelike groove of Strafe with a Bowie-ish vocal and tons of attitude. Veteran DJ Frankie Knuckles produced... Hanson & Davis' "Tonight (Love Will Make It Right)"

(Fresh 12-inch, through Sleeping Bag) is already a local hit in Manhattan through test-pressing play; it's high-power electro-funk in the Colonel Abrams style, with a new-soul vocal, Jamaican/gospel twice-removed, by way of Bernard Fowler.

ASSORTED CUTS: The Givens Family's "That's What Friends Are For" (Sugarhill 12-inch) is one of the infrequent non-rap sides from the New Jersey company; the strong vocals and crunching beat are the attractions... We like Diana Ross' "Telephone," a very contemporary Bernard Edwards production largely unnoticed in the attention attracted by her last two big hits. It could have used a remix, however... Will King's "I'm Sorry" (Total Experience 12-inch) brings back soul-disco, Tramp-style, with a real old-fashioned story line and doo-wop-style backup vocal.

We'd call attention to a non-LP instrumental which is on the flip of Frankie Beverly & Maze's "Too Many Games" 12-inch on Capitol. "Twilight" (unlisted on the 12-inch sleeve) is a jazzy, relaxed cut with a strong synth bottom—if pop radio is receptive to instrumentals following "Axel F." and "Rain Forest," this may be a logical one to go with.

REMIXES: The E.T. Thorngren remix of Eurythmics' "Would I Lie To You?" (RCA 12-inch) makes it into a real stomper, with a big bass sound and a concluding tangle of redoubled vocals, contrasting the album version, which is much more rock and Motown in feel... Go West's "Call Me" (Chrysalis 12-inch promo) is really a production number for a video, which is doubtless coming: This club mix has some sudden percussive hits to bump the energy level a bit. A new mix of the first single, "We Close Our Eyes," is on the flip... Mick Jagger's "Lucky In Love" (Columbia 12-inch) gets a relatively restrained remix from Francois Kevorkian and Ron St. Germain, compared to the out-of-control "Just Another Night." It's both the strongest and

most Stones-like cut from the album.

The Commodores' renewed popularity could get another big push from "Animal Instinct" (Motown 12-inch promo), which is probably the first outside-written Commodores single ever, from the Q-Feel catalog. It combines traditional r&b and pop-wave, in an almost 10-minute mix, with false ending and return by John Morales and Motown's Sergio Munzibai... The Flirts' "Dancing Madly Backwards" (Telefon 12-inch) is the straight disco number one expects from that group; the flip, "Temptation," is at a slower pace... Narada Michael Walden's "The Nature of Things" (Warner Bros. 12-inch) is an unusual pastiche, combining a big, symphonic sound, S.O.S. Band tempo and busy electronics, all of it kept organized in a new, more detailed mix by Larry Levan and Judy Weinstein.

IMPORTS: Paul Hardcastle's name is getting more and more notice this year. He is currently riding an instant smash hit in Britain with "19" (Chrysalis), which takes a leaf from the recent topical Reagan raps and the news-retrospective approach of the 1970 hit "What The World Needs Now" by radio DJ Tom Clay. Hardcastle's reflections center on one appalling statistic and probably fly in the face of current revisionist sentiment here in America about the Vietnam War. Chrysalis is rush-releasing the cut here. Meanwhile, Profile has released a remix of "King Tut" from the "Rain Forest" album; it's also a smooth, jazzy cut with hip-hop click track, and with a bouncier mix than on the album.

We hope that when it's finally time to farm out writing for Michael Jackson's next album, the very first person Quincy Jones visits is Scritti Politti vocalist/songwriter Green Gartside. "The Word Girl/Flesh And Blood" (Virgin 12-inch) is another beauty from this changeable band (now a trio): as ever, impeccably produced, gorgeously melodic and totally cryptic except for several more allusions to Aretha Franklin and her songs "Chain Of Fools" and "Do Right Woman—Do Right Man." Ironically, since it's in reggae rhythm, with a rap from Ranking Ann, this one may be for AOR at first... Depeche Mode's new U.K. single, "Shake The Disease" (Mute 12-inch), is more evidence of that band's formidable pop capabilities: This production, too, creates a landscape worthy of any big-budget American project. The flip, "Flexible," will be another of the band's pounding dance hits, this one a sort of high-tech take on the "Bo Diddley" rhythm.

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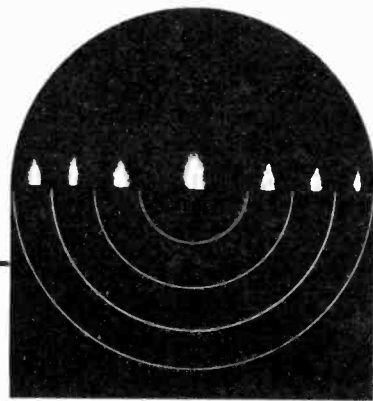
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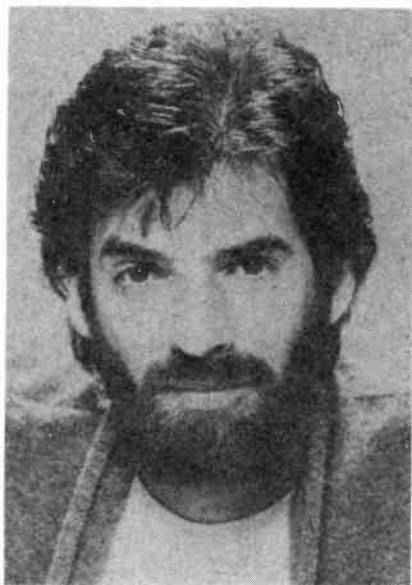


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VIEWPOINT

(Continued from page 9)

Essen raid had had an exemplary effect.

- Two cassette pirates in San Marino, a source of much illicit product that circulates in Italy, were given jail sentences of eight months and 10 months, and their duplicating plant was dismantled.

- Six shipments of pirate cassettes to four African countries, more than a million units in all, worth \$4 million, have been seized in Africa.

Those African cassettes were manufactured, like much of the world's pirate tape product, in Singapore, and thence comes the very best news of all:

The Singapore government has revealed that it will introduce new copyright legislation soon. The minister for law has announced his government's determination to encourage legitimate investment in, and protection for, intellectual property.

Within weeks of that announcement, the record shops in Singa-

pore's busy Orchard Road stopped selling pirate product. And exports of prerecorded cassettes slumped by 40%.

Already severely hurt by the African seizures, for the illicit manufacturers operate on such a small profit margin that such losses can be devastating, the pirates now face a further massive setback. Saudi Arabia is Singapore's best export market for pirate cassettes, mopping up some 65 million units annually.

But the Saudi Arabian government is bringing in copyright legislation that will outlaw pirate product. Meanwhile, there is a remedy under agency law.

"If we can stop exports to Saudi Arabia, we can kill the Singapore piracy industry stone dead," said one agent, known in intelligence circles as "The Cardinal." He added: "Since the African seizures, the price of cassettes in Nigeria has doubled. This shows that the pirates are

hurting. Nigeria is a market with a \$200 million-a-year potential, so it is important to see it legitimized."

There is more good news from the Far East. Taiwan is on the verge of enacting a new copyright law; and, under Malaysia's new law, foreign repertoire will be protected and there will be unlimited fines and prison terms of up to 20 years for piracy.

Finally, the People's Republic of China, the world's largest untapped record market, is drafting new copyright legislation which, it is hoped, will incorporate protection for phonograms. Chinese officials expressed great interest in developing their record market when they met IFPI representatives in Hong Kong last December. They discussed the possibility of importing and licensing foreign recordings, and measures to be taken against piracy.

Suddenly the Roger isn't looking quite so Jolly.

U.K. MARKET SHARE

(Continued from page 9)

Top singles for the first quarter this year were: "I Know Him So Well," Elaine Paige & Barbara Dickson (RCA Chess), "Love & Pride," King (CBS) and "I Want To Know What Love Is," Foreigner (Atlantic). Top three albums were: "No Jacket Required," Phil Collins (Virgin), "Alf," Alison Moyet (CBS) and "Born In The U.S.A.," Bruce Springsteen (CBS).

U.K. SALES

(Continued from page 9)

1985." Singles, Scaping says, made a good start in January and generally held up well during the next couple of months to record a "modest" 2% increase. The percentage of the singles market taken by 12-inch product stands at a similar level (27%) to that over the same period of last year.

A more detailed statistical breakdown shows a total of 18.3 million seven- and 12-inch singles delivered, compared to 17.9% in the same quarter of 1984. Average trade price was up 13.3% to \$1.32, reflecting last fall's round of increases. Value of singles was up 15.3% to \$24.14 million (\$20.9 million).

Value of LPs delivered was \$31.09 million (\$30.33 million), up 2.5%; in unit terms, it was 9.84 million (10.15 million). Average trade price was up 5.7% to \$3.15. In monetary terms, cassette deliveries were worth \$24.19 million (\$19.44 million), and in unit terms 9.33 million (7.17 million), up 24.4% and 30% respectively.

The 532,000 CD units delivered (compared to 111,000 last year) were worth slightly more than \$4 million (\$799,000), up 379% and 401.7% respectively. Average trade price of CDs in Britain is up 4.7% to \$7.53.

Last year's first quarter deliveries to the trade were worth some \$71.53 million, compared to this year's \$83.43 million.

Piracy Down in Egypt IFPI Execs Told of Progress

CAIRO Over the past three years, the legitimate recording industry in Egypt has managed to win back nearly half the market from the pirates, key executives of IFPI were told during a visit here.

Raids are now frequently carried out by special police antipiracy teams, based in such principal cities as Cairo, Alexandria, Ismailia, Aswan and Port Said. But generally speaking, police act only if a complaint is made by the legitimate record producer (if the repertoire is Egyptian) or by the agent/licensee (if foreign product is involved).

Gillian Davies, IFPI associate director general, who was here with David Attard, IFPI legal adviser for the Middle East, stressed the "vital importance" of international record companies appointing agents in this territory "since the pirates clearly

feel free to reproduce recordings owned by companies without local representatives."

But the IFPI officials were told that while the audio industry situation here is being improved, there's been little progress in the battle against video piracy. In the main cities, it's "practically impossible" to buy a legitimate video recording, they were told.

Pirate rental libraries are proliferating here. And the video market is increasing greatly as hundreds of Egyptian workers in the Gulf States import VCRs on their visits home.

Said IFPI's Davies: "Video pirates can be defeated, as the audio offenders have been, but only if local agents or licensees are appointed. This has got to be a key priority."

International Correspondents

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- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
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- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
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- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 089-473068. Tlx: 5216662.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

'Tears Are Not Enough' Set For U.S. Single Release

BY KIRK LaPOINTE

VANCOUVER One prominent Canadian associated with the project privately offered this comment last week upon hearing that "Tears Are Not Enough," the all-star Canadian single for Ethiopian famine relief, is to be the next U.S. single from the "We Are The World" project:

"It shows we're being taken seriously. It shows they pay attention, once in a while."

Uncertainty had ruled for several weeks regarding the inclusion of "Tears Are Not Enough," the brisk-selling Canadian single recorded only days after "We Are The World," on the U.S. album. Once that hurdle was cleared, however, there were questions about how seriously the single would be treated below the border.

Now that "Tears" is being issued separately as a single, with proceeds returning to Canada to the Northern Lights For Africa Society, the verdict is in.

Sales of the seven- and 12-inch single are approaching triple platinum (300,000 units) in Canada, and radio action remains high.

Tina Tops Certifications Multi-Platinum for 'Private Dancer'

TORONTO April was a relatively quiet month on the certification front. The Canadian Recording Industry Assn. (CRIA) bestowed gold or platinum status on only 16 records, and only two of them were multi-platinum.

The big recipient was Tina Turner's "Private Dancer" album, which continues to move well at retail. CRIA says the album went six-times-platinum in April, signifying Canadian sales of 600,000, by far the best sales proportionately for any territory worldwide.

The only other multi-platinum certification was handed out to "Vol. 1" by the Honeydrippers. CRIA says that album surpassed triple platinum in April.

Tears For Fears, currently the hottest retail item in the country, earned platinum for "Shout," the first single in Canada from the March platinum album "Songs From The Big Chair." The group's first album, "The Hurting," also shot past platinum in April.

A good sign amid the somewhat slow month was the certification of several Canadian albums. Gowan's "Strange Animal," which is charted prominently in almost every market, went gold in April, with further certifications expected. Strange Advance's second album, "2WO," went gold, following the successes of the group's first release. Murray McLachlan's "Greatest Hits" has also eclipsed the CRIA gold barrier.

Other albums certified gold in April included "Meet The Care Bears," "Maiden Japan" by Iron Maiden, "Vulture Culture" by the Alan Parsons Project, "Greatest

The song, written by the hit-making team of Bryan Adams and Jim Vallance and producer David Foster—whom Quincy Jones affectionately calls the "hoser composer"—has stirred profound sentiment in Canada, greater perhaps than any recording since the country's 100th birthday in 1967 and the song "Ca-Na-Da" by Bobby Gimby.

A national radiothon is being planned for the summer to raise funds for the Northern Lights For Africa Society, a non-profit foundation established to oversee the disbursement of money from the project. CHEZ-FM of Ottawa raised \$28,000 and CILQ-FM of Toronto (better known as Q107) raised \$17,000 in their own radiothons, April 28.

Governments have been rather slow to fork over their revenues from the project. Only four of the 10 provincial governments have said they will return the provincial sales tax to the foundation: British Columbia, Ontario, Saskatchewan and Prince Edward Island. The federal government has been petitioned to relent on its own tax, but has yet to decide on the matter.

Hits" by Earl Conley and "Sign In Please" by Autograph.

Two Canadian content singles were certified gold in the month, and one of them is a bit of a surprise for trivia buffs: Ashford & Simpson still qualify as CanCon. Their "Solid" has now sold more than 50,000 units, CRIA reports. The other Canadian release to go gold is Celine Dion's "D'Amour et D'Amitie." Tears For Fears' "Shout" rocketed past gold on its way to platinum-plus in April, while "Obsession" by Animotion is a hot dance track that obviously is no slouch at radio or retail either, judging by its gold certification.

KIRK LaPOINTE

CAPAC Reports 15% Increase in Domestic Income

TORONTO Domestic income for the Composers, Authors & Publishers Assn. of Canada (CAPAC) increased nearly 15% in 1984, rising by \$3.4 million to \$27.1 million, the performing rights group reports.

Meanwhile, foreign income for musical performances of Canadian copyrighted material stayed roughly the same in 1984 as it was in 1983, posting a \$61,000 increase to \$2,466,000.

The association reports that overhead dropped to 16.1% in 1984, and that foreign affiliates received \$11.3 million in 1984, up almost \$1 million over 1983. CAPAC publishers received \$6.5 million, an increase of almost \$500,000.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 15-17, **Telemarketing/West Trade Expo**, Anaheim Convention Center. (800) 368-2066.

May 16-19, **National Assn. of Independent Record Distributors & Manufacturers Convention**, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, **National Public Radio Convention**, Marriott City Center, Denver.

May 24-25, **Jimmie Rodgers Memorial Festival**, Meridian, Miss. (615) 528-3066.

May 18-31, **International Trumpet Guild 1985 Conference**, Univ. of New Mexico, Albuquerque.

May 24-26, **Al Jolson Centennial Tribute**, Roosevelt Hotel, New York. (502) 452-2424.

JUNE

June 2-5, **1985 Summer Consumer Electronics Show**, McCormick Place, Chicago. (202) 457-8700.

June 5-6, **Independent Third Party Computer Maintenance Conference**, Halloran House, New York. (212) 233-1080.

June 5-8, **IMIC '85**, Hotel Sheraton, Munich. London 01-439-9411; Beverly Hills (213) 273-7040; New York (212) 764-7347.

June 7-10, **International Country Music Buyers Assn. Spring Meeting**, Hyatt Regency, Nashville.

June 10, **Music City News Award Show**, Nashville.

June 10, **Videotape Production Assn.'s 1985 Monitor Awards**, New York State Theatre, Lincoln Center. (212) 265-4160.

June 10-16, **International Country Music Fan Fair**, Nashville.

June 12, **International Radio & Television Society Annual Meeting and Broadcaster-of-the-Year Luncheon**, Waldorf Astoria, New York. (212) 867-6650.

June 17, **National Music Publishers' Assn. Annual Meeting**, Park Lane Hotel, New York.

Lifelines

BIRTHS

Boy, Geoffrey David, to Pete and Debbie Salant, April 27 in New Haven, Conn. He is an independent broadcast consultant.

Girl, Vanessa Lydia Simone, to Kirk LaPointe and Denise Rudnicki, May 1 in Toronto. He is Billboard's Canadian correspondent and the broadcast columnist for the Canadian Press. She is a CBC radio journalist.

MARRIAGES

Thomas H. Vickers to Victoria Fenton Kuhns, April 27 in Los Angeles. He is professional manager of Almo-Irving Music, the publishing subsidiary of A&M Records there.

Wendy Freitag to Jon Gass, May 4 in Los Angeles. She is a sub-agent at Bart-Milander Associates, a talent agency for film composers. He is an independent recording engineer.

DEATHS

Mickey Katz, 75, of natural causes April 30 in Los Angeles. A singer and bandleader, Katz enjoyed considerable success in the '40s and '50s with his recordings of Yiddish/English parodies of popular songs. He performed extensively throughout the U.S. and Europe. Katz is survived by his wife; two sons, including actor Joel Grey; four grandchildren and two sisters.

Larry Clinton, 75, of cancer May 2 in Tuscon. A popular bandleader, composer and arranger during the big band era, Clinton wrote for the orchestras of Tommy Dorsey and others before establishing his own band in 1937 with Dorsey's backing. His "The Dipsy Doodle" was one of the most successful records of the late '30s; his other compositions included "My Reverie," "Our Love" and "Satan Takes A Holiday." In later years he worked in music publishing and as an executive of Kapp Records. Clinton is survived by his wife, Wanda, and a son, Larry Jr.

New Companies

Mayhem Productions, a record production company, formed by Gary Salzman and Julian Herzfeld. First release is a single by Veto & the Troublemakers, "Middle Of The Night." c/o Christini Hartnett, 1650 Broadway, New York, N.Y. 10019; (914) 738-6694.

Music On-Line, a computerized musician referral service serving as liaison between musicians, talent bookers, composers, arrangers, songwriters, lyricists, instructors, etc., formed by Ross Thompson, Andrea Meer and Janice Matella. P.O. Box 14431, Chicago, Ill. 60614; (312) 248-9094.

KEJ Records, an independent recording, publishing, and manage-

ment company, formed by Klinte Jones. First release is a 12-inch single, "Credit Card Fraud," featuring Spyder C. 184 Thompson St., New York, N.Y. 10012; (212) 475-7716.

Kryptonite Productions Inc., a complete audio/visual production company working with new artists, formed by James "Booty" Neal. First release is a children's single and video entitled "Kid Stuff." 763 Sixth Ave., New York, N.Y. 10010; (212) 242-5652.

Palmetto Productions, a production company offering services in the areas of booking, management and publishing. P.O. Box 1376, Pickens, S.C. 29671.

Bubbling Under

THE HOT 100 SINGLES

- 101 ROCK ME TONIGHT FREDDIE JACKSON CAPITOL 5459
- 102 FREAK-A-RISTIC ATLANTIC STARR A&M 2718
- 103 INNOCENT ALEXANDER O'NEAL TABU 04-0718 (EPIC)
- 104 THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER 4TH & B'WAY 414 (ISLAND)
- 105 THE LADY OF MY HEART JACK WAGNER QWEST 7-29085 (WARNER BROS.)
- 106 FEEL SO REAL STEVE ARRINGTON ATLANTIC 7-89596
- 107 PEOPLE ARE PEOPLE DEPECHE MODE SIRE 7-29221 (WARNER BROS.)
- 108 GENTLE FREDERICK TIMTRAX/HEAT 2022
- 109 ZIE ZIE WON'T DANCE PETER BROWN COLUMBIA 38-04832
- 110 YOU SPIN ME AROUND DEAD OR ALIVE EPIC 34-04894

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- 205 LLOYD COLE AND THE COMMOTIONS RATTLESNAKES GEFEN GHS 24064 (WARNER BROS.)
- 206 BILL WITHERS WATCHING YOU, WATCHING ME COLUMBIA FC 39887
- 207 EMMYLOU HARRIS THE BALLAD OF SALLY ROSE WARNER BROS. 1-25205
- 208 EARL KLUGH KEY NOTES CAPITOL ST-12405
- 209 LED ZEPPELIN LED ZEPPELIN IV ATLANTIC 19129
- 210 TOM PETTY AND THE HEARTBREAKERS DAMN THE TORPEDOES MCA 5105

...newslines...

THE DISCWASHER COMPACT DISC CLEANER, which the audio/video care product manufacturer terms the "industry's true radial" cleaner, hits the market in a few weeks at a list price of \$19.95. Company executives introduced the product at a special press luncheon Wednesday (8) at the studios of New York's WNCN, which started playing CDs back in February, 1983. Discwasher's cleaning system for CDs includes the unit itself, CD-1 cleaning fluid, cleaning pad grooming brush and replacement cleaning pads. Company promotion to consumers will explain its view that CDs *do* require careful attention to dust and grime.

"**ALL-STAR POWER HITTERS**" is the theme of PolyGram Records' summer campaign to field a team of winning product. Accounts, radio stations and the label's own merchandising/field staffers are the target, with the theme carried through via advertising, merchandising materials, contests and promotional items. Co-creators of the pitch (pun intended) are Rick Bleiweiss, vice president of merchandising, and K.P. Mattson, national director of sales.

THE BOARD OF DIRECTORS OF ASCAP has re-elected Hal David as president, along with the following other members of the board: Arthur Hamilton, Irwin Robinson, vice presidents; Morton Gould, secretary; John Green, assistant secretary; Leon Brettler, treasurer; and Sid Herman, assistant treasurer. David, a member of the performing rights group since 1943, has served on the board since 1974 and, before his election to the presidency in 1980, held the post of vice president for one year.

A NEW BOOK on the hip-hop culture, including its music, is "Fresh" from Random House/Sarah Lazin. The 120-page softcover carries a \$7.95 suggested list price. Foreword is by PolyGram artist Kurtis Blow. Nelson George, Billboard's black music editor, is one of the book's four authors.

EXECUTIVE TURNTABLE

(Continued from page 4)

Kellijai Music/Ja'nikki Songs promotes Emiko Nikki Ray from a&r coordinator to production manager/a&r director in Burbank.

PRO AUDIO/VIDEO. Daniel W. Sullivan becomes president and chief operating officer of Broadway Video in New York. He replaces Lorne Michaels, who will continue as chairman and chief executive officer. Sullivan has been with the company for the past five years.

Greg Harris is appointed president of GAS Productions in Philadelphia. He was national sales director for Bennett Systems.

Al Kasha is appointed development consultant for Polymuse, the New York-based production company. He is a composer.

Otari Corp. names Chris Pukay quality control technician in Belmont, Calif. He was assistant engineer for Trackmaster Audio.

TRADE GROUPS. Jane Word, director of the Tennessee Film, Tape & Music Commission, is appointed to the executive board of the Assn. of Film Commissioners in Nashville.



Jerry Takes It by the Horns. Veteran promoter and manager Jerry Weintraub accepts the first Irvin Feld Humanitarian Award from the National Conference of Christians & Jews in New York for his numerous philanthropic efforts. Feld, savior of the Ringling Bros. and Barnum & Bailey Circus, is represented here by the outfit's infamous unicorn.

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ALBUMS

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Nashville, Tenn. 37203

POP

PICKS

SAM COOKE

Live At The Harlem Square Club, 1963
PRODUCER: Not Listed
RCA AFL1-5181

Cooke fans who remember the smooth delivery and suave style of the "Live At The Copa" recording will be surprised by the gritty, sweaty soul revue sound of this live recording. This isn't Cooke as supperclub star: it's Cooke as progenitor of Otis Redding and the soul shouters of the '60s. Burnin'.

PAUL YOUNG

The Secret Of Association
PRODUCER: Laurie Latham
Columbia BFC 39957

British vocalist whose first album was much heralded but hardly purchased here comes out swinging for the second round. Production is polished—perhaps overly—and the derivations from earlier black hits are more like quotes than references. But Young's delivery is able and modern, not unlike Robert Palmer's. Best tracks: "Everytime You Go Away" and "Everything Must Change."

HOOTERS

Nervous Night
PRODUCER: Rick Chertoff
Columbia BFC 39912

The reigning monarchs of Philadelphia's rock scene racked up considerable sales on their indie debut, "Amore." Since then, band member Rob Hyman has further enhanced the group's rep as co-author of Cyndi Lauper's "Time After Time." Expect strong radio support for this upbeat, bright-sounding quintet.

RECOMMENDED

VARIOUS ARTISTS

More Mondo
PRODUCERS: Various
Dolphin 2006

An aural cruise through North Carolina, with travelog provided by 11 of the state's best modern rockers. Tracks range from the commercially viable "Praying Mantis," the first solo vinyl showing by producer Don Dixon, to the tongue-in-cheek doo-wop of "Love In 4D" by Southern Culture On The Skids (a.k.a. SCOTS).

JULI DAVIDSON

Take A Chance
PRODUCER: Not Listed
Shanachie 82004

Highlight track here is a rearranged cover of the Exciters' "Tell Him," which has infinite possibilities for a dance remix. On the rest of the record, Davidson fluctuates between Joni Mitchell's wistfulness and Rickie Lee Jones' lazy jazz phrasing. Adult contemporary programmers can find a feast in this well-produced debut offering.

SONIC YOUTH

Bad Moon Rising
PRODUCER: Not Listed
Blast First/Homestead

The sound of space and construction site serve as a backdrop for these death-punk poets, who are joined on one number by the genre's leading lady, Lydia Lunch. A fine record for late night listening and underhanded tenant evictions. Contact: (516) 432-3500.

CUCUMBERS

Who Betrays Me... And Other Happier Songs
PRODUCER: Dave Young
Fake Doom 006

A quirky and appealing pop project that displays the progress made by this popular Hoboken quartet. A mix of cynicism and sweetness, the album's best cut is "Walking And Talking," an adventurous speed rap filled with funky guitar breaks. Contact: (201) 933-4890.

ORIGINAL CAST

3 Guys Naked From The Waist Down
PRODUCER: John Yap
Polydor 0704

A hit off-Broadway show—with clever songs that really tell the storyline—about three comics who make it to the big time. See the show by all means, but this recording certainly gets its message across.

VARIOUS ARTISTS

Sondheim
PRODUCER: Max Wilcox
Book-of-the-Month 81-7515

Stephen Sondheim, just awarded a Pulitzer Prize for "Sunday In The Park With George," is the towering musical theatre figure of our time, a point amply documented in newly recorded performances. The highlight: a beautifully orchestrated suite based on "Pacific Overtures" themes.

VARIOUS ARTISTS

A Collector's Sondheim
PRODUCER: Thomas Z. Shepard
RCA CRL4-5359

RCA Records is among composer/lyricist Stephen Sondheim's greatest fans, even to the point where producer Shepard went to CBS for some rare cutting room floor treats. Otherwise, previous RCA recordings state the case for Sondheim's brilliance.

MUSIC FROM THE MOTION PICTURE

SOUNDTRACK

Mask
PRODUCERS: Various
MCA 6140

Considering all the fighting over this film's soundtrack, this collection of warhorse oldies is surprisingly anticlimactic. Features Little Richard, Gary U.S. Bonds, Steely Dan, Steppenwolf, the Grateful Dead and Lynyrd Skynyrd.

MUSIC FROM THE MOTION PICTURE

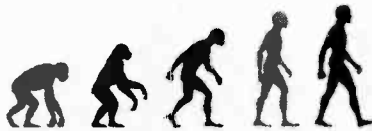
SOUNDTRACK

Sylvester
PRODUCERS: Various
Curb/MCA 39026

Spunky-kid-and-a-horse film opened and closed in 20 minutes, but the soundtrack lingers on. Features tunes by Los Lobos, Rank & File, the Textones, Gail Davies and the Cruzados.

SPOTLIGHT

SUPERTRAMP



SUPERTRAMP

Brother Where You Bound
PRODUCERS: David Kershenbaum, Supertramp
A&M SP-5014

Now trimmed to a quartet cohering around songwriter Rick Davies' keyboard-driven songs, this '70s supergroup faces a major challenge in its own track record—the relative disappointment of their much ballyhooed sequel to "Breakfast In America," "Famous Last Words," which broke the band's platinum stride. To regain that pace, the group reaches here for a renewed progressive edge dramatized in the extended 16-minute title piece, while still supplying several more accessible pop songs aimed at mainstream radio. Crucial to the plan will be the reception to an ambitious experimental film of the title track, slated for a gala MTV special, and a comprehensive label marketing blitz. First single, "Cannonball," straddles the band's pop and AOR constituencies to promising effect; a tentative fall tour, if launched on schedule, could supply a mid-campaign momentum fatefully lost last time out.

NEW AND NOTEWORTHY

JANE SIBERRY

No Borders Here
PRODUCERS: Various
Open Air OA-3202 (Windham Hill/A&M)

Already championed by Canadian critics who lauded this debut as one of 1984's best, singer/songwriter Siberry creates hypnotic, progressive pop miniatures graced with layered harmonies, off-center rhythms and deceptively spare but rich settings. Offbeat, droll, compelling, commercially risky, and a gem.

BLACK

PICKS

J. BLACKFOOT

Physical Attraction
PRODUCERS: Homer Banks, Chuck Brooks
Soundtown 8013

Tacky album cover and sappy lyrics aside, this record should sustain Blackfoot's success after last year's "Taxi." Touting a slick, jazzy feel, the album has several urban/adult contemporary crossover candidates. Standout tracks are the simple, bright "See Saw" and a reading of "Kum Ba Ya" backed with skeletal acoustic guitar.

JAZZ-FUSION

PICKS

DIZZY GILLESPIE

New Faces
PRODUCERS: Dave Grusin, Larry Rosen, T. Brooks

Shepard
GRP 1012

The bebop king works out in a straight-ahead vein, with fine support from young players of the older school including Branford Marsalis and Kenny Kirkland. Includes covers of Dizzy's own classics "Tin Tin Deo," "Lorraine" and "Birks' Works."

RECOMMENDED

DAVID BYRNE

Music For The Knee Plays
PRODUCER: David Byrne
ECM 25022

The singing/songwriting Talking Head in his most offbeat theatrical project yet, created with Robert Wilson for Wilson's epic "The Civil Wars." Laconic spoken word, atmospheric brass and reed settings elude categorization.

BARRY HARRIS

For The Moment
PRODUCERS: Robert Sunenblick, Mark Feldman
Uptown UP27-20

Detroit pianist works out in front of a fine trio featuring bassist Rufus Reid and drummer Leroy Williams. A Monk medley, several originals and the "I Love Lucy" theme make for a well rounded outing.

BUDD JOHNSON & PHIL WOODS

The Ole Dude & The Fundance Kid
PRODUCERS: Robert Sunenblick, Mark Feldman
Uptown UP 27-19

The late Earl Hines mainstay meets the bebopmeister for a saxophone conclave that has nothing to do with cutting and everything to do with communicating. Band features Richard Wyands on piano, George Duvivier on bass and Bill Goodwin on drums.

COUNTRY

PICKS

WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON

Highwayman
PRODUCER: Chips Moman
Columbia FC 40056

This week's Willie Nelson collaboration. Compounding the delight of four of country music's most distinctive stylists joining voices here is the additional fact that they perform some of the best songs of recent years, including Woody Guthrie's "Deportee," Guy Clark's "Desperados Waiting For A Train" and Jimmy Webb's title tune.

CHARLY McCLAIN

Radio Heart
PRODUCERS: Norro Wilson, Sneed Brothers
Epic FE 39871

Given her distinctive and potentially powerful voice, Charly McClain always seems on the verge of doing something significant. But except for the dolorous "Radio Hear," there is little here that rises beyond the level of background music, albeit very charming background music. A great song wouldn't hurt.

RECOMMENDED

VARIOUS ARTISTS

Music From "Rustlers' Rhapsody" And Other Songs
PRODUCERS: Various
Warner Bros. 25284

This one probably deserves to be called "country and western," given the instrumentation on the one hand and the themes on the other. Includes cuts by Gary Morris, John Anderson, the Nitty Gritty Dirt Band, Pinkard & Bowden, Pam Tillis, Karen Brooks, Charlie McCoy, Randy Travis and Rex Allen Jr.

DON SAMPSON

Coyote
PRODUCER: Don Sampson
Revolver Records

Sampson is an inspired writer—all of

the songs are his—and a moving performer. Members of Emmylou Harris' Hot Band provide stellar backing. The lonely lyricism sounds country, but the energy is rock. Contact: (615) 670-6129.

RAY OWEN

Well Wasted Afternoons
PRODUCER: Arne Braz
Police PR-1933

Eclectic acoustic folk ranging from "Mr. Bojangles" to the chestnut "I'm My Own Grandpa" to a number of Owen's own narrative-style compositions. Contact: (717) 334-8631.

GOSPEL

PICKS

THE MASTERS V

The Master's Hymns
PRODUCER: Joel Gentry
Skyline SLP-6339

This group of legends—J.D. Sumner, James Blackwood, Hovie Lister and Jake Hess—along with Steve Warren, sing a collection of legendary songs, including "Old Rugged Cross," "Farther Along," "Amazing Grace" and "It Is Well With My Soul." The songs and group are both classics—what more could you ask for?

MYLON LEFEVRE & BROKEN HEART

Sheep In Wolves Clothing
PRODUCERS: Mylon LeFevre, Joe Hardy
Myrrh 7-01-6790-06-1

Mylon rocks with the Rock and rolls with the flow on this collection of high energy pop. There's even an '80s version of "Gospel Ship," as well as some new songs that reflect LeFevre's fever for evangelism.

SCOTT ROLEY

Within My Reach
PRODUCER: Scott Roley, Bill Deaton
Refuge RB4011

Roley's album touches the edge of rock but seems to fit more comfortably on the side of a more easygoing style. Lyrically, he touches on some topical issues and makes a good try at being relevant to the '80s. This is an issue-oriented album, and Roley has a message.

CLASSICAL

RECOMMENDED

AVE MARIA

Kiri Te Kanawa, English Chamber Orchestra,
Rose
Philips 412 629-2 (CD)

Mostly music of faith by Mozart, Gounod, Schubert and Bach, plus the florid showpiece by Handel, "Let the Bright Seraphim." The lady's loyal public will grab it fast.

VIVALDI: 6 FLUTE CONCERTOS, OP.10

James Galway, New Irish Chamber Orchestra
RCA HRC1-5316

The distinctive Galway sound and musical finesse, as well as his demonstrated crossover talents, will serve to clobber much of the competition that crowds the LP catalog.

RODRIGO: CONCIERTO DE ARANJUEZ/MORENO-BUENDA: SUITE CONCERTANTE

Marissa Robles, harp; Philharmonia Orchestra,
Dutoit
London 411 738

The Rodrigo, certainly the most popular work in the guitar literature, transfers well to the harp, its uniquely Spanish flavor intact. The idiomatic Moreno-Buenda is also an effective showpiece for Miss Robles.

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	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	1
2	3	ONE NIGHT IN BANGKOK	MURRAY HEAD	3
3	5	RHYTHM OF THE NIGHT	DEBARGE	7
4	2	WE ARE THE WORLD	USA FOR AFRICA	8
5	4	CRAZY FOR YOU	MADONNA	2
6	7	SOME LIKE IT HOT	THE POWER STATION	6
7	8	SMOOTH OPERATOR	SADE	5
8	9	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	13
9	6	OBSESSION	ANIMOTION	12
10	12	AXEL F	HAROLD FALTERMEYER	10
11	10	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	9
12	11	EVERYTHING SHE WANTS	WHAM	4
13	16	SUDDENLY	BILLY OCEAN	11
14	13	NEW ATTITUDE	PATTI LABELLE	19
15	22	THINGS CAN ONLY GET BETTER	HOWARD JONES	15
16	21	IN MY HOUSE	THE MARY JANE GIRLS	16
17	20	FRESH	KOOL & THE GANG	17
18	14	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	14
19	—	HEAVEN	BRYAN ADAMS	20
20	25	WALKING ON SUNSHINE	KATRINA AND THE WAVES	21
21	19	THAT WAS YESTERDAY	FOREIGNER	22
22	24	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	18
23	15	NIGHTSHIFT	COMMODORES	24
24	17	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	33
25	—	ONE LONELY NIGHT	REO SPEEDWAGON	23
26	30	CELEBRATE YOUTH	RICK SPRINGFIELD	26
27	—	SMUGGLER'S BLUES	GLENN FREY	28
28	29	'TIL MY BABY COMES HOME	LUTHER VANDROSS	30
29	27	LOST IN LOVE	NEW EDITION	35
30	—	NEVER ENDING STORY	LIMAAHL	31

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	4	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	1
2	1	CRAZY FOR YOU	MADONNA	2
3	6	EVERYTHING SHE WANTS	WHAM	4
4	7	SMOOTH OPERATOR	SADE	5
5	5	ONE NIGHT IN BANGKOK	MURRAY HEAD	3
6	11	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	9
7	10	AXEL F	HAROLD FALTERMEYER	10
8	3	RHYTHM OF THE NIGHT	DEBARGE	7
9	8	SOME LIKE IT HOT	THE POWER STATION	6
10	2	WE ARE THE WORLD	USA FOR AFRICA	8
11	15	SUDDENLY	BILLY OCEAN	11
12	9	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	14
13	16	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	18
14	17	THINGS CAN ONLY GET BETTER	HOWARD JONES	15
15	20	HEAVEN	BRYAN ADAMS	20
16	19	IN MY HOUSE	THE MARY JANE GIRLS	16
17	18	FRESH	KOOL & THE GANG	17
18	13	OBSESSION	ANIMOTION	12
19	23	WALKING ON SUNSHINE	KATRINA AND THE WAVES	21
20	12	THAT WAS YESTERDAY	FOREIGNER	22
21	21	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	13
22	22	ONE LONELY NIGHT	REO SPEEDWAGON	23
23	28	ANGEL	MADONNA	25
24	29	SAY YOU'RE WRONG	JULIAN LENNON	27
25	14	NIGHTSHIFT	COMMODORES	24
26	27	CELEBRATE YOUTH	RICK SPRINGFIELD	26
27	24	NEW ATTITUDE	PATTI LABELLE	19
28	—	SUSSUDIO	PHIL COLLINS	29
29	—	THE SEARCH IS OVER	SURVIVOR	32
30	—	NEVER ENDING STORY	LIMAAHL	31

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	14
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
ZTT/Island (1)	
WARNER BROS. (5)	12
Geffen (3)	
Sire (2)	
Full Moon/Warner Bros. (1)	
Paisley Park (1)	
EPIC (5)	11
Scotti Bros. (3)	
Portrait (2)	
CBS Associated (1)	
COLUMBIA	10
MCA (7)	8
Constellation/MCA (1)	
A&M	7
POLYGRAM	7
Mercury (6)	
De-Lite (1)	
RCA (6)	7
Planet (1)	
CAPITOL	6
MOTOWN (2)	5
Gordy (3)	
EMI-AMERICA	4
ELEKTRA	4
ARISTA (2)	3
Jive (1)	
CBS	1
HME (1)	
CHRYSALIS	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
14 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
89 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	
72 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	
49 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedee, BMI) CPP/MCA	
25 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
10 AXEL F	(Famous, ASCAP) CPP	
66 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)	
96 BASKETBALL	(Neutral Gray, BMI/Mo Funk, BMI/Original J.B., BMI/Mokojumbi, ASCAP)	
70 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
90 THE BIRD	(Tionna, ASCAP)	
63 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	
82 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
93 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP) CPP	
26 CELEBRATE YOUTH	(Super Ron, BMI)	
78 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP) WBM	
2 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
51 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	
62 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	
71 DAYS ARE NUMBERS (THE TRAVELLER)	(Wolfsongs, BMI/Careers, BMI) CPP	
50 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
13 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
1 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
9 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
4 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
53 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
85 FIND A WAY	(Bug & Bear, ASCAP/O'Ryan, ASCAP)	
65 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
17 FRESH	(Delightful, BMI) CPP	
87 GO FOR SODA	(Mark-Cain, ASCAP)	
45 THE GOONIES 'R' GOOD ENOUGH	(Warner-Tamerlane, BMI)	
99 THE HEAT IS ON	(Famous, ASCAP) CPP	
20 HEAVEN	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
92 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
76 HOLD ME	(Not Listed)	
94 I WAS BORN TO LOVE YOU	(Queen, BMI/Beechwood, BMI)	
38 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
88 IMAGINATION	(Tritec, ASCAP)	
16 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
34 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI) CPP	
18 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP) HL	
80 LITTLE BY LITTLE	(Talktime, BMI)	
86 LITTLE SHEILA	(Whild John, ASCAP/PRS)	
35 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
67 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
42 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
60 MATERIAL GIRL	(Minong, BMI)	
74 MATHEMATICS	(MCA, ASCAP/Unichappell, BMI/Rumanian Pickleworks, BMI) CHA/HL/MCA	
83 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI) CPP	
54 MISSING YOU	(Brockman, ASCAP) CLM	
59 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
31 NEVER ENDING STORY	(Giorgio Moroder, ASCAP) WBM	
19 NEW ATTITUDE	(Unicity, ASCAP/Backstreet/Robinhill, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
24 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tunetworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
12 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
41 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
23 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
47 ONE MORE NIGHT	(Pun, ASCAP) WBM	
3 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
57 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP) CPP	
61 OO-EE-DIDDLEY-BOP	(Pal-Park, ASCAP) CPP	
98 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
100 RADIOACTIVE	(Sundown Kingston, ASCAP) WBM	
37 RASPBERRY BERRY	(Controversy, ASCAP)	
7 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
48 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
73 SATISFACTION GUARANTEED	(Sundown Kingston, ASCAP)	
79 SAVE THE NIGHT FOR ME	(Jobete, ASCAP/Bobby Sandstrom, ASCAP) CPP	
27 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
32 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
40 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI) CHA/HL	
5 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
28 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
6 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
33 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
81 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
84 SQUARE ROOMS	(Anigro, SUIISA)	
75 STEADY	(Funzalo, BMI/Juters, BMI/Rella, BMI) HL	
11 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
29 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM	
69 TALK TO ME	(Small Hope, BMI)	
22 THAT WAS YESTERDAY	(Somerset Songs/Inc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL	
15 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
64 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropus, BMI/Tom John, BMI) CPP	
30 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP/MCA	
91 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
44 TOUGH ALL OVER	(John Cafferty, BMI)	
43 A VIEW TO KILL	(Tritec, ASCAP)	
39 VOICES CARRY	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
55 VOX HUMANA	(Milk Money, ASCAP)	
56 WAKE UP (NEXT TO YOU)	(Ellislan, PRS)	
21 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
46 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
77 WAYS TO BE WICKED	(Gone Gator, ASCAP/Wild Gator, ASCAP) WBM	
8 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
68 WE CLOSE OUR EYES	(ATV, BMI) CLM	
58 WELCOME TO THE PLEASURE DOME	(Perfect, BMI) WBM	
97 WHY CAN'T I HAVE YOU	(Ric Ocasek, ASCAP/Lido, ASCAP) WBM	
36 WOULD I LIE TO YOU?	(Blue Network, ASCAP)	
52 YOU GIVE GOOD LOVE	(New Music, BMI/MCA, BMI)	
95 YOU'RE THE ONLY LOVE	(Irving, BMI/Blotch, BMI/Foster Frees, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Stars Gather for Apollo's 50th Birthday

Motown Productions Tapes Tribute to Harlem Venue

BY NELSON GEORGE

NEW YORK The Apollo Theatre's 50th anniversary was celebrated by a remarkable array of talent on Saturday, May 4, when Motown Productions taped a three-hour tv special to air Sunday (19) on NBC.

From 8 p.m. to 3:30 a.m., the Bill Cosby-hosted program saw black and white stars go before the cameras at the Harlem landmark. Many performers had already taped segments during the week prior to the show.

The taping's highlights were many and varied. Patti LaBelle, who often appeared at the Apollo as a member of Patti LaBelle & the Bluebelles, was clearly the evening's most exciting performer. In a gospel segment, along with Al Green, Billy Preston, Mavis Staples, Little Richard and the New Jersey Mass Choir; in a duet with Joe Cocker on "You Are So Beautiful To Me"; and in the closing finale of "I Wanna Know What Love Is," the MCA artist's vocal gymnastics and compelling presence dominated the stage.

Smokey Robinson singing "Careless Whisper" with George Michael of Wham!; Boy George joining Stevie Wonder and various veteran Mo-

towners on a new Wonder song, "Parttime Lover," and later joining Luther Vandross on the Jimmy Ruffin hit "What Becomes Of The Broken Hearted"; and Rod Stewart singing Otis Redding's "Dock Of The Bay" with a rock band featuring Nile Rodgers on guitar, gave the presentation a multi-racial flavor rarely encountered in a pop music broadcast.

The Motown Revue, which first played the Apollo in the winter of 1963, was recalled in vintage film footage and then reprised onstage by acts that had been on that original bill: Mary Wells ("Two Lovers"), Martha Reeves ("Nowhere To Run"), the Four Tops ("Bernadette"), Stevie Wonder ("Fingertips"), Smokey Robinson ("Going To A Go-Go"). The latter performance inspired a track-suited Cosby to "break dance" in mid-song.

The Apollo's jazz legacy was represented by a clip of big bands, followed by Stevie Wonder performing his big band tribute "Sir Duke" and a Billy Eckstine-Sarah Vaughan duet.

Assistance in preparing this story provided by Harry Weinger.

Inserted into a Commodores per-

formance of "Night Shift" were tributes to four r&b greats: El DeBarge sang Jackie Wilson's "Lonely Teardrops," Billy Preston sang Otis Redding's version of "Try A Little Tenderness," Lou Rawls performed Sam Cooke's "You Send Me" and Luther Vandross interpreted Marvin Gaye's "How Sweet It Is (To Be Loved By You)."

Many guests for the taping rode up to Harlem from midtown Manhattan in a vintage "A" train as part of a reception hosted by Coca-Cola, a major sponsor of the television program. Proceeds from all tickets sold to the taping are being given to the Ethiopian Relief Fund.

For the Record

Bobby Weiss heads international representation for Merit Music as an independent consultant and representative, not as a member of the firm's recently firmed offices here (Billboard, May 11).

Weiss, who assumed that responsibility prior to the Nashville-based firm's decision to launch its own pop operation here, reports directly to Merit chief executives Guy Beatty and Herbert Morgan.

COPYRIGHT TRIBUNAL CHAIRMAN RESIGNS

(Continued from page 6)

both on the Hill and in the private sector. Nearly all of the rate cases the Tribunal has set since its inception have ended up in the courts, and critics have said the CRT has not been able to balance the rights of copyright owners and users.

Kastenmeier, it has been learned, will soon announce hearings to investigate the Tribunal and to seek reforms or possible abolition.

Questions have also been raised about the qualifications and the on-the-job attendance of the other commissioners, and a source says that it was Hall who told the House subcommittee before last week's hearing that the commissioners often do not show up for work "for weeks on end." Under questioning, however, Hall said "for several days."

Commissioner Eddie Ray, who will become acting chairman, is a former MGM Records executive and independent promoter, and Mario Aquero is a New York Latin music concert producer and talent consultant. Both are Reagan appointments. There were two unfilled seats on the Tribunal before Hall's resignation.

The beleaguered CRT sets the rates in cases involving performance and mechanical royalty fees affecting such groups as publishers, record companies, jukebox owners, cable operators, performing

rights collection groups and sports teams.

There is, sources on the Hill now say, a trend beginning to build toward solving copyright disputes involving these industries by private negotiation and mediation rather than by drawn-out attempts at Congressional mandate, lengthy court battles and the bitterly disputed CRT decisions.

The recent compromise agreement between jukebox owners and ASCAP, BMI and SESAC is being seen as a landmark agreement, and appears to be one way of skirting the Congressional paralysis caused by the equally strong demands of copyright owners and users who now find traditional, in-place institutions to deal with copyright problems unfair, implacable or unable to cope with recent technological changes, such as home taping.

One aspect of the move toward reform could be a revision or even the dismantling of the statutory compulsory licensing system, sources suggest. In Canada, the House of Commons has already recommended abolition of compulsory licenses for sound recordings (Billboard, May 11); the record industry association there bitterly opposes the move. No such move is planned in Washington.

RICHIE WINS BIG AT ASCAP POP AWARDS

(Continued from page 4)

with Albert Hammond, was named one of the 16 most performed songs of 1984; "Raindrops Keep Fallin' On My Head," which he wrote with Burt Bacharach, was cited as one of the 16 most performed standards for the 10 years ending Sept. 30, 1984.

The other most performed standards of the past decade: "As Time Goes By," "Feelings," "Happy Days Are Here Again," "Hound Dog," "If," "Laughter In The Rain," "Misty," "Night And Day," "Rhinstone Cowboy," "Santa

Claus Is Coming To Town," "Sweet Georgia Brown," "Tea For Two," "There's No Business Like Show Business," "The Way We Were" and "You Are The Sunshine Of My Life."

Here's ASCAP's complete list of 1984's most performed songs, their writers and publishers:

"Against All Odds (Take A Look At Me Now)," Phil Collins, Golden Torch Music, Pun Music.

"All Night Long," Lionel Richie, Brockman Music.

"Automatic," Brock Walsh, Mark Goldenberg, MCA.

"Baby I Lied," Rory Bourke, Deborah Allen, Rafe VanHoy, Chappell & Co.

"Break My Stride," Greg Prestopino, Matthew Wilder, Buchu Music, No Ears Music, Streetwise Music.

"Church Of The Poison Mind," Michael Craig, Boy George, Roy Hay, Jon Moss, Virgin Music.

"Dancing In The Dark," Bruce Springsteen, Bruce Springsteen.

"Drive," Ric Ocasek, Lido Music.

"Eyes Without A Face," Billy Idol, Steve Stevens, Boneidol Music, Rare Blue Music, Rock Steady Music.

"Footloose," Kenny Loggins, Dean Pitchford, Famous Music, Milk Money Music.

"Ghostbusters," Ray Parker Jr., Golden Torch Music, Raydiola Music.

"Girls Just Want To Have Fun," Robert Hazard, Heroic Music.

"Got A Hold On Me," Todd Sharp, Christine McVie, Cement Chicken Music.

"Heart And Soul," Mike Chapman, Nicky Chinn, Arista Music.

"Hello," Lionel Richie, Brockman Music.

"Here Comes The Rain Again," Annie Lennox, Dave Stewart, Blue Network Music.

"Hold Me Now," Tom Bailey, Alannah Currie, Joe Leeway, Zomba Enterprises.

"Human Nature," John Bettis, Steve Porcaro, John Bettis Music, Porcara Music.

"I Guess It Never Hurts To Hurt Sometimes," Randy Vanwarmer, Fourth Floor Music, Terraform Music.

"I Guess That's Why They Call It The Blues," Elton John, Davey Johnstone, Bernie Taupin, Intersong USA.

"If Ever You're In My Arms Again," Michael Masser, Tom Snow, Cynthia Weil, Almo Music, Prince Street Music.

"I Still Can't Get Over Loving You," Ray Parker Jr., Raydiola Music.

"It's A Miracle," Michael Craig, Boy George, Roy Hay, Jon Moss, Phillip Pickett, Virgin Music.

"Jump" Michael Anthony, David Lee Roth, Alex Van Halen, Eddie Van Halen, Van Halen Music.

"Jump (For My Love)," Steve Mitchell, Marti Sharron-Humak, Gary P. Skardina, Anidraks Music, Stephen Mitchell Music, Porchester Music, Welbeck Music.

"Just Another Woman In Love," Wanda Mallette, Patti Ryan, Southern Nights Music.

"Karma Chameleon," Michael Craig, Boy George, Roy Hay, Jon Moss, Phillip Pickett, Virgin Music.

"The Language of Love," Dan Fogelberg, April Music, Hickory Grove Music.

"Let The Music Play," Chris Barbosa, Ed Chisolm, Emergency Music, Shapiro Bernstein & Co.

"A Little Good News," Charlie Black, Rory Bourke, Tommy Rocco, Chappell & Co., Welk Music Group.

"Love Is A Battlefield," Mike Chapman, Holly Knight, Arista Music, Makiki Publishing Co.

"Miss Me Blind," Michael Craig,

Boy George, Roy Hay, Jon Moss, Virgin Music.

"Missing You," Mark Leonard, Chas Sandford, John Waite, Fallwater Music, Markmeem Music.

"Oh Sherrie," Randy Goodrum, Steve Perry, William Cuomo, Craig Krampf, April Music, Random Notes, Street Talk Tunes.

"One Thing Leads To Another," Alfred Agius, Cy Curnin, Rupert Greenall, Jamie West-Oram, Adam Woods, Colgems-EMI Music.

"P.Y.T. (Pretty Young Thing)," Quincy Jones, James Ingram, Yellow Brick Road Music.

"The Reflex," Simon LeBon, Nick Rhodes, Andy Taylor, John Taylor, Roger Taylor, Chappell & Co.

"Roll On Eighteen Wheeler," Dave Loggins, Leeds Music, Patchwork Music.

"Running With The Night," Lionel Richie, Cynthia Weil, Brockman Music.

"Sad Songs (Say So Much)," Elton John, Bernie Taupin, Intersong USA.

"Say Say Say," Paul McCartney, Michael Jackson, MPL Communications.

"Somebody's Watching Me," Rockwell, Jobete Music.

"Stuck On You," Lionel Richie, Brockman Music.

"Talking In Your Sleep," Coz Canler, Jimmy Marinos, Wally Palmar, Mike Skill, Pete Solley, Foreverendeavor Music.

"That's All," Tony Banks, Phil Collins, Mike Rutherford, Pun Music.

"They Don't Know," Kirsty MacColl (Continued on page 77)

ACM AWARDS

(Continued from page 4)

rules for the third consecutive year in his own inimitable fashion. Hank Williams Jr. followed up his recent Grammy performance with a live version of his new single, "I'm For Love," to excellent crowd response.

Loretta Lynn, Janie Fricke and Glen Campbell each did a number, as did Ronnie Milsap, Alabama and Gary Morris. Morris hushed the black-tie audience at show's end with a new original called "Anything Goes," a song he performed with a black choral group which brought home the message of national violence and the threat of nuclear holocaust with powerful intensity.

Presenters on the telecast included Jennifer O'Neill, Lee Greenwood, Roger Miller, T.G. Sheppard, Heather Thomas, Earl Thomas Conley, Joan Van Ark, Catherine Bach, Marie Osmond, Sylvia, Charley Pride, Shelly West, Dennis Weaver, Mark Gray, Juice Newton and the Nitty Gritty Dirt Band.

Hosts for the evening were Glen Campbell, Janie Fricke and Loretta Lynn.

KEEPING SCORE

(Continued from page 51)

NARROWING THE GAP: Mid-price lines are beginning to inch up on top-of-the-line product from the point of view of original recording dates, and one of the more interesting examples of this phenomenon is Angel's Master series, which bows here this month after having won a strong consumer base in Europe. Unlike the label's **Eminence** series, Master relies largely on recordings from the mid-'70s and early '80s. **Eminence**, in contrast, looks back a decade or more earlier for its product.

Relatively recent recordings by such Angel artists as **Riccardo Muti**, **Andrei Gavrilov**, **Simon Rattle**, **Angel Romero**, **Andre Previn** and **Gidon Kremer** are to be found on Master. All feature Direct Metal Mastering and are pressed at EMI's plant in Cologne, Germany.

In some cases, compilations are new, says **John Patrick**, Angel's vice president of a&r and marketing. An example he points to is a hitherto unavailable grouping of Wagner orchestral music, with **Herbert von Karajan** conducting the Berlin Philharmonic. In other cases, fillers have been added to take advantage of the mastering benefits DMM offers. The Tchaikovsky Piano Concerto No. 1 with Gavrilov, for instance, also presents on the single LP, or cassette, Tchaikovsky's Theme & Variations, Op. 19; Balakirev's "Islamey," and "La Campanella" by Paganini-Liszt.

There are 26 albums in the initial release, with more to come on a regular basis. Consumer advertising, posters and a four-page leaflet are among the promotional support items.



More Good News. Capitol artist Anne Murray receives her eighth gold award, this time for sales of the "A Little Good News" album. Making the presentation in Hollywood is the label's president Don Zimmerman.



Cocktail Hour. George Thorogood smiles about the success of his current album "Maverick," released by EMI America in conjunction with Boston's Rounder Records. Shown after Thorogood's sold-out shows at the Boston Orpheum Theatre are, from left, Rounder's Marian Leighton, EMI's Jim Mazza, Thorogood, EMI's Neil Portnow, Rounder's Bill Nowlin, EMI's Dick Williams and Rounder's Ken Irwin.



On the Road Again. Gregg Giuffria of the eponymous Camel/MCA act chats backstage in Atlanta after opening a show for Foreigner. Standing from left are independent promotion man Wynn Jackson, MCA's Frank Turner, Giuffria and WKLS Atlanta music director Bob Bailey.



Brown Beats It Out. The Godfather of Soul, James Brown, makes a vocal offering his new songwriting partner Allae Willis can't refuse while recording some music for an upcoming radio and tv show. Overseeing the action at Willis' Los Angeles studio is Brown's manager Ben Brown, left.



Sills Still Sends Chills. Celebrating the reissue of her historic recordings on Angel/EMI, Beverly Sills makes an in-store appearance at Tower's uptown store in New York. Getting the scoop is Bob Sherman, executive producer of the Sills interviews for WQXR New York.



Lover Ages Well. Composer and ASCAP board of directors member Burton Lane, left, presents guitarist Les Paul with a special plaque commemorating the 40th anniversary of his "Lover," the first song recorded with Paul's pioneering multi-track technique. The artist was honored after a performance at Fat Tuesday's in New York.



Worldly Winners. Phil Collins poses after his Melbourne, Australia tour dates with the winners of MTV's "Rock And Roll Around The World" contest. Natives of Muskogee, Okla. who'd never boarded an airplane before, Mary Briggs, left, and her sister Norma had no problem travelling to foreign shores to see concerts by Collins, Bruce Springsteen, the Kinks and U2.

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	11	PHIL COLLINS ▲ ATLANTIC 81 240 (9.98) (CD) 5 weeks at No. One	NO JACKET REQUIRED
2	1	1	5	USA FOR AFRICA ▲² COLUMBIA USA 40043	WE ARE THE WORLD
3	4	4	19	SOUNDTRACK ▲ MCA 5553 (8.98)	BEVERLY HILLS COP
4	3	3	48	BRUCE SPRINGSTEEN ▲⁶ COLUMBIA QC 38653 (CD)⁻	BORN IN THE U.S.A.
5	14	—	2	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
6	6	6	13	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
7	7	9	6	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
8	5	5	25	MADONNA ▲⁴ SIRE 25157-1 /WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
9	9	10	28	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
10	8	7	17	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
11	11	15	26	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
12	17	18	8	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
13	13	17	6	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
14	12	12	14	COMMODORES MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
15	10	8	49	TINA TURNER ▲³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
16	18	20	13	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
17	21	21	11	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
18	16	13	26	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
19	20	19	78	THE POINTER SISTERS ▲² PLANET BELI-5410 /RCA (9.98) (CD)	BREAK OUT
20	19	14	20	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
21	22	16	23	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
22	15	11	12	SOUNDTRACK ● GEFEN GHS-24063 /WARNER BROS. (9.98) (CD)	VISION QUEST
23	23	23	9	DEBARGE GORDY 6123/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
24	34	34	5	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
25	25	26	7	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
26	27	30	39	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
27	28	41	4	RICK SPRINGFIELD RCA A.JL1-5370 (9.98)	TAO
28	24	25	12	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
29	30	27	30	DARYL HALL & JOHN OATES ▲² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
30	32	32	23	KOOL & THE GANG ● DE-LITE 822943-1 /POLYGRAM (8.98) (CD)	EMERGENCY
31	29	33	13	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
32	26	22	51	CHICAGO ▲³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
33	31	29	32	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
34	35	28	28	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
35	36	31	34	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
36	37	35	7	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
37	33	24	10	MICK JAGGER ● COLUMBIA 01940 (CD)	SHE'S THE BOSS
38	43	49	29	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
39	38	37	12	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
40	39	38	34	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
41	44	55	10	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
42	48	61	6	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
43	40	39	20	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
44	51	43	10	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
45	56	71	5	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
46	47	50	7	ALISON MOYET COLUMBIA BFC 39956	ALF
47	41	42	5	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
48	42	36	80	LIONEL RICHIE ▲⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
49	55	57	10	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
50	61	65	16	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
51	53	46	13	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
52	50	44	74	CYNDI LAUPER ▲⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
53	45	45	8	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
54	57	53	9	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
55	46	40	23	TEENA MARIE ● EPIC FE 39528	STARCHILD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	66	79	8	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
57	49	48	31	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
58	58	59	8	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
59	59	60	13	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
60	79	106	4	LIMAHIL EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
61	54	52	26	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
62	64	67	9	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
63	52	47	45	PRINCE & THE REVOLUTION ▲⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
64	NEW	▶		BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
65	93	—	2	RICK JAMES GORDY 6135GL /MOTOWN (8.98)	GLOW
66	71	92	5	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
67	72	73	85	HUEY LEWIS AND THE NEWS ▲⁵ CHRYSALIS FV 41412 (CD)	SPORTS
68	60	56	23	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
69	63	58	11	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
70	189	—	2	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
71	78	104	32	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
72	75	84	8	FIONA ATLANTIC 81242 (8.98)	FIONA
73	62	54	43	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
74	76	82	90	MADONNA ▲² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
75	68	68	92	BILLY JOEL ▲⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
76	74	74	12	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
77	67	70	26	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
78	65	51	9	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
79	69	64	24	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
80	85	85	28	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
81	81	83	9	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
82	80	72	26	SOUNDTRACK FANTASY WAM-1791 (2LPS)/ (19.98) (CD)	AMADEUS
83	73	76	9	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
84	77	77	7	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
85	70	63	28	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
86	97	—	2	LONE JUSTICE GEFEN GHS 24060 /WARNER BROS. (8.98)	LONE JUSTICE
87	90	91	8	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
88	83	78	59	THE CARS ▲² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
89	87	75	13	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
90	82	69	30	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
91	91	93	9	THE BLASTERS WARNER BROS./SLASH 1-25093 /WARNER BROS. (8.98)	HARD LINE
92	95	95	32	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
93	96	98	17	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
94	94	96	8	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
95	101	109	4	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
96	89	66	25	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
97	100	108	8	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
98	84	88	11	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
99	99	89	27	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
100	92	80	18	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
101	103	105	11	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
102	86	62	31	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
103	105	100	83	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
104	102	103	35	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
105	98	87	24	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
106	111	101	82	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	88	81	11	WILTON FELDER MCA 5510 (8.98)	SECRETS
108	104	97	35	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
109	114	110	12	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
110	110	112	12	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER

○ 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.

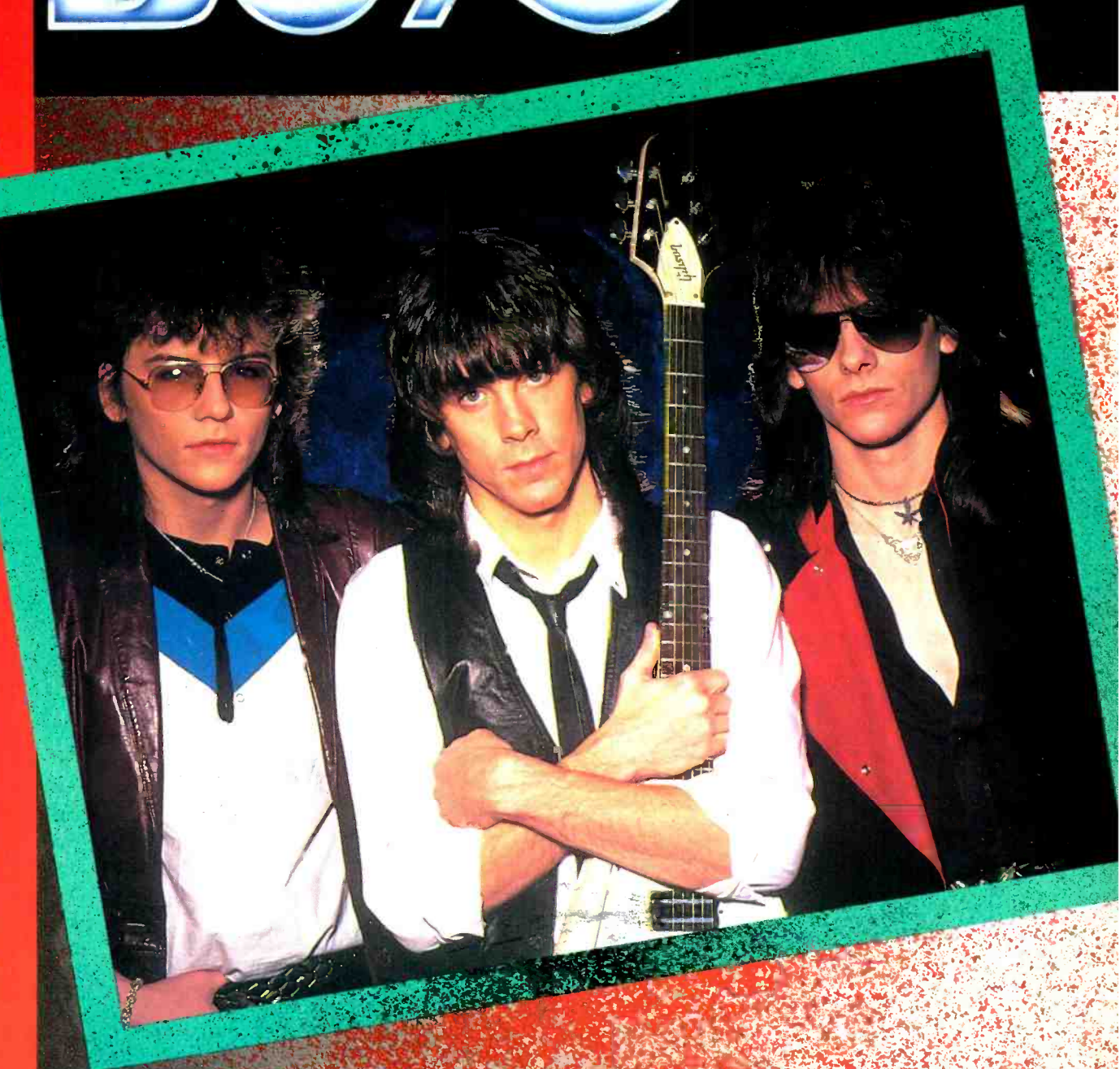
THEY PLAY ROUGH!

The McManus brothers – Pat, (“The Professor”), John and Tommy—may be well-behaved at home, but Ireland’s Mama’s Boys are certainly raising some hell with their music.

As the hard rock magazine Kerrang! writes about their new LP, Power And Passion, “This album represents Mama’s Boys’ coming of age, ready to take on all comers and set to shake the foundations of the rock hierarchy. An album destined to become a rock classic. Do yourselves a favor and get your needle in the Mama’s Boys groove.”

Album-rock programmers are already taking that advice: “Needle In The Groove,” a dose of sexy bluesrock, is on 110 stations (so far), and has radio raving.

MAMA'S BOYS



MAMA'S BOYS.
POWER AND PASSION.
FEATURING
“NEEDLE IN THE GROOVE”
WILD-MANNERED
ROCK.

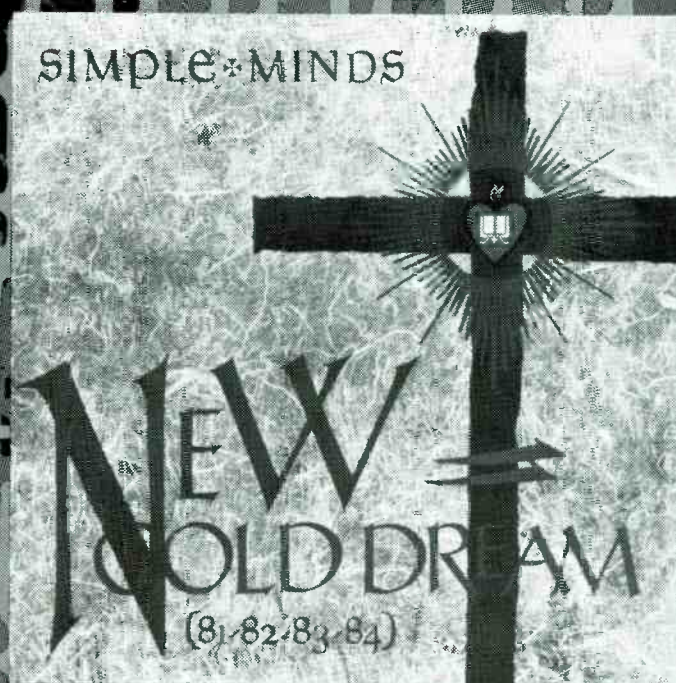
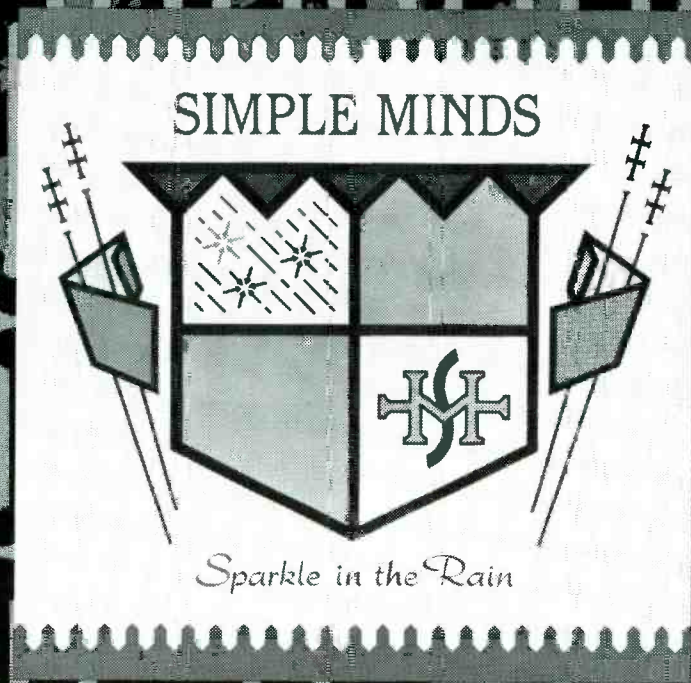
**MAMA'S BOYS'RE RUNNING AWAY
FROM HOME THIS SUMMER...
CATCH 'EM ON THE ROAD!**



Produced by Chris Tsangarides/Recorded at Battery Studios, London
Represented by ICM/Management: Michele Deery

SIMPLE MINDS

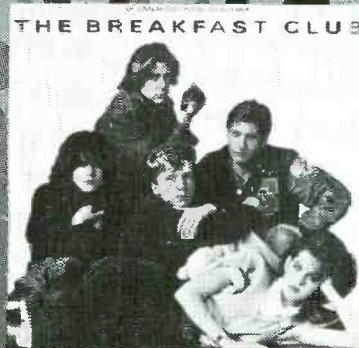
DON'T YOU FORGET ABOUT THESE



These are two albums of music from Simple Minds that are as unforgettable as their current #1 smash:

DON'T YOU (Forget About Me)

FROM THE BREAKFAST CLUB SOUNDTRACK ALBUM



*Produced by Peter Walsh **Produced by Steve Lillywhite ***Produced by Keith Forsey (single) †Produced by Keith Forsey/David Anderle • Steve Goldstein/Gary Chang (album)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
111				RE-ENTRY GEORGE THOROGOOD	BAD TO THE BONE
112	148	176	3	YNGWIE MALMSTEEN	RISING FORCE
113	116	129	4	NIK KERSHAW	THE RIDDLE
114	139	185	3	BOY MEETS GIRL	BOY MEETS GIRL
115	117	121	10	DONNIE IRIS	NO MUSS... NO FUSS
116	109	107	31	JEFFREY OSBORNE	DON'T STOP
117	108	99	20	FAT BOYS	FAT BOYS
118	118	124	6	SOUNDTRACK	INTO THE NIGHT
119	119	126	6	THIRD WORLD	SENSE OF PURPOSE
120	120	111	69	VAN HALEN	1984
121	112	113	15	DAVID SANBORN	STRAIGHT TO THE HEART
122	125	127	76	U2	UNDER A BLOOD RED SKY
123	123	128	14	DEPECHE MODE	SOME GREAT REWARD
124	106	94	24	MIDNIGHT STAR	PLANETARY INVASION
125	NEW			MEAT LOAF	BAD ATTITUDE
126	126	130	9	GLADYS KNIGHT & THE PIPS	LIFE
127	129	135	131	PRINCE	1999
128	107	86	23	JOHN PARR	JOHN PARR
129	NEW			CON FUNK SHUN	ELECTRIC LADY
130	132	140	4	MELBA MOORE	READ MY LIPS
131	115	102	18	THE GAP BAND	GAP BAND VI
132	121	123	109	Z Z TOP	ELIMINATOR
133	141	—	2	EARL KLUGH	SODA FOUNTAIN SHUFFLE
134	137	139	93	GEORGE WINSTON	DECEMBER
135	135	141	572	PINK FLOYD	DARK SIDE OF THE MOON
136	140	153	31	CHAKA KHAN	I FEEL FOR YOU
137	128	125	26	AL JARREAU	HIGH CRIME
138	127	116	11	THE GAP BAND	GAP GOLD
139	144	162	3	SLADE	ROGUES GALLERY
140	143	145	66	BRUCE SPRINGSTEEN	BORN TO RUN
141	113	90	11	JEFF LORBER	STEP BY STEP
142	130	114	56	STEVE PERRY	STREET TALK
143	122	122	6	SOUNDTRACK	PORKY'S REVENGE
144	138	142	135	LIONEL RICHIE	LIONEL RICHIE
145	142	146	48	RUN-D.M.C.	RUN D.M.C.
146	NEW			HANK WILLIAMS, JR.	FIVE-O
147	134	115	11	THE VELVET UNDERGROUND	VU
148	151	158	98	U2	WAR
149	149	155	5	ALCATRAZZ	DISTURBING THE PEACE
150	131	120	25	DURAN DURAN	ARENA
151	136	134	33	KISS	ANIMALIZE
152	145	150	5	KENNY ROGERS	LOVE IS WHAT YOU MAKE IT
153	124	117	9	THE TUBES	LOVE BOMB
154	158	—	61	BRYAN ADAMS	CUTS LIKE A KNIFE
155	NEW			ATLANTIC STARR	AS THE BAND TURNS

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 Animation 31
 Joan Armatrading 87
 Steve Arrington 187
 Ashford & Simpson 85
 Chet Atkins 172
 Atlantic Starr 155
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 Philip Bailey 80
 George Benson 93
 The Blasters 91
 Kurtis Blow 92
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 Boy Meets Girl 114
 Bronski Beat 100
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 The Cars 88
 Ray Charles 89
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VIDEO DISTRIBS CONCERNED ABOUT USED TAPE SALES

(Continued from page 1)

distributor relationships in the past were noticeably absent.

Other areas covered in depth at the confab included:

- Boosting sales of prerecorded cassettes. Sell-through educational efforts took up most of the seminar time at a convention that also featured closed, one-on-one meetings between manufacturers and distributors. Comments focused on the unsophisticated nature of the video retailer and the need for educational efforts. Premiered were an NAVD videocassette and booklet on selling.

- Branch outlets. Although a number of manufacturers have recently voiced concern about the rash of branch openings by video distributors, suppliers at NAVD took a sink-or-swim attitude.

- An NAVD/Video Software Dealers Assn. (VSDA) merger appears increasingly unlikely. In fact, some disputes have already developed between the two organizations, with NAVD members angered by what they feel is the VSDA's tacit approval of the used videocassette business. Especially disturbing to NAVD members was the scheduled appearance at a VSDA chapter-formation meeting in Los Angeles of a man they consider a used tape broker, Bruce Derfinger of Video Finders (Billboard, May 11).

As important as the issues openly discussed were those manufacturers and distributors chose to

fill the shelves of new stores, which have been one of the main spurs of the home video industry's unexpectedly rapid growth.

The average new video store owner "buys half of his inventory from a used tape broker now," said one distributor at the convention. Weakening sales of new videocassettes is only one impact of the used videocassette marketplace, distributors and manufacturers said. Other effects noted were:

- Increasing retail price competition. Video stores carrying the lower cost inventory have more room to cut their rental prices, leaving stores that have invested in new cassettes highly vulnerable to price competition. Many of the stores investing in new product may have inadvertently helped their competition by selling used product to brokers, conference attendees claimed.
- Keeping weak stores in business. Many outlets which would otherwise flounder are kept afloat by used tape brokers who buy their excess inventory and sell lower-priced used stock. According to distributors, the weak dealers hurt the reputation of the industry as a whole.

- Stifling the videocassette sales marketplace. "It's in the wrong pipeline," said Schwartz Bros. president Jim Schwartz, the wholesaler who is also the newly elected president of NAVD. Schwartz estimated that used tape brokers are cutting the business for new product distributors by at least 25% in some of the markets he serves.

Although many manufacturers and distributors had doubts about the utility of the NAVD convention prior to the event, reactions were generally positive.

Speaking of the one-on-one meetings, WEA director of marketing Dave Mount said, "We used to be able to do this at CES [the Consumer Electronics Show], but nobody's going there anymore." Distributors said the same about getting together with manufacturers.

Word is that some of the smaller manufacturers at the conference, among them Magnum Entertainment, were able to strengthen their distribution significantly via their in-person encounters.

The NAVD also elected its new board of directors and slate of officers at its meeting. The executives and positions are: president, Jim Schwartz of Schwartz Bros., vice president Marty Gold of Artec; treasurer, Gary Rockhold of Comtron; secretary Gene Silverman of Video Trend; immediate past president, Larry Beyer of ZBS Industries.

Elected to two-year terms on the board of directors were Schwartz, Gold and Rockhold, while Silverman, VTR Video Distributing's Paul Pasquarelli and Video One Video's Ruthanne Umlauf were each elected to one-year terms.

VIRGIN RETAIL EXPANSION

(Continued from page 1)

by HMV and run on HMV lines, it is owned by Phona.

Virgin managing director John Fewings says a number of possible sites in mainland Europe have been examined and final choice will be made "in a matter of months." The

first European Megastore will stock the same broad range of goods as its U.K. counterparts, including, besides records, tapes and Compact Discs, hi fi hardware, games, books, T-shirts, posters and other merchandise. "None of the stores on the Continent have anything like what we will be offering," says Fewings.

As forecast earlier this year (Billboard, Feb. 9), Virgin Retail has also embarked on a major refurbishment and expansion of its flagship Oxford St. Megastore in London. When reopened in September, it will be the largest record shop in Europe, according to Fewings.

The company is also planning further Megastores in U.K. provincial cities, including one with 12,500 square feet of floor space in Brighton, and another in the Midlands that Fewings says will be large enough to rival the Oxford St. store. Major expansion of Virgin's existing store in Edinburgh is currently under way, and will result in a threefold increase in space.

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All in the Family. Leslie Group executive vice president Joe Cohen, the new president of the B'nai B'rith Music & Performing Arts Unit, accepts his appointment at a ceremony in New York. Pictured from left are Cohen; his father-in-law Sy Leslie, president and CEO of MGM/UA Home Entertainment; and Cohen's father Sam Cohen, the Unit's former president.

VIDEO RENTAL BILLS

(Continued from page 1)

about AB 530. One dealer, John Pough of Videocassettes Unlimited in Santa Ana, says, "Large stores have to pass along the sales tax" and couldn't afford to handle it as a use tax.

Some bills on video rental actually derive from the personal experience of lawmakers, says Mike Burns, legislative aide to Charles Calderon of the 59th District here. Calderon authored HB 916, a bill that would limit rental late charges to no more than the value of the video recording. Calderon had a VCR stolen with a rental tape in it and was hit with late charges "three times the value," Burns says.

Pough, acknowledging that he was alerted to HB 916 by a VRA bulletin, says the subject of late charges is volatile: "You can't believe the excuses people come up with." But, Pough adds, "Why are they just looking at video rental late charges?"

MUSIC PRINT PRICES

(Continued from page 1)

He maintains sheet sales are increasing, particularly since Columbia's acquisition of the Belwin-Mills catalog.

Kornblum, however, says there has been "a little" sales drop for Cherry Lane. Further, he says, "For a publisher to make his money back, a sheet has to sell 12,000 to 15,000 copies—just to break even. And only about one in 10 does."

According to Kornblum, Cherry Lane debuted the \$2.95 tag last year with its sheet edition of Huey Lewis' "The Heart of Rock'N'Roll," a "note for note" rendering that ran 16 pages. "Every time the industry ups the price—and I've been putting on stickers since the price was 65 cents—you think, 'This could be the end.' But it never is."

The jump will also be reflected in the price of Cherry Lane and Columbia Pictures folios to a "small degree." About 20 Cherry Lane folio titles will be affected, says Kornblum.

Warner Bros.' Military reports that sheet sales are going "very well," particularly "We Are The World," which has sold about 150,000 pieces.

Indeed, in Sacramento, Burns claims HB 916 was pulled from a May 7 hearing and will be held "until we look at how other rentals are handled. We may make it a two-year bill," meaning it will not be pushed this session.

In many cases, retailers take little solace from beating back proposals, maintaining that they can only hope to "educate legislators who don't understand our business," says Tom Ray, a Baltimore distributor (Musical Sales Video) and head of VSDA's National Capital chapter.

Earlier this year, Ray's group opposed a Maryland bill seeking to license retailers charging rental membership fees. "We told [legislators at a hearing] we're not health clubs that close up suddenly, leaving members high and dry," he says. The author of the bill, Anthony DiPietro, says he plans to reintroduce the measure next session, seeking recommendation from the State's Attorney's office.

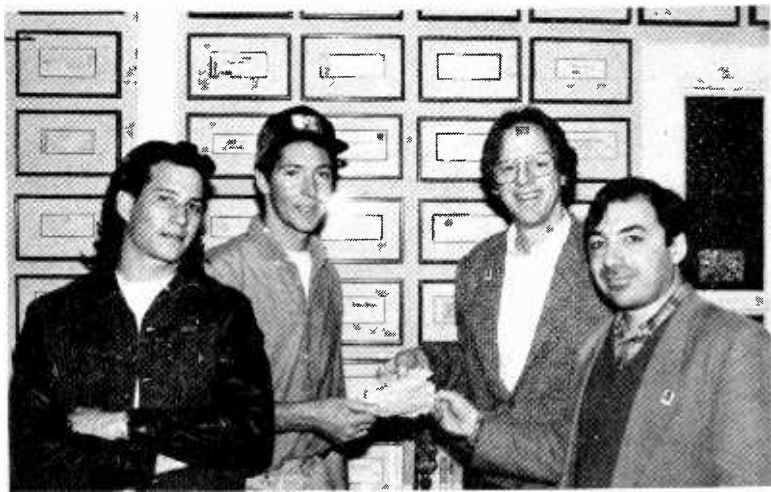
VSDA's chapters, note Ray and others, now afford a network alert to local legislation. VSDA's latest newsletter lauds quick action by Texas members. Aide Tom Smith in Austin says lawmakers were surprised by video store complaints.

"We were mainly after parking lots that charge a full day's rate even if you're only there 30 minutes," he says. "We suggested quarter-day rate fees."

Every Week
In Billboard

Computer
Software
Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10



Club Heeds the Call. Founders of the Bruce Springsteen-inspired Boss Club in Los Angeles donate a check for \$2,100 to Ken Kragen for the USA For Africa fund. The money was raised during a special party dubbed "Boss Club For Africa" at which, from left, club founders David Krask and Seth Marsh, Kragen and the Africa fund's executive director Marty Rogol are pictured.

IFPI, BPI ARGUE FOR U.K. TAPE LEVY

(Continued from page 3)

public of the opportunity to tape at around \$87.5 million annually, and suggests various mixes of a software and hardware levy that would generate an equivalent sum. It calculates that a levy on blank tape of one penny per minute would produce around \$72.5 million annually.

The Tape Manufacturers' Group, opposing the levy, says in its submission that the problem of home taping has been greatly exaggerated, and that the BPI figures are the equivalent of every album sold being taped four times over, or four albums being recorded onto each of the estimated 70 million blank cassettes sold in Britain each year.

Suggestions that a software levy would add only 10% to tape prices are mistaken, the trade group adds. Collection and administrative costs, together with "stamping" and the higher costs that would result from lower sales, would in practice mean an increase of nearly 25%. The cost of collection might indeed be greater than the revenues collected, the TMG concludes.

Both BPI and IFPI address themselves to the related questions of video copying and record rental. On the former, BPI notes that music videos account for 50% of all U.K. video sales but only 3% of video rentals.

Sale items with a high perceived value naturally attract more copying, and the still small sale market

is already being damaged. The introduction by Sharp of head-to-head video recorders earlier this year threatens to further curtail development of the infant video industry.

On the subject of record rental, IFPI says: "Effective means of preventing rental of LPs and Compact Discs is essential." If rights owners are not given an exclusive right to control the marketing of their product, as opposed to a mere remuneration right, sales of sound recordings could be "very substantially displaced" by rental and private copying, IFPI argues.

A separate submission by the Mechanical Copyright Protection Society responds to the government's call for assurances that a workable collection and distribution system can be devised for any proposed levy with a detailed cost breakdown for a hypothetical collection society it calls Home-Taping Limited. According to the MCPS, administrative costs would not eat up revenues collected, as critics have claimed. On a gross levy revenue of \$12.5 million, it says, collection and distribution costs could be less than 10%.

In all, 680 submissions were received by the government before its April 30 deadline, and Dept. of Trade & Industry official Victor Tarnovsky says the department hopes to assess the arguments and formulate its own recommendations by the end of this month.

BOSTON ROCK SEMINAR

(Continued from page 6)

that "the Police did their first tour for \$200-300 a night gigs."

Pretty Pearl Productions' Howie Cusack rejected the theory of touring at a financial loss. "Sell them [club owners] the dream that they're involved with the artist's career," was his recommendation for securing lucrative club dates.

The most productive comment that emerged from the college radio session came from Mark Josephson, a co-founder of the New Music Seminar and owner of the Rockpool tip-sheet and J-Mark Records, a newly formed Elektra custom label. "College radio is at its best when it's most radical," he said, "but compromises must be made to better serve the record businessman, who supplies your programming." Josephson urged college radio stations to

reduce the quantity of their playlists as a means to selling more records.

Silverman, Josephson, WBCN program director Oedipus, Chrysalis Records' Daniel Glass, Rounder's Bill Nowlin, Dolphin's Josh Grier and producer Don Dixon were among the speakers commenting on the alternative scene during the day's meetings. Essentially, the Seminar was both a treasure chest of tips for industry neophytes and an idea exchange and schmooze forum for the veterans. Attended by roughly 200 people (down slightly from last year), the event appears limited in potential only by the organization's seeming unwillingness to promote itself outside of the Boston market.

BY SAM SUTHERLAND

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

WITH DISNEYLAND ITSELF providing an oddly appropriate backdrop, last week's 79th Audio Engineering Society (AES) convention provided glimpses of digital audio's state of the art, as well as a different slant on the Compact Disc's bullish success thus far. Certainly the little silver disk cast a long shadow over the general topic of master production, as measured by the rising tide of interest in digital recording and mixing evidenced by the studio operators and owners who showed up.

As for the configuration itself, the AES agenda looked at likely changes in CD pressing technology, devoting an entire panel to the alternatives to the present injection molding approach. Future CDs may well be manufactured using either a photopolymer process, a photothermographic transfer, microprinter technology or photolithography.

The overall digital recording chain, from basic recording through the finished CD, prompted a panel discussion on Monday (6) which reflected the lessons learned in the first two years of Compact Disc pro-

On the Beam

duction. Some intriguing tidbits surfaced, such as the revelation from **Bill Foster** of London's **Tape One** digital mastering facility that Virgin's CD version of **Mike Oldfield's** career-making "Tubular Bells" is about to receive its third or fourth successive CD mastering. "Each time they turn up a better copy (of the original master), they give it to us for submastering," Foster said.

Masterdisk's Bob Ludwig reported similar remastering assignments from that facility's U.S. label clients, echoing the panel's general assertion that early flubs in CD transfers are yielding guidelines to optimal Compact Disc realizations.

As for mass replication, **DADC's Mike Ellis** offered a report on the Terre Haute-based joint venture between CBS and Sony, and offset the plant's troubled first year of productivity shortfalls by noting that quality has remained high. The facility recently molded its millionth CD, yet thus far hasn't received a single consumer return, Ellis claimed.

On a more prosaic note, **Sony's Curtis Chan** contended that toothpaste ("Crest or Colgate" were his preferred brands) applied with a jeweler's cloth could successfully rejuvenate badly scratched CDs, rubbing minor surface nicks and abrasions right off the disk's pro-

ductive resin coating. Look Ma, no dropouts...

Further down range, the optical disk technology behind the CD may yield a professional recording cousin, predicted **Tore Nordahl** of **Mitsubishi's Digital Entertainment Corp.** division. Nordahl, who reviewed digital and analog signal processing and recording with an eye toward how those technologies will fare over the next decade, suggested that recordable optical disks will likely emerge as a mixdown medium.

Digital Audio Tape (DAT) won't supplant Compact Discs, however, at least in the view of these professionals. **JVC's Larry Boden** cited the CD's market lead as likely to insure its niche: "I don't think the digital tape will replace the Compact Disc, now that we're seeing automotive CD players, Sony's Discman and other portables entering the market."

GRP RECORDS, which is reportedly readying CD versions of several titles that recently reverted to the label from **Arista**, has also acquired CD rights to several **Lee Ritenour** albums originally recorded for **Elektra**. Ritenour has joined the GRP roster, and is already working on his own new set for the label.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

BILLIE BEST and her cohorts at **Boston Rock** magazine are to be commended for a job well done with the magazine's fourth annual Seminar the weekend of May 4. Designed as an idea swap to bolster all facets of the alternative music scene, the meet met its promotional promises. Of special interest was a panel on indie a&r, which often strayed from its theme but offered a good glimpse at a wide range of independent labels.

Speaking from the funk perspective, **Tommy Boy's Monica Lynch** outlined the label's youth-oriented a&r strategy and announced plans for a series of monthly auditions for "rappers, MCs, DJs and singers." The auditions will be promoted via flyers in New York clubs and are scheduled to start in June at Tommy Boy's office there. She also urged other labels to keep tabs on the film industry as a potential exposure vehicle, and discussed the mileage that **Tommy Boy** act **the Force M.D.'s** are getting from their appearance in "Rappin'."

Not quite in a position to exploit current music trends, **Homestead's Gerard Cosley** stressed the value of working retail and fanzines. Representing bands like noise-rockers **Sonic Youth** and popular college act **Naked Raygun**, Cosley's message was to target all marketing efforts to the "people who are really looking for exciting new bands." **Dolphin's Josh Grier** praised an indie's ability to trade the red tape for a red carpet in terms of quick sign-

ings and releases, while **Profile's Cory Robbins** got rightly ruffled at the suggestion that indies can't compete with the majors.

A founder of the one of the oldest indies, **Rounder Records**, **Bill Nowlin** commented on the maturity of the label/distributor's operations. "What used to be a handshake deal is now a three-album contract," he said. Other issues included split decisions on the value of videos for indie artists and the importance and role of the band manager in contract negotiations.

During a panel break, **Profile's** very patient **Gary Pini** explained the label's somewhat confusing relationship with **Paul Hardcastle**, whose "Rain Forest" album is a big seller for the label. **Profile** licensed

that album from the U.K.-based **Blue Bird** logo last fall. At the same time, **Chrysalis** signed **Hardcastle** and worked his other records in the U.K. with moderate success until recently. Now, **Hardcastle's** "19" single (dialog excerpts from the "Vietnam Requiem" film set to music) is doing well for **Chrysalis**, and that label is expected to put a heavy push on **Hardcastle** in the States.

Nonetheless, **Profile** is still working at creating a visual image for the instrumental artist, and has just completed a video for **Hardcastle's** "King Tut," from the "Rain Forest" album. According to **Pini**, **Profile** sees a long life for that album and considers anything **Chrysalis** does for **Hardcastle's** future as a benefit to them.

ASCAP AWARDS

(Continued from page 70)

Coll, MCA.

"Think Of Laura," Christopher Cross, Another Page.

"Three Times A Lady," Lionel Richie, Brockman Music, Jobete Music.

"Thriller," Rod Temperton, Almo Music.

"Time After Time," Rob Hyman, Cyndi Lauper, Dub Notes.

"Time Will Reveal," Bunny DeBarge, Eldra DeBarge, Jobete Music.

"To All The Girls I've Loved Before," Hal David, Albert Hammond, April Music, Casa David.

"Tonight I Celebrate My Love," Michael Masser, Gerald Goffin, Almo Music, Prince Street Music.

"Twist Of Fate," Steve Kipner, Peter Beckett, April Music, Stephen

A. Kipner Music.

"What's Love Got To Do With It," Terry Britten, Graham Lyle, Chappell & Co.

"When Doves Cry," Prince, Controversy Music, WB Music.

"When We Make Love," Troy Seals, Mentor Williams, Cavesson Music, Two-Sons Music, WB Music, Welbeck Music.

"Yah Mo B There," Quincy Jones, Michael McDonald, Rod Temperton, James Ingram, Almo Music, Genevieve Music, Yellow Brick Road Music.

"You Can't Get What You Want (Till You Know What You Want)," Joe Jackson, Almo Music.

"You Might Think," Ric Ocasek, Lido Music.

Fire Guts Bill Graham HQ

San Francisco Blaze Called Arson

BY JACK McDONOUGH

SAN FRANCISCO A four-alarm blaze, which investigators have officially termed arson, gutted the headquarters of concert promoter Bill Graham in the pre-dawn hours Tuesday (7), while Graham was traveling in Europe.

The fire completely destroyed offices and production space that had housed about 40 Graham employees. After the blaze was quelled, the investigators discovered incendiary gasoline devices on the property. Graham had operated from the site since 1972.

The organization regrouped quickly, and within 36 hours phone lines were back up and a decision had been made to move the operation to a larger headquarters in a different section of the city. Graham's secretary Jan Simmons said that the new offices should be in full operation by Monday (13).

Both Simmons and Graham's business manager Steve Welkom emphasized that no shows would be cancelled (in fact, a Julian Lennon

concert at the Warfield Theatre went on the night of the fire) and that, so far as possible, operations would continue as usual.

"The accounting department was least hard hit," noted Simmons. "Our operating papers are water damaged but were saved."

Graham's trip to Europe was both to visit family members and to meet with Bob Geldof to discuss a possible USA For Africa benefit. He was motoring to the south of France when he heard the news of the fire and returned immediately.

Upon his return, he made it clear that he believed the arson to be an anti-Semitic response to his highly public objection to President Reagan's recent visit to the Bitburg cemetery in West Germany. Graham had taken full-page ads in the major San Francisco dailies April 26 to protest the trip and organized a rally against it for that day in Union Square. Graham lost his mother and a sister in the German concentration camps and had himself fled Europe as an orphan at the outset of World War II.

WLXI Sidesteps Exclusivity

Station Makes Its Own Clips

BY STEVEN DUPLER

NEW YORK, WLXI-TV, a local station serving an audience of about 50,000 viewers in the Greensboro/Winston-Salem/High Point, N.C. market, says it's got an answer to what it considers "unfair music video exclusivity deals." During the past two weeks, the station has aired self-produced video footage synched to current hit songs, including Wham!'s "Everything She Wants," Julian Lennon's "Too Late For Goodbyes," Daryl Hall & John Oates' "Some Things Are Better Left Unsaid" and Foreigner's "That Was Yesterday."

According to Alida Shapiro, WLXI's music coordinator, the station was tired of "having to air six-month-old videos," and decided to program its own original videos synched to the hit tunes. So far, the station's "exclusive" videos have been produced locally, but Shapiro

says plans are underway to send VJs and camera crews here, as well as to Philadelphia and Washington, D.C., to create more clips.

For the Julian Lennon song, says Shapiro, WLXI's morning man Todd Yohn was taped performing a comic lip-synch to the music, playing a computer rather than a keyboard. When credits roll at the end of the clip, they read: "'Too Late For Goodbyes,' by Todd Yohn." For the Foreigner and Hall & Oates clips, Shapiro notes, "We have bands that look like them shown in a concert setting, with the original songs playing behind the video."

Shapiro says the station has not made any special arrangements with the various publishers of the music they use. "We're not doing anything illegal," she states. "We're simply using their music to help promote their songs."

'World' CD via PolyGram

LOS ANGELES In a surprise development in the USA For Africa benefit recording campaign, PolyGram Records will distribute the Compact Disc version of the "We Are The World" album. The USA For Africa CD will be list priced at \$13.98 and sold to accounts at \$12.98, allowing a \$1 handling charge.

The announcement from PolyGram president Guenter Hensler in New York did not elaborate on why CBS Records would not handle the digital disk through its overall album release ties to the project. However, PolyGram did confirm that it is donating manufacturing capacity for the CD from the 1985 production alloca-

tion of its own subsidiary labels, insuring timely capacity at its plant in Hanover, West Germany.

Custom pressing clients' allocations won't be affected, according to Hans Gout, senior director, Compact Disc, for PolyGram International.

PolyGram is producing 50,000 CDs from the album, assembled to aid victims of the ongoing African famine, especially in Ethiopia. According to Emiel Petrone, senior vice president, Compact Disc, quantities will be available for U.S. distribution by mid-June. The disk will carry a specially created label, and will be packaged in a conventional plastic jewel box.

SAM SUTHERLAND

INSIDE TRACK

RUMOR MILL RUNNETH OVER: Latest negotiator for the PolyGram U.S. holdings is said to be **Disney Productions**, whose longtime divisions include **Disneyland/Buena Vista Records**. Calls to both firms failed to elicit comment... **Warner Communications Inc.** said Thursday (9) that neither it nor any authorized representative had any conversations with **Jay Lasker** or any other **Motown** reps about a buyout by Motown of Warner's record interests. The WCI announcement came in the wake of a report in the **L.A. Times** in which Lasker said he had been approached by WCI on this matter.

WATCH FOR Peerless/Bluebonnet Records, which recently strengthened its U.S. distribution posture, to nab a U.S. label... **Stevie Wonder** performs his own arrangement of "I Just Called To Say I Love You," his Academy Award-winning ditty, on 30- and 60-second tv and radio spots for **GTE Sprint Communications**. The deal was orchestrated through the Bay Area office of **J. Walter Thompson/West**... Rumor hath **Terry Worrell** and **Kay Moran**, who operate the Dallas and Oklahoma Bromo Distributing branches respectively, pondering going public. Neither could be reached for comment... **Laura Brown** of **L&M Enterprises**, the L.A. marketing firm, has put the album made by **Xeron**—the group she mentors, which records for **Oronsay Records**—for distribution nationally with **Greenworld**, Torrance, Calif.... Reschedule your date book to show the **Western Merchandisers** biennial convention will probably be held in the spring of 1986, instead of later this summer.

CBS RECORDS is scheduled to turn over the first proceeds from sale of "We Are The World" to the **USA For Africa** foundation this week. A press conference will be held at CBS's New York headquarters Thursday (16) at which the label is expected to hand over a check for "several" million dollars, at least some of which will be targeted for "immediate" aid. Before that, on Sunday (12), "We Are The World" co-writer **Lionel Richie** was set to receive an honorary doctorate of music from **Tuskegee Institute**, where he attended college in the late '60s.

EXPECT JOHN CASSETTA, president of **New York Music Distributing**, to announce **Mel Fuhrman** has left as executive vice president. Fuhrman is reportedly moving into a new industry position... **Longtime industryite Jay Jacobs** is leaving the **IJE/Kid Stuff Records** staff down Hollywood, Fla. way to move to Atlanta, where he may take a post outside the record biz... **RCA** has acquired the soundtrack rights to "Follow That Bird," a Warner Bros. flick that stars the

NAIRD Confab Could Generate Some Heat

BY KIM FREEMAN

NEW YORK This week's annual National Assn. of Independent Record Distributors (NAIRD) convention, which begins Thursday (16) and runs through Saturday (18) in Philadelphia, could generate some heat if the trade group's upstart board of trustees member **Tom Silverman** has his way. While the common topics of trans-shipment and major branch competition are sure to be re-examined, the **Tommy Boy Records** president says he hopes the dirty laundry between indie distributors and labels will be washed out for the benefit of both camps.

Appointed to the Board under cloudy circumstances last year when **Alligator Records** chief **Bruce Iglauer** abruptly resigned, Silverman claims there's a "serious old-boy network happening at NAIRD" which essentially stands in the way of what should be a "mutually beneficial" relationship between catalog-oriented distributors and labels and those concentrating on hit product.

A good illustration of this problem is the perception and status of the Independent Label Coalition,

formed roughly two years ago by Silverman to serve as both a clearing house for indie information and a policy-setting group backed by strength in numbers. Run by various volunteers under Silverman's direction, the ILC has been relatively ineffective and is not taken seriously by most members of NAIRD.

"I don't want to hurt Silverman's feelings," says **Jerry Richman** of **Richman Bros.**, organizer of NAIRD, "but the ILC doesn't exist. He only had a bunch of dance labels to begin with." But Silverman contends that "it's the hit-oriented labels that are making money and NAIRD has little interest in serving the needs of both types of labels" (hit and catalog).

However, Silverman and Richman do agree on at least one point: Label/distributor relations are not what they should be. "The big distributors don't know how to deal with the little labels," says Richman.

He illustrates the point with Philadelphia act the **Hooters**. Early last year, the band had an album out on the small-scale **Exit** logo. Richman claims to have sold 90,000 units but

"Sesame Street" cast. **Waylon Jennings** heads the musical fare.

FORMER RETAIL CHAIN CO-OWNER Charlotte Cohen, wife of **John**, snares her Master of Arts in applied psychology and juvenile corrections at **Kent State Univ.** this weekend. John will attend the festivities with his wrist in a cast from a break that occurred in a recent tennis match. Their son, **Jaime**, is **Arista Records'** West Coast a&r honcho... Look for jazz producer/label chief **Bob Thiele**, who's racked up well over 40 years in this racket, to set up a label deal in partnership with old-timer **Ken Glancy**... **Importe/12 Group** head **Mike Wilkenson** readying a cassette spinoff of the burgeoning 12-inch market. He'll introduce "Triple Play" under his **Sugarscoop** nameplate, featuring three vocals and three tracks of the same tunes. Due June 1, first will be performances by **Man Parrish**, **Tim Greene** and **Rama Wilkenson**, who'll sell the 35-minute tapes for under \$5, offers this advice: "Let's fill those boxes and **Walkmans** with our tapes, not **TDK** and **Maxell**."

ELEKTRA RECORDS will distribute **J-Mark Records**, the dance-oriented new music label recently formed by **Mark Josephson**, **Rockpool Promotions** founder and original director of the **New Music Seminar**... In a rare arrangement, **Motown** and **CBS** will both be credited on an album of **Marvin Gaye's** sides, made for both labels, to be released in 1986, according to **CBS VP Larkin Arnold**. CBS will distribute the album... Contrary to last week's Track item, **Warren Hildebrand** of **All-South**, New Orleans, says he continues to be a wholesaler, and no one has been let go from his one-stop, rackjobbing or distributing operation in the last year. Additionally, he expects to add a fourth store to his **Record & Video Connection** web and expand his rack operation in coming months.

IN ANOTHER RAID overseen jointly by an **RIAA** rep and **ALARM's Bud Richardson** (**Billboard**, May 11), **Simi Valley** police under **Detective Tim Campbell** hit the swap meet there on May 5. The task force confiscated 7,473 allegedly counterfeit tapes. One stand owner had 6,673 tapes in his possession. Police are working with the local DA in prosecuting the action... **The Nestle Corp.** recently did concert promotions with **Concord Jazz** artists **Dave Brubeck**, **Marian McPartland** and **Billy Taylor**, pushing their new **Maragor Bold** instant coffee... **Al Green** rumored doing a secular album with his one-time producer **Willie Mitchell** in Memphis. Track hears a West Coast-headquartered label will get rights to the gospel singer's return to pop.

Edited by JOHN SIPPTEL



BE WHO THEY WANT DURING THE DAY — BUT BE YOURSELF TONIGHT.

YESTERDAY

EURYTHMICS

"Sweet Dreams" — gold
"Touch" — platinum

TODAY

**"WOULD I LIE
TO YOU?"** PB-14078
#1 most added on both AOR
and CHR with over 300 stations
reporting the record in the first
2 weeks of release.

TONIGHT

**"BE YOURSELF
TONIGHT"** AJL1-5429
Eurythmics' first studio album
since "Touch."

TOMORROW

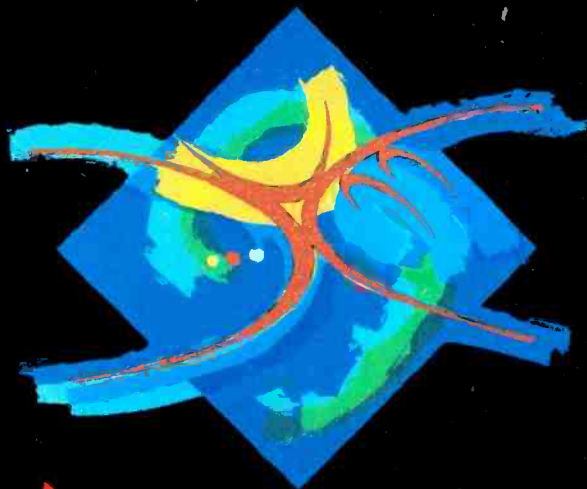
An album with a tomorrow.
Includes —

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DOIN' IT FOR
THEMSELVES"**

the duet with Aretha Franklin
that had NARM buzzing, plus
tracks with guest performances
from many famous friends.

Produced by David A. Stewart

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