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Video Distributors Struggle With Inventory Shortages

BY TONY SEIDEMAN

NEW YORK Inventory shortfalls are making it difficult for video distributors to fill their orders, with wholesalers and manufacturers sharply divided as to the causes of the problem.

Manufacturers, concentrating on getting new hits to the market, say that distributors are carrying too many lines and stocking too few units. Distributors claim manufacturers are unable to fill demand promptly on orders for much of their product, especially catalog ti-

Both sides say the effect of the

problem is far-reaching, weakening retailer loyalty and leaving the marketplace highly vulnerable to significant shortages in the event of unexpected increases in demand.

Specific current titles listed as running short include Sony Video Software Operations' "Tina Turner's Private Dancer," CBS/Fox Video's "Revenge Of The Nerds" and MGM/UA Home Video's "Red Dawn." On backlist titles, distributors say, the difficulties are almost a constant.

"The fill rates have been bad for months," says Don Rosenberg, general manager for Schwartz Bros. Rosenberg, who says his company has been averaging "probably be-tween 50% and 60% fill" on many (Continued on page 7?)

X-RATED VIDEO Genre Presents Problems for

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

Record Dealers

NEW YORK As record retailers add video to their product mix, they are not ignoring adult titles. Consumer demand and the desire to offer competitive, full-line video services are the spur, but dealers also note that carrying X-rated titles is not without its problems.

The Sacramento-based Tower Records has placed adult titles in its 23 video sections and annexes. Chain president Russ Solomon sees X titles as part of the total home video mix

(Continued on page 76)

Warner Bros. Takes a Stand **JEWEL BOX DUMPED** FOR NEW PRINCE CD

BY IS HOROWITZ

NEW YORK In a major thrust to establish all-board packaging for pop product on Compact Disc, Warner Bros. Records will market the CD version of the next Prince album without jewel box.

The three-panel cardboard container displaying full artwork and liner material is similar in design to units which successfully withstood abrasion and temperature tests earlier this year (Billboard, Feb. 23. It

is being manufactured by lvy Hill. The new Prince album, "Around The World In A Day," is scheduled for release later this month. The initial CD pressing commitment is said

to be in the 100,000 range, the largest yet for any new entry in the configuration.

While no other CD titles are yet scheduled for release by Warner in paperboard alone, it's known that the label expects the Prince set to help condition the market for others to follow. Company conjecture is that it will demonstrate that focusgroup perception tests concluding that jewel boxes are demanded by consumers are invalid for hit prod-

In a paper designed primarily for (Continued on page 77)

CD Capabilities Unveiled at

BY SAM SUTHERLAND

HOLLYWOOD, Fla. The record/ tape industry was to get its first

Produced under the aegis of the Record Group, a jointly funded Warner Communications/PolyGram development unit which also makes its public debut with the session (separate story, page 74). Cornyn's presentation dramatizes hybrid optical disk applications spanning enter-

NARM Meet

glimpse of the computer and video capabilities of Compact Disc when trade veteran Stan Cornyn unveiled a new video presentation on emerging programming options for CDs during Sunday's (31) morning business session here at the National Assn. Of Recording Merchandisers (NARM) convention.

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Retailers, Racks **Work To Boost Country Sales**

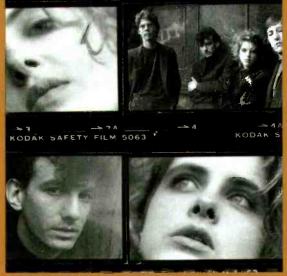
BY EDWARD MORRIS

This is the fourth article in a fivepart series about problems facing the country music industry and its strategies to solve them.

NASHVILLE Major retail chains and racks are employing various methods of boosting sales of country repertoire in their stores. Buyers for accounts polled by Billboard confirm the genre's slippage over the past two to three years, but say that record companies are working hard to keep product moving.

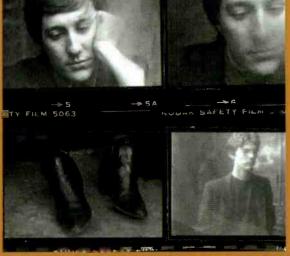
Among the ploys they recommend are:

- · More "creative pricing" by manufacturers;
- · A slowdown in the volume of re-(Continued on page 76)



LONE JUSTICE: BILLBOARD BACK COVER STORY.
Currently on tour with U2, Los Angeles-based LONE JUSTICE are set to release their debut album April 15. The first video is "Ways To Be Wicked," available April 5. Promotional copies of "Ways To Be Wicked" will arrive at radio stations April 8.

Lead vocalist Maria McKee fronts the rock group with co-

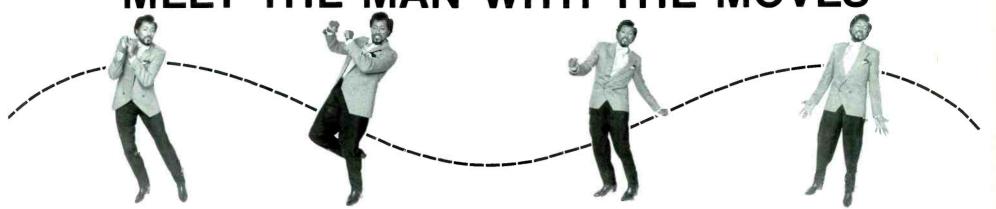


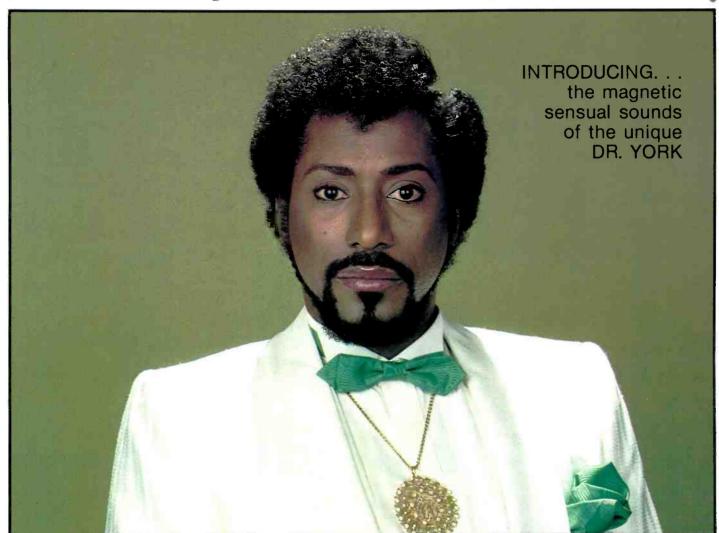
founder/guitarist Ryan Hedgecock, bassist Marvin Etzioni and drummer Don Heffington. Sidemen Tony Gilkyson (guitar) and Mike Kindred (keyboards) complete the Lone Justice tour band. Lone Justice (GHS 24060) is produced by Jimmy Iovine. "Ways To Be Wicked" video directed by Mary Lambert. Or Geffen Records and Cassettes. Management: Carlyne Majer.





THE 'NEW' FACE OF 1985 MEET THE MAN WITH THE MOVES





THE NEW EXCITING ALBUM BY YORK ENTITLED "NEW"



'NEW' the album featuring the hit single "It's Only A Dream" on by

Watch for the hot 'New' video "It's Only A Dream"

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CBS U.K. Reduces 'World' Dealer Price

Leading Retailers Had Protested Charity Single Terms

BY PETER JONES

LONDON By reducing its dealer price by 10%, CBS Records U.K. appears to have staved off firmly worded refusals by virtually all of Britain's major record retail chains to stock the USA For Africa single "We Are The World," scheduled for nationwide release Monday (1).

Though Virgin and HMV were notable exceptions, most chains made clear their "unhappiness" at being asked to forfeit profits on the all-star fund-raising single without the security of the sale-or-return deal they got with Band Aid's "Do They Know It's Christmas?," which went through Mercury/Phono-

gram.
"After all, we are a business," a spokesman for the W.H. Smith chain said in initially announcing the chain's opposition. "We can't just go on selling records which don't make profits." The chain is reported to have accounted for some 25% of the total British sales of the Band Aid single.

Woolworth, Boots The Chemist and Our Price were also said to be shunning the single. A Woolworth spokesman took the line: "We're not opposed to the spirit of the record, but we have our responsibilities as retailers and have to take a commercial decision." And Boots points out that the group is sending drugs and other supplies direct to Ethiopia. 'We have to look at the total work we do for charity. There are areas where we like to help and others where we like to take our own initia-

But late last week CBS made its own points, including the dealer price concession, and the various retail chains were "doing their sums" up to and over the weekend.

Maurice Oberstein, chairman of CBS U.K, says: "In response to the considerable controversy surrounding the release of the single, we want to make it clear that the sole

and original intention of CBS U.K. concerning the record, recorded by a galaxy of top American stars, was to make the maximum amount of money possible for the charity.

"It was with this in mind that CBS fixed its original dealer price. But the company understands that the retail trade, with businesses to run and costs to cover, couldn't support us 100%. So we have reduced the dealer price by 10% on both the seven-inch and 12-inch versions. This cut is designed to enable dealers to cover their costs and to ensure that the maximum amount of stores stock this record, so making it easily available.

Oberstein says CBS still expects the retail price to remain at the planned 1.49 pounds for the seveninch and 2.99 for the 12-inch version. At an exchange rate of \$1.20 to the pound sterling, the single should retail at the equivalent of roughly \$1.78 and \$3.58.

Supply/Demand Balance Seen

PolyGram's Gout: CD Catchup Near

BY IS HOROWITZ

NEW YORK A workable balance between escalating demand for Compact Discs and all-out industry efforts to increase production should be reached within "the next few months," as manufacturers crank up to a worldwide capacity of more than 65 million units by year's

This prediction comes from Hans Gout, senior director, Compact Disc for PolyGram International, here for company meetings following visits to both hardware and software producers in Japan.

Matching supply to demand will enable labels to return to the planned introduction of new series tabled temporarily as the production crunch saw priorities diverted to fewer titles.

In PolyGram's case, this means the revival of lower-priced series of middle-of-the road catalog material, now slated for introduction here in June, and the maxi-single CD, perhaps as early as September. Both projects were pushed back from earlier target dates.

The MOR material, featuring such artists as Mantovani, Frank Chacksfield, Benny Goodman and Ted Heath, will appear on the London label and will be priced to retail at about \$10, according to Emiel Petrone, senior vice president for CD at PolyGram in the U.S. Price to dealers has yet to be fixed, but Petrone estimates that it will be about "\$6.50 to \$7.50." There will be 12 titles in the initial release.

The maxi-single, to be offered in a

thinner, specially designed jewel box, will be priced to enable resale at \$5 to \$6, Petrone indicates. Because of the shorter playing time, about 15 minutes, the outer diameter of the CD will have a large frosted area that may be handled without harming the playing surface.

Best estimates place the number of CD titles currently available worldwide at 4,000 to 5,000, says Gout. The original goal of 10,000 titles by year's end will not be met, he predicts, but there should be close to 9,000 as capacity expands.

In PolyGram's case, traditional summer lags in demand will permit more attention on catalog at the firm's plant in Hanover, West Germany. Total 1985 production at the plant should reach 25 million, says Gout, as the government has now granted permission for the plant to work weekends beginning April 13.

Japanese production of software should hit 30 million units this year, with the remaining plants—Nimbus in England, MPO in France and Digital Audio Disc in U.S .-- accounting for up to another 10 million, Gout estimates.

Hardware production this year should total more than two million in Japan and another 500,000 in Europe, the PolyGram executive says. Sony itself currently is producing players at a rate of 140,000 a month, he says, with half of them portable models. He predicts that all major Japanese hardware producers will have portable units on the market by year's end.

NEW YORK Amusement Business magazine is expecting a sellout crowd at its second seminar on "Sponsorship: Courting The Corporate Dollar," April 21-23 at the Chicago Hyatt Regency O'Hare. According to a magazine spokes-

person, strong advance registration figures are already indicating that this year's seminar will top last year's attendance of 185. Amusement Business is also expanding the seminar to cover a wider range of subjects and include more industry

Capacity Crowd Expected

For Sponsorship Seminar

"We are expanding on the subject of sponsorships," says Gina Di-Piero, special projects manager for AB. "We'll be looking closely at the marketing objectives of the corporations involved in the sponsorship. There will be six workshops added to the schedule, which will be targeted to specific segments of the industry: arenas, fairs, parks and talent. We'll also be diversifying our look into growing areas of sponsorship, emphasizing the developments in the merchandise and video

personnel.

Industry speakers during the three-day meet will be drawn from

all sectors of the business, and will include: David Allen, director of special events for Wrangler Group; Shari Friedman, director of video administration for Atlantic Records; John Hellweg, vice president of sales promotion for Stroh Brewery Co.: John Huie, vice president of Frontier Booking International; Dick Stahler, director of communications for the corporate special events division of Beatrice Companies; Jim Vail, president of The Vail Group; Bonnie Feingold of Sasson, and Clark Vitulli, national merchandising manager of Dodge for the Chrysler Corp.

According to DiPiero, particular attention is being given to workshops, where similar groups will be divided into categories to better serve their specific needs. Fairs, parks, festivals, non-profit organizations, venues, talent and venuerelated groups will all receive specially tailored lectures.

Information on registration can be obtained from Ğina DiPiero, Amusement Business, P.O. Box 24970, Nashville, Tenn. 37202; (615)

April Hot Album Releases

Eleven albums are set for release in April by acts that have hit gold or platinum in the past 12 months, or with their last releases. All are studio sets listing for \$8.98 unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
EURYTHMICS	BE YOURSELF TONIGHT	HCV	April 29	DAVID A. STEWART
LEE GREENWOOD	GREATEST HITS	MCA	April 10	JERRY CRUTCHFELD
HERBIE HANCOCK	SUSO	COLUMBIA	April 22	HERBIE HANDOCK
FREDDIE MERCURY	MR. BAD GUY	COLUMBIA	April 22	MACH, PREDDIE MERCURY
WILLIE NELSON & HANK SNOW	BRAND ON MY HEART	COLUMBIA	April 22	CHIPS MOMAN
WILLIE NELSON & FARON YOUNG	FUNNY HOW TIME SLIPS AWAY	COLUMBIA	April 15	FRED FOSTER
ROBERT PLANT	(not available)	ES PARANZA, ATLANTIC	ASAF	(not avazable)
PRINCE & THE REVOLUTION	AROUND THE WORLD IN A DAY	WARNER BROS.	4SAP	PRINCE & THE REVOLUTION
SHANNON	DO YA WANNA GET AWAY	MHAGE/AYLANTIC	April 19	MARK LIGGETT, CHRIS BARBOSA, RUSSELL TAYLOR, NATE WINGFIELD
HANK WILLIAMS JR.	FIVE-O	WARNER BROS	April 22	JIMMY BOWEN
STEVIE WONDER	IN SQUARE CIRCLE	TAMLA/MOTOWN	ASAP	STEVIE WONDER

April Releases Look Prince-ly, Wonder-ful

Two Superstars Head Impressive List of New Titles

BY PAUL GREIN

LOS ANGELES New studio albums by Prince & the Revolution and Stevie Wonder are the top commercial prospects due for release in April. Neither album has a firm release date, but both are known to be completed. Prince auditioned the album for key Warner Bros. officials several weeks ago, and Wonder was set to premiere key selections at the National Assn. of Recording Merchandisers (NARM) convention last weekend in Hollywood, Fla.

Prince & the Revolution's "Around The World In A Day" is the group's first album since "Purple Rain" elevated them to the top ranks of rock stardom. The soundtrack logged 24 weeks at No. 1, sold more than nine million copies in the U.S. alone, and earned an Oscar, two Grammys and three American Music Awards

Wonder's album, "In Square Circle," is his first studio album since 1980's platinum "Hotter Than July." In the intervening years, Wonder has been represented by a greatest hits album ("Original Musiquarium," which went gold) and a soundtrack ("The Woman In Red," which went platinum)

RCA plans an April 29 release for Eurythmics' "Be Yourself Tonight," the group's first studio album since the platinum "Touch." The album will be preceded by a single, "Would I Lie To You," on April

And Columbia has slated an April 22 release for Freddie Murcury's "Mr. Bad Guy," the long-awaited solo debut by the lead singer of Queen. That group's last two studio

albums—"Hot Space" on Elektra and "The Works" on Capitol—both went gold, but not platinum.

Atlantic's top April release is Robert Plant's still-untitled third solo album. The album, which was bumped from last month's release schedule, is Plant's followup to the platinum "The Principle of Moments" and "Honeydrippers, Vol.

Atlantic also plans to release Shannon's "Do Ya Wanna Get " her followup to the gold debut "Let The Music Play." And Columbia has scheduled Herbie Hancock's "Suso," his followup to the gold "Future Shock."

The top release on the country front is Hank Williams Jr.'s "Five-O" on Warner Bros. The album, billed as the 50th of Williams' ca-

(Continued on page 77)



Five Easy Pieces. EMI's Sheena Easton gets a special achievement award from the label in honor of her status as the first artist to have top five hits on five different Billboard charts. Making the presentation are Billboard's executive editorial director Lee Zhito, left, and EMI America president Jim Mazza.

Executive Turntable

RECORD COMPANIES. Bas Hartong is promoted from vice president to senior vice president of a&r at Phonogram International. He is based in New York. Also, Gibson Kemp is named director of popular product for the label's Holland operation. He was head of a&r at PolyGram Records in Australia.

Dale Johnson is elevated to vice president of distribution at PolyGram Records in New York. He was director of that area.

Bob Gooding joins Qwest Records as national promotion director in Los Angeles. He was national marketing director, urban music division, at Poly-Gram Records.

Richard Girod is named national director of sales and promotion for Red Label Records in Chicago. He was regional sales manager at A&M

Marsha Green is promoted to director of advertising for Atlantic Records. She was media director. Also upped is Aida Robles, to manager of foreign royalties for Atlantic and Elektra Records. She was bookkeeper/ foreign royalties. Both are based in New York.









Mark Wexler joins GRP Records as director of marketing and special projects in New York. He was senior vice president of Mobile Fidelity

Arista Records appoints Brenda Gorsky manager of creative services administration in New York. She was coordinator of that area.

Helene Gurin is promoted to administrator, singles sales at RCA Records in New York. She was coordinator, field service.

Warner Bros. Records' video department names Gary Oberst financial administrator and Laurel Sylvanus manager of video operations. Both are based in Burbank.









New Senior VP of Performing Rights

BMI's Preston Sees Challenges Ahead

BY KIP KIRBY

NASHVILLE In her new role as BMI's senior vice president of performing rights, Frances Preston is expected to provide the organization with visibility and a working knowledge of the industry that comes from a close personal association with all forms of music.

After 27 years with BMI, Preston says she is excited by the challenges she sees ahead for the organization, and envisions unlimited possibilities for the performing rights society's growth in coming years. "I've been fortunate to see BMI grow consistently through the years," she explains. "It's my hope and my goal to see that this growth continues.

In her new post, Preston will be equally based in Nashville and New York, but will spend time in Los Angeles as well, handling all matters, negotiations and administration for BMI's 75,000 songwriters and publishers. She will oversee BMI's annual music royalties, which are estimated at \$150 million

Preston says that she is a strong supporter of writer and publisher advances. The lack of advances suffered during the Buffalo Broadcasting litigation, she says, had a notably deleterious effect on the publishing industry, and was a contributing factor to the decline of independent publishing.

'Small publishers who were not able to operate without advances were bought up by large conglamerates," she notes. "And any time that you put 10 into one, you're narrowing the field for new works to be ex-

"I'm a firm believer in the advance policy," she adds. "I feel it's an important part of writers' and publishers' livelihoods. BMI was the first to begin giving advance monies in the performing rights field, so it has always been a way of doing business for us.

Preston says there are no plans at this time for staff changes within the Nashville division. "I have so much to find out about now, about what I'm going to be doing and what needs to be done, that any

changes in any departments will

Preston's colorful style and industry visibility will undoubtedly bring new impact for BMI. However, she firmly states that she is not "replacing" her predecessor, Thea Zavin, who has been named senior vice president, special counsel and assistant to president Edward M. Cramer.

Preston first joined BMI in 1958 when Robert J. Burton, then head of the performing rights organization, asked her to set up a Nashville office. In 1964, she was named vice president.

In her lengthy career, Preston has actively served as chairman or president of many industry trade associations. Among these are the Country Music Foundation, the Gospel Music Assn., the Nashville Songwriters Assn. International, NARAS, the Nashville Symphony, the Nashville Public Television Council, and the Country Music Assn., of which she is a lifetime board member.

DISTRIBUTION/RETAILING. The Musicland Group, Minneapolis, makes the following management changes: Arnie Bernstein to senior vice president of operations; Gary A. Ross, senior vice president of marketing and merchandising; Robert Henderson, vice president and general merchandise manager for all hardlines and softlines; and Jeffrey G. Lynn, president of Dunham's Athleisure Corp., a chain of stores recently acquired by the Musicland Group (Billboard, March 16). All will continue to report to Jack W. Eugster, president of Musicland and chief executive officer of Dunham's, with the exception of Henderson, who will report to Ross.

WEA appoints Gordon Holland and Emil Zelasko branch warehouse managers for Los Angeles and Cleveland, respectively. Zelasko, who replaces Holland, held a number of supervisory positions in inventory and or-

HOME VIDEO. President Ron Safinick and vice chairman Joseph Wolf have left Media Home Entertainment. No replacements have been named.

Timothy A. Clott is promoted to senior vice president and general manager of Paramount Home Video in Los Angeles. He was vice president and general manager of the home video operation. Clott is a seven-year veteran of Paramount

Michael R. Tarant is named senior vice president of new business devel-(Continued on page 70)



Top: Phil Alvin, John Doe, David Lindley, Mick Fleetwood, John Hernandez, Debbi Peterson, Vicki Peterson, Brian Wilson, Michael Steele.

Middle: Marvin Etzioni, Phil Seymour, Phil Kenzie, Curly Smith, Carlos Guitarlos, Kelley Pope, Jackson Browne, Billy Burnette, Terri Nunn, Roger O'Donnell.

Bottom: Molly Ringwald, Suzanna Hoffs, Belinda Carlisle, Phil Chen, Kathy Valentine, Carla Olson, Christine McVie, Gary Myrick. (Not pictured: Ray Manzarek).

On March 10, 1985 - a Benefit Concert was held in Los Angeles, California to raise funds for the Inner City Law Center. "TROUBLE IN PARADISE" - a sold-out event - raised monies to assist the ICLC in providing food, legal services and shelter for the LA HOMELESS. Kelley Pope (the show's Producer) and the ICLC would like to thank everyone for their time and effort in making this event a SUCCESS!

VERY SPECIAL THANKS TO "WALL OF VOODOO" - "ZUMA II", their Management and Crew.

This show could not have been possible without the support of:

KELLEY'S CREW

Stewart Brint

Gary Speakman (Production Mgr.) Los Angeles Songwriters Showcase (Sponsor) Leslie Leaney

Gary Lanvy (Stage Mgr.) KROQ (Sponsor) MTV NBC The Palace & their employees Clay Rose (Sound) Rick Schmidling (Lights) John Harrington (The Palace) **Daily News** Tina Waters (Backstage MOM) Studio Instrument Rentals Rolling Stone Mark Sobleman (Guitars) Gary Klimmer (S.I.R.) Billboard Dennis Stephanie (Drums) Pro-Rock

Dennis Stephanie (Drums) Pro-Rock LA Weekly (For the Inspiration)
Steve Dewey (Keys & Synths) A-1 Audio CBS
Ross Hogart (Steel Guitar) BMI (Thanks Charlie P.) BAM

Bruce Weinstein Stilitto (T-Shirts) and all other Media that stand Steve Bass (Personal Assistant) RIA Images with us.

Darcy Smith (Personal Assistant) T-Shirt Clinic All Management Companies and Pat Mendelson (Publicity) Jeff Gilbert (Logo) their employees.

Claudia Becker (Publicity Writer) KMET The Fans
Barbara Shelly & Michele Myer Mo Thomas Look-Alikes

Eddie X - HOST OF THIS GALA EVENT!

Kind regards to Don Henley for his contribution to the cause, we also believe "Charity Starts At Home". Donations can be sent to: Inner City Law Center - P.O. Box 21471 - Los Angeles, California 90021.

Todd Everett (Herald Examiner)

Thank you all and anyone else I may have forgotten for your support.

Sincerely, Kelley

ITA Meet Upbeat Despite Problems

Video Executives Tackle Wide Range of Issues

BY TONY SEIDEMAN

WESLEY CHAPEL, Fla. A potential blank tape shortage, the opening of new retail outlets and distribution systems for prerecorded video product, possible delays in the arrival of the digital audiocassette recorder, and the continuing endurance of the LP as an audio format were some of the key topics discussed at the 15th annual International Tape/Disc Assn. (ITA) Seminar, held March 20-23 at the Saddlebrook Golf & Tennis Resort here.

A capacity crowd of more than 370 audio and video executives drawn from record labels, home video manufacturers, electronics firms and video and audio duplicators was in attendance. An upbeat tone predominated, despite the problems discussed, as the video and new audio technologies showcased the successes scored in 1984.

Among the key issues covered:

· Virtually every blank videocassette supplier present said the third quarter of 1985 will see significant shortages of blank videocassettes. The shortages will be split equally between the consumer and duplicator marketplaces, and have been brought on by competition so harsh it has driven profits below the level at which it is worthwhile to build new factories, manufacturers claimed.

• Major changes are in store for the home video software industry's retailing and distribution systems, manufacturers and distributors claimed. Fairfield Group representative Peter Eisele pointed to a rapidly growing population of non-specialty store outlets that are looking at or moving into video. Book and record stores, with a combined population of more than 20,000, form

the most important new group of outlets getting on board at this moment, but a total of more than 80,000 stores could potentially carry video, he said. CBS/Fox Video's Len White defended the present distribution and retailing system, saying that by 1990 50% to 70% of the industry's business will still be done by specialty stores (separate story. page 30). Indies present said that small manufacturers and large retailers have no choice but to go outside the existing network.

• The digital audiocassette recorder may not arrive on American shores until the end of 1986, said T. Kogure of Matsushita Electric Industrial Co. Standards and regulatory delays appear to be the main restraining factors in getting the machines out.

• Despite the strength of the new audio technologies, the LP will be around for a long time to come, said the CBS Records Group's Seymour Gartenberg. CBS is experimenting with chromium tape for its cassette releases, he noted, with future efforts dependent on consumer reaction and blank tape prices.

But, Gartenberg said, "The most

avid and loyal buyers of recorded music still tend to be LP buyers.' According to CBS research, he said, "In the crucial 18- to 35-year-old demographic, LPs are still the dominant form of music." Because of the continuing interest in the LP, Gartenberg said, "We are not looking for a sudden demise of the LP such as we experienced with the 8-track."

Other issues covered at the semi-

• Duplication. DuPont will have a high-speed thermal contact VHS video duplication machine on the market within two years, said Roger Uhler of the company, but signs

are that the firm will have a hard time selling its equipment. Both Al Markim of VCA/Technicolor and Fred Fehlauer of CBS/Fox said they were satisfied with current master/slave systems, and saw no reasons to switch to high-speed.

• Home video's good year in 1984 led to an even better 1985. Markim projected prerecorded videocassette sales in the 40 million-unit range, and said that, against his expectations, the software boom had not slowed down in early '85, but picked up. Fairfield's Eisele said home video retailers began to see more sales in 1984, with \$606 million worth of units purchased, but rental volume

(Continued on page 73)



Loco for Los Lobos. "American Bandstand" host Dick Clark chats with Grammy-winning rockers Los Lobos after the group performed tracks from their Slash/Warner Bros. album "How Will The Wolf Survive" on the tv show. Standing from left are Cesar Rosas, Clark, Louie Perez, David Hidalgo and

CHARTBEAT by Paul Grein

MADONNA HAS TWO SIN-GLES in the top five this week, with "Material Girl" dipping a notch to number three and "Crazy For You" jumping five points to number four. She's the first artist to place two singles in the top five simultaneously since Michael Jackson did it two years ago. And she's only the sixth artist to achieve this double victory in the past 10 years.

Linda Ronstadt scored in December, 1977 with "Blue Bayou" and "It's So Easy"; the Bee Gees followed suit in March, 1978 with "Night Fever" and "Stayin" Alive"; and Olivia Newton-John triumphed in September, 1978 with 'Hopelessly Devoted To You" and 'Summer Nights.'

Donna Summer put two singles "Hot Stuff" and "Bad Girls" in July and "Dim All The Lights" and "No More Tears" in November. And Jackson did it in April, 1983

with "Billie Jean" and "Beat It."

Madonna and Summer are the only artists in the past decade to score simultaneous top five hits with songs from different albums. "Material Girl" is the second single from Madonnna's "Like A Virgin" album; "Crazy For You" is fea-tured on Geffen's "Vision Quest" soundtrack. In the same way, "Dim All The Lights" was the third single from Summer's "Bad Girls" album, while "No More Tears," a one-off duet with Barbra Streisand, was featured on Summer's "On The Radio" album and

Streisand's "Wet" collection.
"Crazy For You" is the first top five hit for producer Jellybean and composer Jon Lind, whose previous biggest hits were Madonna's "Borderline" and Earth, Wind & Fire's "Boogie Wonderland," respectively. And it's the fifth top five hit for lyricist John Bettis, following the Pointer Sisters' "Slow Hand" and the Carpenters' "Yes-terday Once More," "Top Of The World" and "Only Yesterday."

DEBARGE THIS WEEK earns

its first top 10 pop hit, as the chirpy "Rhythm Of The Night" leaps nine points to number nine. The group reached number 17 with the exquisite "All This Love" and number 18 with "Time Will Reveal." The new record's quick ascent to the top 10 is probably due in part to the fact that it's a striking change of pace for a group that had already become somewhat rutted in a ballad

'Rhythm Of The Night" is the sixth top 10 hit in the past year for take that away from her. Madonna and Cyndi Lauper will never surpass her. No matter what, I will always love Barbra.'

BRUCE SPRINGSTEEN this week collects his fourth straight top 10 single from his best-selling "Born In The U.S.A." album, which is currently in its 41st consecutive week in the top five. The new smash, "I'm On Fire," jumps six notches to number eight on the Hot 100, and also jumps to number

'Crazy For You' gives Madonna two simultaneous top five singles

producer Richard Perry, who has never been hotter. Perry was in the top 10 a year ago with the Pointer Sisters' "Automatic," and has followed that hit with three more top 10 records by the Pointers—"Jump (For My Love)," "I'm So Excited" and "Neutron Dance"—plus Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before" and now the DeBarge hit.

Squeezing six top 10 hits into one year beats Perry's old record of six top 10 hits in 16 months. He did that from November, 1973 to March, 1975 with Carly Simon & James Taylor's "Mockingbird" and five hits by Ringo Starr.

Yet even Perry wasn't able to make a hit of Barbra Streisand's "Emotion," which fell off the chart recently after peaking at number

That prompted this outraged letter from Streisand fan Ernst Angibel of New York: "If 'Left In The Dark,' 'Make No Mistake, He's Mine' or 'Emotion' had been recorded by Cyndi Lauper or Madonna, they would have become top 10 singles, because top 40 stations would have played them over and over.

'Top 40 stations are trying to bury Barbra's beautiful voice," adds Angibel. "But Barbra has a God-given talent and no one can

10 on the adult contemporary chart. It's the first top 10 AC hit for the Boss.

AST FACTS: The Mary Jane Girls' "In My House" (Gordy) moves up to No. 1 on this week's Hot Dance/Disco club play chart, and also breaks into the top 10 on the black singles chart, where it jumps to number eight. It's the biggest hit to date for the Rick James proteges, whose biggest previous hit, 1983's "All Night Long," peaked at number 11 on the

Murray Head returns to the top 20 on the pop chart this week with "One Night In Bangkok," a mere 14 years after his last top 20 hit, "Superstar." Both songs were cowritten by pop veteran Tim Rice. "Superstar" was the key hit from the rock opera "Jesus Christ: Superstar"; "Bangkok" is the first smash from the forthcoming musical "Chess."

And USA For Africa's "We Are The World" jumps three notches to number two on this week's Hot 100. It also debuts at number two on the Hot Dance/Disco 12-inch sales chart, and leaps from number 58 to number 10 on the black chart. It's likely to be No. 1 on all three

surveys next week.
If "We Are The World" does hit

Prince, Wonder Honored By Motion Picture Academy

BY PAUL GREIN

LOS ANGELES Prince and Stevie Wonder added to their laurels Monday (25) by winning their first Academy Awards. Prince's "Purple Rain" won the Oscar for best original song score, while Wonder's "I Just Called To Say I Love You" was named best original song.

Warner Bros.' soundtrack to "Purple Rain," which has sold more than nine million copies since its release last summer, previously netted Grammy Awards for best score and best rock performance by a duo

or group.
"I Just Called," which topped the pop, black and adult contemporary charts last fall, is the million-selling single from the platinum soundtrack to "The Woman In Red." It's the first Oscar winner for Wonder, who collected a total of 15 Grammy Awards in 1973, '74 and '76.

The awards come at opportune times for Prince and Wonder. Both artists are due to release new studio albums next month. In fact, Prince & the Revolution's "Around The World In A Day" and Wonder's "In Square Circle" top the list of superstar album releases due in April (separate story, page 4).

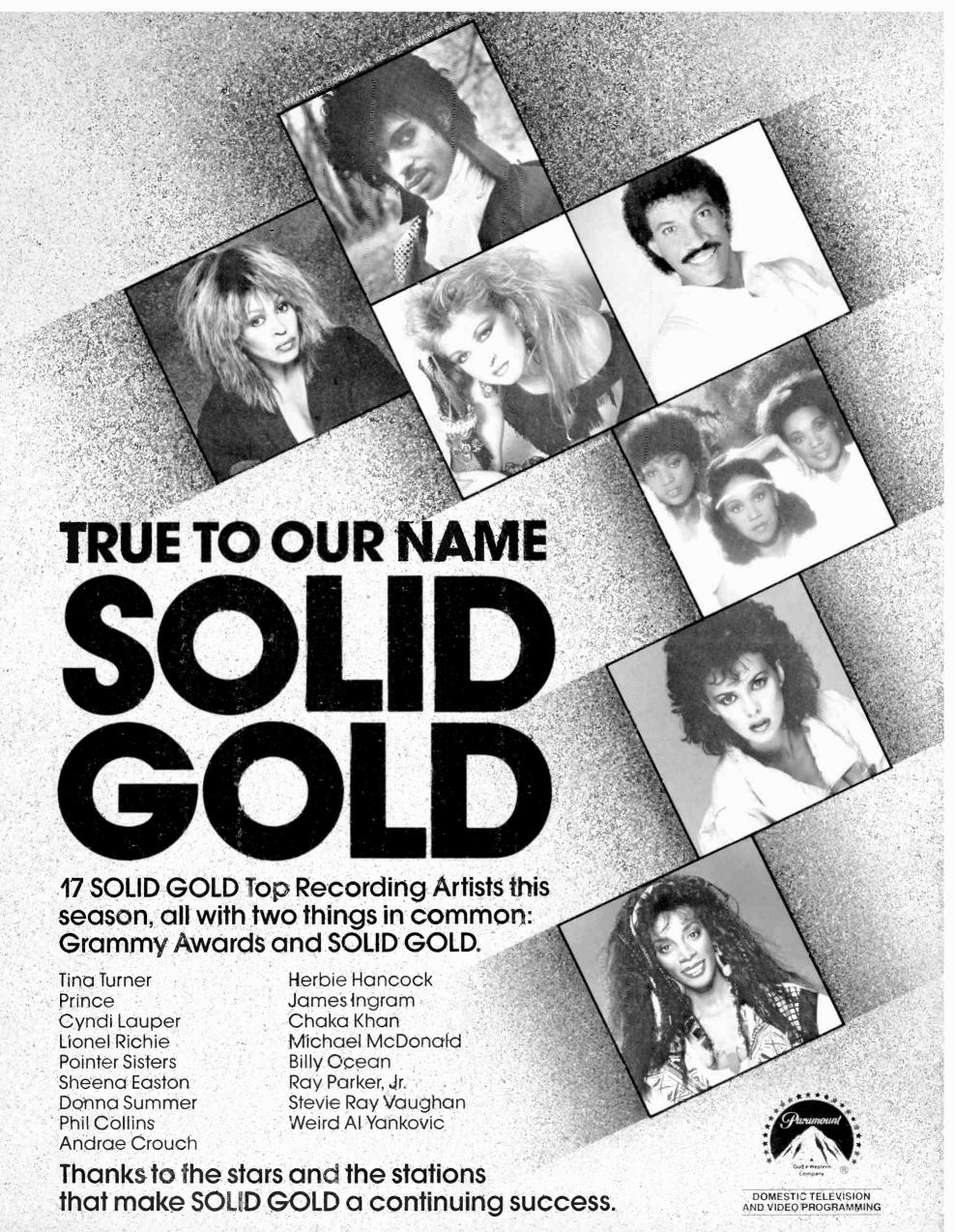
The Oscar for best original score went to Maurice Jarre for "A Passage To India." It's Jarre's third winner in this category, following "Lawrence Of Arabia" in 1962 and 'Dr. Zhivago" in '65.

In accepting his Oscar, Jarre quipped that he was glad Mozart wasn't eligible this year, a reference to the eight-Oscar sweep racked up by "Amadeus."

That film is set to go into wider distribution following its Oscar victories, which include best picture, best actor and best director. That in turn should aid the sales of Fantasy's double-album soundtrack, which has been steadily climbing Billboard's Top Pop Albums chart. In its 20th week on that survey, the album is bulleted at number 70.

If "Amadeus" does find a broader audience, it might spur classical sales across the board. If it does, it wouldn't be the first time such a phenomenon has occurred. There was a significant resurgence of interest in the ragtime music of Scott Joplin following the Oscar sweep for "The Sting" in 1974.

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LEADING IRISH singers and musicians, using the group name The Concerned, have cut a Band Aid-inspired single, "Show Some Concern," written by Paul Cleary of the Blades. Proceeds go to setting up relief camps in the Sudan to cater to those crossing from Ethiopia in search of food. Apart from the usual outlets, the single is being sold by volunteers in the Quinnsworth supermarket chain throughout Ireland. A video of the recording sessions is regularly screened by television network RTE.

THIS YEAR'S Castlebar International Song Contest, with a total prize fund of around \$30,000, is set for the week beginning Sept. 30, with all entries due in before June 23. Details are available from Mrs. Gisela O'Connor, 10 St. Helen's Rd., Booterstown, County Dublin, Ireland.

IRISH DUO Tir na nog, who released three albums in the '70s, have gotten back together for a new single, "Love Is Like A Violin," and a 14-date Irish tour. The tour ends April 21 at Dublin's Olympia.

CHART-TOPPING GROUP Foreigner plays its first Irish date at RDS Simmonscourt, June 18. And Chris Rea, whose new single "Stainsby Girls" is from his upcoming album "Shamrock Diaries," starts a series of major Irish concerts on May 9.

THE LAUNCH OF Irish Record Services is set for May 1. The firm will service the needs of Irish labels in terms of distribution, marketing, export and promotion. Heading the operation is Brian Wynne, who recently left WEA Ireland after five years and before that was with CBS, and Jackie Hayden, business manager of Hot Press magazine, previously with CBS and Polydor.

KEN STEWART

STRONG FOURTH QUARTER IN GERMANY

Phonoverband Sees Cause for 'Cautious Optimism'

BY JIM SAMPSON

MUNICH A strong year-end sales season helped major German record/tape manufacturers rebound from a dismal first nine months to ship two billion Deutsch Marks (roughly \$720 million) at retail last year, down 2% from 1983. Total units fell 4% to 155.4 million.

The German recording industry association Phonoverband says the 1984 figures, coupled with "quite good indicators" for this January and February, lead to "cautious optimism" that the mild recession of the past few years has ended.

But while Compact Disc and maxi-single demand soared at triple-digit rates in 1984, seven-inch singles, LPs and cassettes remained mired in a slump. And record companies promise to intensify negotiations this year for much better license compensation from broadcasters and video clip users.

The license demands, included in

last week's Phonoverband report under "distribution structure," are part of the industry's continuing image change from record distributors to program suppliers. Total broadcast/clip compensation last year was around \$9 million, about 1% of total major label income.

Noted the Phonoverband report: "License revenues must increasingly play a role in amortizing the rising production costs."

German record companies see themselves as European pioneers in securing rights and gaining "fair" compensation, with last year's precedent-setting video clip pact and blanket cable broadcast contract. This year, Phonoverband expects a public performance tariff for clips in discos, stores and video jukebox-

The collection society GVL has already taken Germany's state-chartered broadcasters into arbitration over radio/tv licenses. The stations were willing to boost fees at the previous rate, but GVL insisted that the previous tariffs were inadequate. Phonoverband clearly sees licenses as the primary longterm compensator for diminishing retail sales income.

The 1984 figures show serious shortfalls in traditional recording configurations. The figures cover shipments of all major labels and are said to represent 90% of the retail German market, with the remaining 235 million Deutsch Marks going to small non-Phonoverband labels, direct imports and illegal product.

Tape sales dropped more than 6%, seven-inch singles nearly 14% and LPs more than 7%, compared with 1983. In 1980, 52% more LPs were sold in West Germany than in

1984, indicating the depth of the '80s recession. Much of that recession is blamed by Phonoverband on home taping, especially in regular-price product, which skidded 12% in cassettes and nearly 10% in LPs in 1984.

On the bright side, sales of 10.6 million maxi-singles and 2.9 million Compact Discs represented an improvement of 89% and 222%, respectively, over the preceding 12 months. Phonoverband sees the maxi as a "reasonably priced alternative to LPs for young buyers on tight budgets," while noting that the CD "has established itself more quickly than many had expected."

Particularly encouraging for the industry are the demographics of CD buyers. Following the recent trend toward hit product and restricted catalog stocks, which increased the market dominance of teenagers, Phonoverband sees middle-aged buyers returning to record shops for the laser-read disks. CD now represents 6% of German retail music sales in Marks.

The encouraging trend of the last quarter of 1984 continued into 1985. In January, Phonoverband reported more than a doubling of both maxi and CD shipments from the previous year, double-digit improvement in tape turnover, no change in LPs and only a slight dip in seven-inch sales. Overall, 1985 got off to the best start since 1981.

Club and mail order deliveries, with roughly 8% of the German market, declined slightly last year, as tape expansion could not keep pace with LP depression. Slightly more than 100,000 CDs were moved through German clubs.

Chrysalis, MAM Expected To Merge

LONDON A merger between the Chrysalis Group and U.K. company Management Agency & Music (MAM) seems virtually certain. Though Chrysalis is the larger operation, a reverse takeover is expected to give Chris Wright's company its first public quotation on the U.K. stock exchange.

News that the two companies were planning a get-together broke when MAM asked for a suspension of its share dealings following bid speculation

Best known for its association with the careers of Engelbert Humperdinck and Tom Jones, and under the direction of Gordon Mills, who managed both singers, MAM now derives the bulk of its revenue from jukebox, amusement machine and hotel interests.

Profits last year were around \$2.1 million on turnover of \$35 million. Major shareholders include Jones and Mills, each with around 10% of the equity action.

Last year a lengthy legal dispute between MAM and another of its major artists, Gilbert O'Sullivan, was ended by a Court of Appeal ruling in the singer's favor. The suit, which was primarily concerned with song copyright ownership, left with a settlement bill estimated at a possible \$3 million, although no final figure has yet been determined.

Financial experts here seem to agree that the privately owned Chrysalis would be taken over by the smaller MAM, thereby giving the former its stock market listing.

A statement from Chrysalis reveals that should the merger go

through, "it is envisaged that the existing management team of Chrysalis will have the major involvement in the management of the combined group."

Beyond that, neither party is prepared to talk details. But the range of MAM activities would give Chrysalis a much broader base than its existing recording, publishing and studio activity, making it a more interesting investment proposition. In fact, Chrysalis already owns a 5% stake in MAM.

The merger prospects open up just three months after Chrysalis chairman Chris Wright bought out fellow founder Terry Ellis for a sum estimated at between \$20 million and \$22 million.

U.K. Judge: Singer 'Let Down' by EMI

Lindisfarne's Jackson Wins Court Ruling

BY PETER JONES

LONDON Ray Jackson, lead singer with Linisfarne during the folkrock group's peak success era of the early '70s, has won his High Court case here agianst EMI Records and was awarded damages and costs for the company's failure to promote his planned solo career properly.

The judge ruled EM1 had not given the singer/songwriter "a fair crack of the whip" when he signed as a solo artist in 1976. Damages of some \$14,000, plus accrued interest of roughly the same amount, plus costs totalling an estimated \$45,000, were awarded Jackson and his management's company, Barry McKay International Music (U.K.) Ltd.

At the heart of Jackson's complaint was the company's failure to record and release three singles by him in 1976, the first year of his EMI deal. But the judge found in favor of EMI in the matter of Jackson's claim of failure to take up an album option, saying the required notification of this was never given.

The judge, Justice Michael Davies, noted that when Lindisfarne first broke up, Jackson sought a solo career. Despite the terms of his EMI contract, only one single was released, which left Jackson with "the strong and burning conviction he had been let down by a company he trusted."

Soon afterwards, said the judge, the company made it clear there would be no further recordings.

EMI said that the first record was a failure, selling only 300 copies, and that material provided by Jackson was unsatisfactory and had no commercial prospects. But the judge said that Jackson was not obliged, under the contract, to provide his own material.

Describing Jackson as "a very impressive and fair witness," the judge said producer Glyn Johns, an EMI witness, had given evidence which in fact helped Jackson's case and supported the argument that EMI's organization at the time of the contract was "a shambles." He added that EMI had reached a point of despair when the company's lawyer asked him to reject Johns' evidence.

The nine-day hearing produced conflicting arguments, but the judge summed up: "I'm satisfied that if the defendants had played fair there was a real possibility that Jackson would have succeeded. He would not have been a megastar, but would have achieved success which would have brought in substantial sums of money."

However, record industry argument continues. Jackson's lawyer,

(Continued on page 62)

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Editorial

THE EFFORT MUST NOT BE RELAXED

The entertainment industry's participation in African famine relief efforts has been extraordinary. In particular, the involvement of so many prominent performers has stirred the kind of public response that only stars can. This manner of "making compassion and generosity fashionable," to use Bob Geldof's phrase, is proving truly effec-

For our part, we are privileged to participate in the USA For Africa tained in this week's Billboard. It will help raise more than \$75,000 for the USA For Africa Foundation.

We also hope the issue will help ensure the widest possible promotion and distribution of the forth-coming "We Are The World" album from CBS Records, for the success of that release will raise further funds. And we hope that it will inspire other, similar efforts by the publishing community.

the special, including those whose support came in the form of advertising space, and those who donated time and energy, goods and services in its production. Thankfully, there are too many to list here! We must, however, give specific recognition to the Ken Kragen organization, and to the staff of Billboard.

Most important of all is recognition of the fact that support of this charity cannot stop with "We Are

The World." Long after the last strains of the song have faded from the airwaves, there will still be famine and human suffering in Africa and elsewhere. So must there be ongoing efforts to relieve it.

The entertainment community is uniquely positioned to help. There is, as we have previously observed, no better cause.

Music Rights on TV: Rebuttal

LET'S JUST LOOK AT THE RECORD

BY EDWARD M. CRAMER

To borrow a line from the last presidential campaign: "There you go again.'

I'm referring to Leslie Arries' commentary which graced these pages last week (March 30). Mr. Arries, as you know, is president of Buffalo Broadcasting Co.

History, it's said, is written by the winners. Others, unfortunately, often rewrite it, and Mr. Arries' commentary is a good example of same. Well, as another presidential candidate was fond of saying, "Let's look at the record.'

Mr. Arries bemoans the fact that for the past seven years most of the discussion concerning the licensing of music performing rights has been between lawyers, in courtrooms and before judges. And now, with a "pause" in the legal battles, he calls for non-lawyers to commence a dialog concerning what is really at issue.

The famed Buffalo Broadcasting case, seven long and expensive years in the courts, was instituted by the broadcasters, not the music licensing organizations. Millions of dollars better spent improving broadcasting services or the lot of music creators went down the legal

At this juncture, with the courts heard from, Mr. Arries' call for a dialog echoes my very words seven years ago. At that time, faced with broadcaster opposition to the blanket license, I put together a special committee of BMI officers to meet with and thrash out all problems,

real or imagined, with a group from the All-Industry Television Stations Music License Committee.

The dialog never took place. The broadcasters chose, instead, to conduct their dialog in the courts, between lawyers and before judges.

In his commentary, Mr. Arries ar-

how much money was to be saved in the event of a "successful" Buffalo Broadcasting case.

This money, of course, would come from the pockets of the creators of music, for there never was a question that the whole reason for the Buffalo Broadcasting case was

of us a brand new look at the emperor's clothes.

But first, let's just look at a few financial figures that have come out of that media marriage. It was reported in a respected trade journal that in five days one stockholder had realized \$103.5 million in potential profits.

I can report that no songwriter, or stable of songwriters, has ever turned a profit like that over such a short period.

And the money is going to be well and widely spread. A financial advisor close to the merger noted, "Today in the United States, there is a billion and a half more dollars of wealth because of this deal."

There is, quite clearly, a growing trend toward mergers and takeovers in the media field, including broadcasting. Why? Because the wheelers and dealers want to take advantage of low stock prices for broadcasting companies relative to the value of the property owned by these companies. Certainly, overpayment of music fees does not lead to the undervaluation of stock and attractiveness to buyers

I'd like to return to BMI's original approach. I can only hope that we have not just a "pause," but an end to trying and re-trying legalistic approaches which enrich lawyers at the expense of broadcasters and music creators.

We have always been, and are now, more than willing to try to negotiate agreements that will be equitable for all parties involved.



'The broadcasters chose to conduct their dialog in the courts'

Edward Cramer is president of Broadcast Music Inc.

gues the Buffalo Broadcasting case once more—the same case that was rejected in the Appellate Court, the same case that the Supreme Court of the United States refused to review. He offers no new arguments that the courts have not heard.

Mr. Arries further notes that broadcasters have no wish to deprive copyright owners of income from television to which they are entitled, and he leaves the impression that the broadcasters want to pay fairly for the use of writers' and publishers' music.

The fact is, however, that Mr. Arries has been speaking to broadcasters for the past six years not about fair payment for music, but about

to pay less for music!

Throughout the extended court battles, broadcasters wailed that music fees were burdensome and hurtful to tight budgets. The music creator, in seeking payment for the use of a broadcasting staple, was threatening to drive broadcasters out of business. Or so we were supposed to believe.

I direct the attention of readers to recent front page and magazine coverage of what has been called "Broadcasting's Deal of the Centu-I mean, of course, the blockbuster Capital Cities/ABC merger. This, and a number of other media mergers, has opened the books, revealed the finances and afforded all

things may begin to even out. Turn-

about is fair play.

Darryl G. Cox, Operations Manager Duff Lindsey, Music Director XHRM, San Diego

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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JUST PICK UP THE PHONE

I was interested in Leslie Arries' statement (Commentary, March 30) on music performing rights li-censing that "perhaps it is time for the non-lawyers to commence a dialog concerning what really is at is-

If Mr. Arries wanted to move the discussions from the lawyers to the businessmen, it was not really necessary for him to take a page of Billboard space to say so.

He has my phone number. Hal David, President

ASCAP, New York

TURNABOUT IS FAIR PLAY

It is finally beginning to surface. There is much talk on the West Coast about the inequities concerning black radio and promotions involving superstar black artists and

More than a year ago, we issued a statement on promotions for the "Beat Street," "Breakin" and "Purple Rain" films. In San Diego, all the premieres were done by pop and modern music stations. We spoke up primarily because ours is the only black/urban station in America's eighth largest city.

It is a constant struggle for us to make inroads into traditionally 'white' advertising and promotions, although we can prove that we have the audience to warrant them. This is why stations like ours are so sensitive about Prince, Lionel Richie, Tina Turner, et al., promotions going to pop competitors.

Letters to the Editor

If black radio is expected to share promotions involving "crossover" black artists with pop stations, how about the same thing in reverse? Let the next Madonna, Wham! or Hall & Oates show come to XHRM for hosting and promotion, and

BILLBOARD APRIL 6, 1985

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A Billboard Spotlight



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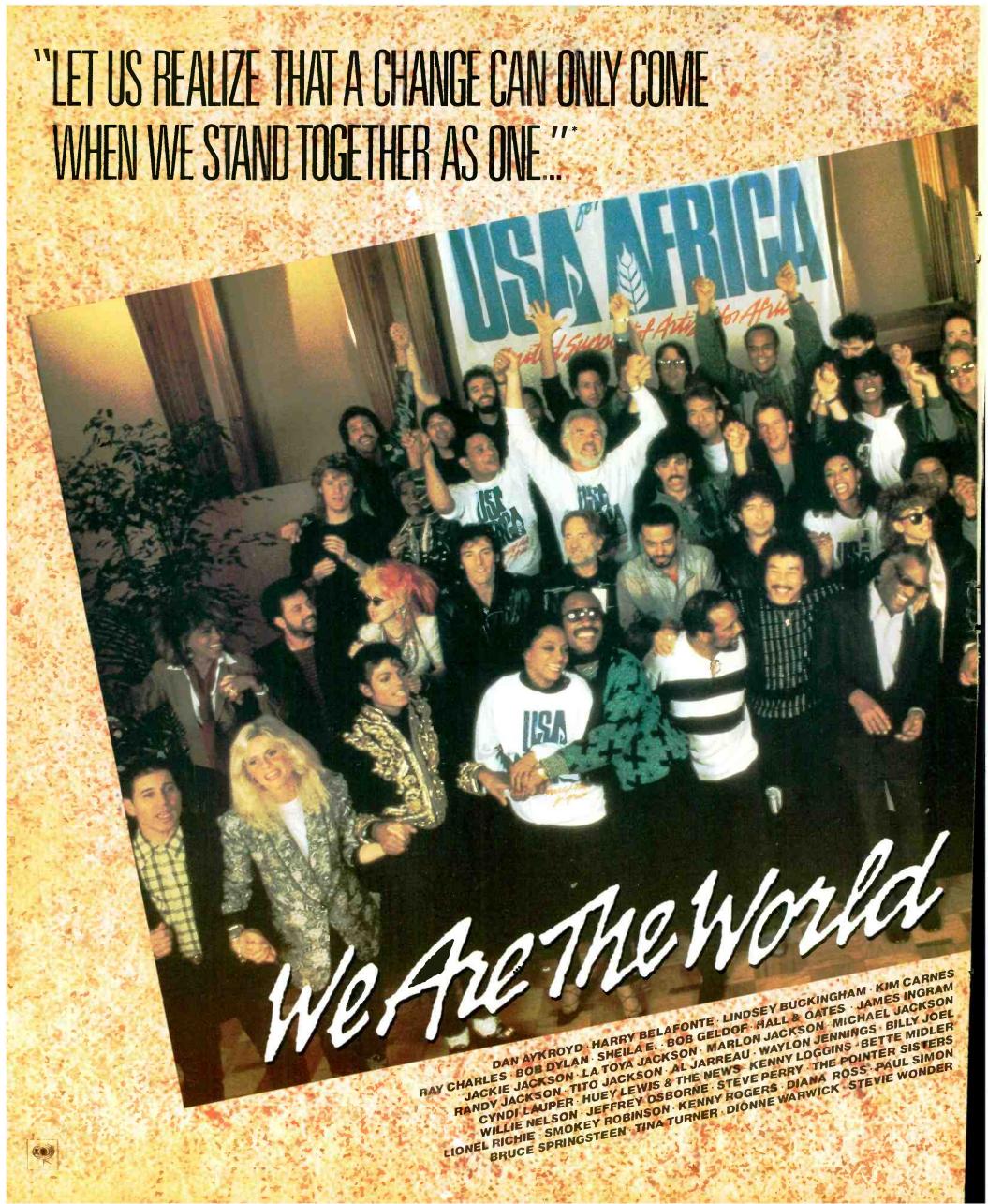
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AM Country Companion for WKHX

CAP CITIES PURCHASES WPLO ATLANTA

ATLANTA "I have an announcement to make. It's not quite as big as the ABC deal," said Norm Schrutt, VP/GM of Capital Cities' WKHX here, at a client cocktail party last week. While the broadcasting community was just beginning to understand the potential ramifications of the Cap Cities/ABC buyout, Schrutt disclosed that the company had made yet another purchase: long-standing AM country outlet WPLO here.

Unlike many markets that will be affected by the merger, Atlanta is trouble-free, with WKHX the only station currently owned by either company. Purchased by Cap Cities for \$7 million as local Marietta country outlet WBIE in November, 1981, the station's call letters were immediately changed to WKHX and the approach shifted to "Continuous Country."

Immediately, the 3.5 Arbitron share routinely pulled by WBIE began to climb, reaching a high of 10.0 in the spring '84 Arbitron. While the station enjoyed its No. 1 overall showing, Schrutt never took it for granted. Consequently, the desire to purchase an AM counterpart for WKHX is not a new one.

"We've been working on this for

a long time—back to the time Plough owned WPLO," says Schrutt. "When DKM purchased the company, we were still pursuing it." What finally consummated the deal, which is estimated to be in the neighborhood of \$4 million to \$6 million (a figure Schrutt would not comment on), was DKM's purchase of legendary black AM outlet WAOK.

The deal puts DKM's V-103 (highly rated, urban-formatted WVEE-FM) in combo with similarly-formatted WAOK, a 5 kw facility at 1380, while the synergy between WPLO's country approach with 5 kw at 590 and WKHX's compatible stance "just makes sense," notes Schrutt, who terms the deal "a smart move for them and a smart move for us."

Consequently, thoughts of a format switch for WPLO or WAOK should be put to rest. Schrutt also laughs at the thought of simulcasting the two vastly different country approaches, and smiles knowingly at the thought of the future combo sales advantages: "WPLO is strong 35-plus, and WKHX is a 25-54 station, so it's an attractive package."

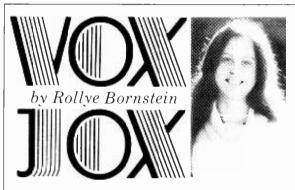
It's also comforting that the impact from the new kid on the

block—Katz's WYAY, Y-106—has been somewhat offset. Signing on last June, Y-106 immediately garnered a 2.4 in the fall book, while WKHX slipped from a 10.0 to a 6.7. While Schrutt is hesitant to place the blame on increased competition, he's even more reluctant to talk of "diary placement," though the dip did look like an unlucky break.

"Nobody yells about diary placement when they do well," says Schrutt, a Cap Cities veteran dating back to his days on the WKBW Buffalo sales staff. He joined WKHX as VP/GM after having successfully transformed the company's KZLA-AM-FM to that format.



Lucrative Threads. Denver Bronco Rich Karlis poses with the KPKE Denver morning team after conducting a charity auction in which his team jersey went for \$785. Standing from left are KPKE's Don Hawkins, Karlis, jersey buyer Ed Brown and KPKE's Steven B. Williams.



ART PALLAN'S REPLACEMENT has been chosen—again. As you'll remember, Chris Roberts, who accepted the coveted KDKA Pittsburgh midday slot for the retiring "Your Pal Pallan," had to turn the job down for personal reasons, choosing to remain with Ft. Wayne's WOWO. Those circumstances led to the hiring of WHYN Springfield's Doug Hawkes, who had been with the Massachusetts outlet soon to be acquired by John Goodwill's R&R Broadcasting since 1978.

Across town at The Point, WPNT, George Hart, who segued into afternoons from evenings last month when John Summers moved into mornings replacing Nat Humphreys, picks up Humphrey's former PD title. Under Hart's direction, the AC station is softening up a bit; it's seeking to be the softest in town, minimizing personality in the process.

Not so at Ted Atkins' WTAE. Ted has added even more talk to the revamped "Jack Bogut Breakfast Club," as the station seeks to reverse the slumping ratings that Bogut has encountered since his move from KDKA a while back. His WTAE-TV show has been cancelled, so now he'll devote his full attention to the morning show, which now features 15-minute news updates and one of the city's finest news anchors—Bob Kopler, who moves from afternoons into mornings, further adding to Bogut's large support staff.

Don Berns, the jock who kept Kopler company on the WTAE afternoon shift, exits the station for the assistant PD slot at Toronto's CFNY. The move is covered by switching Jim Harington's hours from 9-noon to 9-2, while former noon-3 personality Larry Richert moves into 2-6, along with former evening news lady Alexandria Chaklos (ABC replaces her). Sports ace Myron Cope gets an extra hour in the bargain as well, as his talk show moves into the 6-8 p.m. slot. 'TAE also picks up Mike E. Harvey's Transtar oldies show, along with Dr. Ruth Westheimer.

Over at 'TAE's FM counterpart, WHTX, Bob Savage exits the afternoon slot to return to his hometown, Rochester. No replacement named there as yet . . . And at country-formatted WEEP/WDSY, the new simulcast morning show is culled from station ranks: Keith James and Gary Level. Their pairing moves former WEEP morning man Jonathan Rhodes into the noon-3 slot, while Daisy morning personality Ron Antill moves into afternoons.

RASA KAYE IS BACK on the New York news scene. The former WABC news anchor turned B-97 (WEZB) New Orleans news director (a neat trick when your spouse is ensconced in New York as Scott Shannon's morning partner on Z-100—we're talking Ross Brittain here) no longer commutes, having just been named news director of Viacom's AC outlet WLTW.

Bill Wise's post has been filled at Gulf's WFBQ Indianapolis. Wise, as you'll recall, transferred back to Atlanta, this time as PD of WKLS there, leaving the WFBQ PD job vacant until a search was made on the premises, turning up one John Roberts. Roberts had been PD of WNDE and still is, until a likely character is found. Adding assistant PD to his MD title at 'FBQ is "The Bearman," while WGRQ Buffalo's Crazyman, Carl Russo, fills Louise Charman's former 7-midnight slot.

Longtime talk show host Art Dineen (you know, WRKO, WRC, WXYZ, KMOX and most recently KOA Denver) tries programming the format, filling the forever vacant WPLP Tampa (Pinellas Park, actually) PD slot... Now that KOY Phoenix PD J.D. Freeman has defected to the sales department, Chick Watkins. who most recently headed Transtar's AC programming, becomes operations manager at the Gary Edens station.

WHYN's Doug Hawkes will replace Art Pallan

CHANGES HAVE COME to Honolulu, as KIKI slides up to AC from top 40 and its FM counterpart KMAI switches to top 40 from urban. Spearheading the changes is Kamasami Kong, who moves up from PD to "vice president of programming."

Substituing "VP" for "director" is KPRC Houston

Substituing "VP" for "director" is KPRC Houston news and operations head Harry Schultz, as the station drops the "talk" from its news/talk format... Going from station manager to general manager at Cleveland's WBBG/WMJI is Connie Edelman... Adding VP to his GM title is WCCO Minneapolis' Clayt Kaufman.

Jim Payne exits his MD post at Baltimore's WMKR (formerly WMAR) to become Q-94 (WRVQ) Richmond's midday talent. Moving into the WMKR MD slot is Tim Watts, who had been operations manager at crosstown V-103 (WXYV) most recently.

Longtime Philly personality Frank Ford becomes a Philadelphia radio station owner, buying WFLN, a 1 kw AM daytimer at 900 . . . When you don't know what to do to make money on your suburban AM outlet, you can always sell time—in nice big blocks. And so it is that Tim Sullivan's KEZY-AM becomes, yes friends, a religious outlet. Heading the operation as GM is former KPRZ Los Angeles (KIIS-AM in its religious incarnation) and WAWA/WLUM manager Richard McIntosh . . . Mike Parsley becomes GM of Yankton, S.D.'s KYMT/KKYA . . . WBIG Greensboro sales manager Mary C. MacMillon becomes VP/GM of the Jefferson Pilot outlet now that Stan Thomas is GM of crosstown WRQK/WPET.

Dave Baronfeld's move from air work to sales about a decade ago continues to serve him well. Now he moves from the KBPI Denver sales manager post into the KOME San Jose GSM position.

(Continued on page 17)

ELF Making Big Changes In Nashville, Birmingham

BY KIM FREEMAN

NEW YORK There may be some confusion in the Nashville and Birmingham markets Monday (1), as three ELF Communications-owned outlets go through abrupt call letter and format changes. But the New York-based company's decision to switch WJRB/WJKZ Nashville and WQUS-FM Birmingham from country to a so-called "lite" adult contemporary format is no April Fools joke, but a well-researched move to fill gaps in both markets, according to ELF's operations and programming manager Don Keith.

Simultaneous with the format changes, the Nashville combo will be known as WLRQ-AM-FM, while the Birmingham FM's outlet's new calls are WLTB.

"We noticed a tremendous appetite for country music in both markets," says Keith, "but we also noticed a large gap in light adult contemporary programming." Noting that Nashville's country needs are being well taken care of by WSM-AM-FM and WSIX-AM-FM, Keith says the WLRQ combo will create its own niche as a mellow alternative to market AC leader WLAC-FM, the George Johns-consulted station carrying the "Class" format.

In defining the "lite" prefix and distinguishing WLRQ-AM-FM's new sound from WLAC's, Keith says his stations will "be similar in music [to the "Class" format], but with an emphasis on the oldies they don't play." The resemblance ends there, however, as Keith claims the entirely simulcast combo will have

"less talk, fewer promotions and an uncluttered sound." Listeners, he says, "are just getting tired of the funny morning teams and constant promotions," adding that "our personalities will be natural and will not do a lot of station hype."

Keith sees a similar market situation in Birmingham, where country-formatted WZZK was the area's leader in the fall Arbitron. As an adult contemporary outlet, ELF's newly-dubbed WLTB-FM (formerly WQUS) goes head to head with Capitol's fifth-ranked WMJJ, a battle Keith intends to fight with the same more-music, less-nonsense approach the Nashville stations are using.

WLTB's sister AM, WVOK, will remain country, although Keith says the station's fare will sport a heavier emphasis on news and will be "built around" its morning team of Tommy Charles and John Ed Wil-

Keith has seen the Nashville combo through its ownership change from Mack Sanders to ELF last October. While waiting on FCC approval for the last six months, the station gradually realigned its air staff in anticipation of the switch to adult contemporary, and the on-air lineup there now will remain intact.

ELF Communications is run by John Lack, former executive vice president at Warner Amex, where he was one of the creators of MTV. Lack is also a nine-year CBS Radio veteran.

Lack says ELF is actively seeking new acquisitions and hopes to bring the group's station ownership count to 24 by the end of the year.



Washington Roundup

BY BILL HOLLAND

ANY DAY NOW—that's the word from the NAB on its upcoming investigation into the possibility of developing a new, independent and non-profit radio audience measurement service (Billboard, Feb. 2). NAB now has almost all the names of those on the committee to look into the legal, tax, capitalization and historical ramifications. Findings will be reported at the NAB Radio Board meeting in June.

HEARINGS ON broadcast beer and wine advertising, tentatively scheduled by the House telecommunications subcommittee, have been postponed after a request from the NAB, whose annual convention is April 14-17. No new date has been scheduled.

OPERATION PROM/GRADUA-TION radio spots, focusing attention on the dangers of and alternatives to drunk driving during those

RAB To Hold Training Sessions

NEW YORK The Radio Advertising Bureau here has scheduled a series of day-long sales training sessions to run across the country in May and June. Beginning May 7 in St. Louis, the meetings will be held in 22 cities in 17 states, ending June 27 in Cincinnati.

Conducted by consultant Norm Goldsmith, the "Winning In A Changing Marketplace" seminars will focus on projections, goal setting and planning, communications and staff evaluation, with an overall eye on training, motivating and managing a competitive radio sales

teen celebratory times, are soon to be sent out by the NAB to radio networks, which will feed them via satellite to affiliates. They're a part of a multi-industry campaign to get the message across. The other trade groups working with NAB include the National Automobile Dealers Assn., the American Floral Marketing Council, the National Soft Drink Assn. and the National Restaurant Assn.

RON NESSEN, Mutual's news vice president, has announced that the top minute of the network's newscasts has now begun originating from on-the-scene, remote broadcasts. He says the switch will provide "a greater degree of intimacy."

WHAT DO EMMYLOU HARRIS, Douglas Fairbanks Jr. and Bruce Jenner have in common? Why, they're just a few of the dozens of musicians, film stars, television and sports personalities and journalists pitching in to support National Public Radio's fundraising drive, a live, on-the-air campaign set for April 22-27. Despite in-house financial improvements, NPR is still coming up short this year: It just received a \$921,000 payment from the Corp. for Public Broadcasting to help "All Things Continued" and "Morning Edition" on the air. Also upcoming: NPR's Radio Conference, in Denver. May 19-23.

NEATEST SEMINAR NAME of the month goes to the NRBA, which is holding what it calls a "Group Head Fly-In" on May 20 in St. Louis. It's described as an open forum specifically geared toward discussions of common problems and opportunities for radio group owners and operators. So, if you're a group head, NRBA suggests you sign up and fly on in.

Possible Package Deal

Signal Selling Tulsa Outlets

TULSA Signal Media of Dallas has put its two Tulsa stations up for sale and could be part of a proposed package deal that involves a third.

KELI-AM-FM, both with contemporary hits formats, have been put up for sale by Signal. The firm, according to John C. Butler, president of Signal's Oklahoma operations, has decided to concentrate on its AM and FM stations in Little Rock, Ark.

The proposed package deal involves classical music station KCMA-FM, owned by John Major. It would allow KELI-AM and KCMA to be sold as a package, while allowing Major to acquire KELI-FM.

Major says he could move operations from KCMA's Owasso, Okla. (20 miles from Tulsa) to KELI's Tulsa location, giving him better access to the Tulsa market. He adds that he is not interested in selling KCMA separately, and that the agreement with Signal is "informal."

"There is nothing on paper," Major says. "We're not interested in selling our station unless we can acquire KELI-FM." ELLIS WIDNER



Bunnel Bites Back. Policemen from the small city of Bunnel, Fla. make a tongue-in-cheek arrest of I-100 (WNFI) Doctor Johnny Fever, for "defaming the c ty of Bunnel" during his morning shift on the Daytona Beach station.

kage Deal Tules Autlote

B'rith against the program manager of their AM station, the owners of WHAT and its FM sister WWDB now face loss of their licenses as a result of an investigation by the FCC on other charges.

The FCC, which still has to approve applications for the sale of both stations, is now investigating charges that people posing as

BY MAURIE H. ORODENKER

PHILADELPHIA While being hit

in the past month by a suit in feder-

al court filed by one of its DJs

charging racial discrimination, and

by charges of anti-Semitism by the

Anti-Defamation League of B'nai

prove applications for the sale of both stations, is now investigating charges that people posing as preachers purchased time on WHAT and then broadcast illegal lottery numbers woven into their religious programs. A similar scheme cost a Washington, D.C. outlet its license several years ago.

WHAT, a black-oriented music station, and WWDB, an all-talk station that has enjoyed high ratings in recent years, are owned by the local Banks family through Independence Broadcasting Co. and subsidiary Banks Broadcasting Co. Acting on complaints filed by groups including the National Black Media Coalition, and former State Sen. Milton, the FCC voted this week to conduct hearings on whether the licenses of the stations should be renewed

WHAT, WWDB Face Loss of Licenses

FCC Looking Into Charges of Lottery Numbers Scam

The hearings will review allegations that illegal lottery information was broadcast on WHAT, and will also deal with applications by two different Philadelphia groups that are seeking the station licenses if they are revoked: Main Line Communications, of which Reginald La-

vong, who brought the recent racial discrimination suit, is a partner; and American Minority Communications Inc.

The alleged lottery broadcasts occurred only on WHAT between the '60s and 1983, but both stations could lose their licenses because they are operated by the same owners. At issue is whether the station operators, who were members of the Banks family, were aware of the apparent illegal time buys. The so-called religious broadcasts invited listeners to bring money, \$20 or \$25, to a certain address at a certain hour to receive a "special number blessing."

Another approach was to announce a route number with three digits, and those who win by travelling that road were to send in their tithes to the religious program. FCC attorney James Shook says the Federal agency obtained a memorandum written in 1973 by a station official allegedly warning top management of the content of the broadcasts. The FCC has also obtained copies of some of the tapes.

The FCC will not review the job discrimination complaints during the pending license renewal hearings because they are still being heard by the Pennsylvania Human Relations Commission. The station's licenses technically expired last year, but continue in effect pending the outcome of the hearings.

The Banks family has an agreement to sell WHAT for \$75,000, and it is seeking to sell WWDB for \$9 million. However, the FCC will not allow the stations to be sold until the parties in the hearings settle or the hearings conclude.

WASH Courts Advertisers With Audience Projections

WASHINGTON WASH-FM, which has returned to an AC format after a disastrous two-year dive into top 40, has sent an aggressive fourpage color brochure to advertisers, both local and nationwide, projecting audience delivery with the return "to what we do best." The brochure says the station, according to research, will soon be able to return to "a long-standing heritage as Washington's first and best AC station."

The projections in the brochure, done in-house, indicate that WASH's old listeners will quickly return to the fold. "They rejected the Contemporary Hit Radio format and will react quickly to having their favorite radio station restore their kind of music personalities and information," the flyer concludes.

It also states:

 That WASH "will spend substantially in outside advertising."

That it will have a firm conduct "large scale music research in our vast oldies library."

• That WASH's new management is "uniquely qualified," and that Metromedia Radio's president, Carl Brezell, "is personally supervising this restoration."

• That WASH "will hire the best and direct them toward excellence," and that it will sound "more human than WLTT and more mature than WCLY." The brochure adds that the WASH music mix "is more '60s oriented than our competitors and will skew us more into the 35-44 demo than our competitors."

The brochure cites conservative projections of listenership and shares, but also says the audience levels "represent about one-half our

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potential. That potential will be realized within the year."

Hitting hard at advertiser interests, the flyer says the station is "appealing to an adult that is more likely to accept a reasonable commercial content. We don't have to play 'hide the commercial' games that give soft music and teen music stations big average quarter hours and their advertisers a moving target."

Calling AC "The Real Thing," the four-pager sends out a trumpet call: "The community is anxious to have us re-assert ourselves" as a high-profile station.

BILL HOLLAND

Dore #344

Dore #344

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VOL. II - LP #344 (Release date-April 8th)

Attn.: PD's, MDs, DJs: If you play comedy, send for promo copy.

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Dore #344

Dore #344

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RADIO MOST ADDED

NATIONAL

RICK SPRINGFIELD CELEBRATE YOUTH RCA HAROLD FALTERMEYER AXEL F MCA REO SPEEDWAGON ONE LONELY NIGHT FRIC GLENN FREY SMUGGLER'S BLUES MCA

DAVID LEE ROTH JUST A GIGOLO/I AIN'T GOT NOBODY WARNER

95

31

- Wy 3

RETAIL BREAKOUTS

NATIONAL 190 REPORTERS BILLY OCEAN SUDDENLY JIVE/ARISTA TEARSFORFEARS EVERYBODY WANTSTORULE THE WORLD MERCURY	NUMBER REPORTING 41
TOM PETTY AND THE HEARTBREAKERS DON'T COME AROUND	22
HERE NO MORE MCA	21
KOOL & THE GANG FRESH DE-LITE	20
JESSE JOHNSON'S REVUE BE YOUR MAN A&M	19

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

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

REGION 2 DED C.MD.NJ,NY Metro,PA,WV

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

REGION 3

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGC (2-93) Atlanta, GA
WZGC (2-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (1-100) 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 (1-95) Miami, FL
WINZ-FM (1-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Mayer 104) Myrtle Beach, SC
WYAV (Mayer 105) Tampa, FL
WKQC (1-94) 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
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 4

WKDD Akron, OH WBWB Bloomington, IN WCIL-FM Carbondale, IL WBBM-FM (B-96) Chicago, IL WGL-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMGT Cleveland, OH
WXGT-FM (92X) Columbus, OH
WZYD Detroit, MI
WHYT Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
Indianapolis, IN
Indianapolis, IN
WZPL Indianapolis, IN
WZPL Indianapolis, IN
WZEE Madison, WI
WZEE Madison, WI
WXU (KZ-93) Peoria, IL
WKTI MIWAUKEE, WI
WZUU Milwaukee, WI
WZUU Milwaukee, WI
WZUU MIWAUKE, WI
WZUU Stevens Point, WI
WZOK Rockford, IL
WSPT Stevens Point, WI
WHOT-FM Youngstown, OH

REGION 5

KFYR Bismarck, ND
KFMZ Columbia, MO
KIIK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KRNA lowa City, IA
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
KJVO (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
KDVY Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA

KFMW Waterloo, IA KEYN-FM Witchita, KS

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.

REGION 6

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KEGL Dallas, TX
KEGL Dallas, TX
KKEGL Dallas, TX
KKS (Kiss-FM) Dallas, TX
KAMZ ElPaso, TX
KSET ElPaso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic102) Houston, TX
KMJQ (Magic102) Houston, TX
KMJQ (Magic102) Houston, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM Mcallen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WZKS (Kiss) Nashville, TN
WZKS (Kiss) Nashville, TN
WZKS (KS-97) New Orleans, LA
KITY San Antonio, TX
KFM San Antonio, TX
KWTX-FM Waco, TX

REGION 7

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KRXY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KKHR Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KZZP Phoenix, AZ
KZMP Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM(KS 103) San Diego, CA
XHITZ San Diego, CA KDZA Pueblo, CO KRSP Salt Lake City, UT KSDO-FM(KS 103) San I 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
KGHO Hoquaim, WA KWGK Fresho, CA
KYNO-FM Fresho, CA
KGHO Hoquaim, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KOSO Modesto, CA
KORO Fortland, OR
KMDK Portland, OR
KMDK Portland, OR
KMDD Sacramento, CA
KSFM Sacramento, CA
KSFM Sacramento, CA
KSFM San Francisco, CA
KITS San Francisco, CA
KMEL San Francisco, CA
KMEL San Francisco, CA
KSOL San Francisco, CA
KSOL San Francisco, CA
KSOL San Jose, CA
KWSS San Jose, CA
KWSS San Luis Obispo, CA
KPLZ Seattle, WA
KUBE Seattle, WA
KNBQ Tacoma, WA

REGION 1

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Framingham, MA
Cavages Dewitt, NY Cavages Dewitt, NY
Central Record & Tape S.Windsor, CT
Cutler's New Haven, CT
Dicks One Stop Decham, 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

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

REGION 2

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
JEK Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA National Record Wart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Peaches Rockville, MD
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richmond Bros. 1-Stop Pennsauken,

NJ
Sam Goody
Baltimore, MD
Seasons Four Records Hyattsville, MD
Shulman Rec. Co. 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 1-Stop Long Island City, NY

REGION 3

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Charlotte, NC
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 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 Savannah, GA
Savannah, G

REGION 4

Ambat Rec Theater Cincinnati, OH Angot 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot N. Canton, OH Centra Columbus, OH Centra Columbus, OH Centra Columbus, OH Centra Columbus, OH Flipside Records Arlington Heights, IL Gemini One Stop Cleveland, OH HarmonyHouseRecords&Tapes Troy,MI Laury's Records Des Plains, IL Mainstream Records Milwaukee, WI Martin & Snyder Dearborn, MI 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 The Record Store Chicago, IL Vinyl Vendors Kalamazoo, MI Wax Works Owensboro, KY

REGION 5

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

Brown Bros. One-Stop Minneapolis, MN

REGION 6

Camelot N.Richland Hills TX

Camelot Little Rock, AR Camelot Plano, TX Central-South One-Stop Nashville, TN Disc Records El Paso, TX Discount Records Nashville, TN

Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, 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 1-Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Metaire, LA

REGION 7 n CA.CO.HI.Southern

Abbey Road One Stop Santa Ana, CA Alta One-Stop/West. Merch. Salt Lake Alta One-Stop/West. Merch. Salt L City, UT Associated One-Stop Phoenix, AZ Canterbury's Pasadena, CA Circles Records Phoenix, AZ Dan-Jay Denver, CO Licorice Pizza Glendale, CA Licorice Pizza San Diego, CA Lovell's Whittier, CA Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Music Box Fullerton, CA
Subscript Salt Lake City, UT
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower West Covina, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower El Cajon, CA
Tower El Cajon, CA
Tower San Diego, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Tempe, AZ
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

REGION 8

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

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

A weekly national Indicator of "breakout" singles, i.e., those 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



VOX JOX

(Continued from page 14)

DRIVING THROUGH NEW JER-SEY last week, we caught WAPP's Willy Sanchez in the middle of a truly great bit: It seems listeners were calling in complaining that just because they were three days late in paying their gravity bills, the city turned off their gravity. One guy was complaining to the public utilities commission because his dog was in the yard at the time and they still can't get his remains down. None of the calls took more than 15 seconds, and the music flow continued, so it was the kind of pleasant interlude that brought back radio of old, when you didn't want to get out of the car because you knew you'd

miss something.

Headed for Connecticut on Saturday for the American Comedy Network party celebrating their 72nd affiliate, and we're embarrassed to admit we enjoyed WPAT-FM most of the way there. Feeling guilty (not to mention old), we quickly gave Charlie Kendall's WNEW-FM a try, as well as Norwalk's Q-96 and Patchoque's WALK, which has got to be one of the most professional-sounding suburban stations we've

New 'Kit' Lists Free Call Letters

NEW YORK The job of finding free call letters has just been made a bit easier with the development of the "Available Call Letter Kit," furnished by the Radio Information Center here. The company's computers house a constantly updated data base of licensed calls for all AM, FM, tv and maritime outlets.

New station owners or those looking to change their identity can tap a printout of all unused "K" or "W" call letters for \$110. For an extra \$20, clients can get a list of all two-letter combinations, such as "LT" for light and "MG" for magic. The kit also includes information on applying for call letters and an FCC application.

Billboard TRIVIA

The game that chronicles 30 years of your favorite hits!

Excellent Play is fast and simple Makes for wild scrambles at the finish The opportunity to select one s favorite musical era makes TOP 40 TRIVIA a two generation game' GAMES MAGAZINE April 85

It was inevitable that the trivia craze would take on the music biz PLAYBOY MAGAZINE

An incredible 6400 questions NEW YORK POST

The hottest new board game on the market musicologists wonderland THE ROCKET

THE NOUNCE

TOP 40 TRIVIA is a big hit! Our staff menibers have gone crazy over the game

KERC AM STEREO 610 Sail Francisco

6400 Questions and Answers • 40 musical categories
 choice of 2 musical era's (50's-60's and 70's-80's)

\$29.95 plus shipping and handling PHONE TOLL FREE: 800-525-2514 Mastercard, VISA and COD accepted Dealers: (604) 738-5777 heard. (We know Long Island is a top 20 market, but nonetheless, stations in the shadow of a major city usually have a way of sounding like they should be somewhere else.) But the station that made the drive more than worth it was, of course, Sag Harbor's WLNG. We've mentioned them countless times before, but we still can't believe they're on our radio dial in 1985.

SUNDAY BROUGHT WITH IT a trip to Philly, in part to visit with Joey Reynolds, and more to the point, a shot at catching Harvey Holiday's oldies show on Power 99—which reminds us, we were cruising through a North Jersey shoping mall when a beat-up car with Jersey tags caught our attention. More specifically, the Power 99 bumper sticker next to the KRLA "Heart and soul of rock and roll" strip put us in awe.

Speaking of KRLA, Art Laboe has a new twist on requests and dedications. In addition to getting them on the phone, he's got a station staffer driving around the hot zip codes taking requests on the streets for airing later that night, which causes a great deal of awareness.

Back to Philly: Holiday's old haunt, WDAS-FM, continues to air its Sunday night oldies show as well, with Butterball at the helm . And one final oldie comment: Have you heard that there is a campaign to change the Washington state song to "Louie Louie?" This is no joke (although we're laughing while we write about it). KING-TV's comedy show "Almost Alive" initiated the move to drop "Washington My Home" for "Louie Louie," and after numerous petitions, Rep. Marlin Applewick has brought the matter to the House. Whatcom County councilman Craig Cole has drafted whatever you draft to the legislature and the governor, as a recent poll sees 65% of the residents in favor of the move to honor the Kingsmen's hit, even though it was written by Richard Berry in Los Angeles.

AGAIN LAST WEEK we ran out of room with several items hanging, so: Veteran urban programmer Ceasar Gooding (remember him from Norfolk's WOWI?) is upped to PD at WWIL-AM Wilmington, N.C., as Don Dean moves up to Richmond's WANT ... WCZY Detroit's Mike Sommers is now MD and midday man at Minneapolis' WLTE, where Vince "Buchanon" Rebholz comes into morning drive from crosstown KSTP, while WROK Rockford's Kelly Ryan moves into evenings, as Nancy Gallos joins the news department.

Speaking of KSTP, GM Doug Brown adds VP to that title . . . In New Haven, WPLR's Manuel Rodriguez is upped to VP/GM.

Joining newly appointed MD and morning man Ken Speck on KRPM Seattle is PD Jack Morton, who will also do afternoons. Speck, by the way, is aided in mornings by his wife, Karen Key, who'll handle news chores on the country outlet.

Long deserved promotion: Ginny O'Hara to MD at Davenport's KIIK ... Former WAPP New York personality Chip Hobart now does afternoons on Boston's WBOS... WXTU Philly's GM opening is filled in-house among the Beasley ranks as C.J. Jones transfers to the country outlet from Evansville's WYNG... Across town at WYSP, Ken Stevens fills that GM vacancy. He had been VP/GM of Shamrock's WGRX Baltimore

The WAWA/WLUM Milwaukee VP/GM vacancy has been filled inhouse by GSM Tom Mierendorf... Former WHJJ/WHJY Providence GSM Bob Harrison becomes president of the Lowe Group's broadcast division (they own Providence's WHIM as well as combos in New Hampshire and Maine).

Former WIVY Jacksonville PD Mike Fuszner becomes PD of Seattle's KKMI... Chuck Stevens leaves Chattanooga's WGOW for crosstown WDOD-FM, where he becomes MD and morning drive personality... WZGO Philadelphia PD Steve Davis steps back into the afternoon slot as Chuck Tyler segues to Cox's co-owned KFI/KOST Los Angeles.

THE CHANGES IN ROCHESTER are confirmed. WHFM will be back on the air by the time you read this as WZKC. They will be country. Bobby Hatfield will be PD, and former Mid America AM group head Jim Meltzer comes in as VP/GM of the Josephson Communications-acquired FM.

One more old item (in more ways than one): Thursday, April 11, is the day that Chicago becomes a thing of the past thanks to WJMK (Magic), which is hosting a radio reunion that will feature the likes of Art Roberts (who these days is selling software), Ron Riley (still seen on

WCOL Columbus Abandons Gold For News/Talk

COLUMBUS "It's amazing it hasn't been done before," says Randy Rahe, vice president and general manger of WCOL here, which, as of March 4, became the city's first news/talk outlet. In abandoning its year-old gold format, Rahe asks, "What are you going to do with your 100,000-watt AM in the country's number 30 market?"

Rahe says Columbus "is wrongly perceived as primarily a college town," and claims that response from local advertisers has, so far, been "very positive." Ed Shane remains WCOL's consultant and confirms that "there certainly is an upper demographic in Columbus."

Mike Perkins stays on as PD of the WCOL/WXGT combo, and Mike Scinto joins from WAVI Dayton as a morning talk host, while an evening host will be named shortly. WCOL's new fare will consist of ABC Talkradio during middays, overnights and weekends, with sporting events from the CBS network. In addition, the newly formatted station will air the Cleveland Indians' baseball games starting this spring, another first in the market.



Unusual PSAs. Cyndi Lauper poses with the staff of WNVZ Virginia after a show there and an impromptu post-concert recording of an anti-alcohol abuse spot for the station. Standing from left are WNVZ program director Jeff Morgan, Lauper and promoter Jerry Thompson, while an unidentified fan looks on.

Baltimore tv), Joel Sebastian (heard on WNBC and The United Stations), Gene Taylor (soon to be with NDXE, the Alabama shortwave outlet), Bob Hale (doing tv news in Lexington), Jim Lounsbury (you can hear him on UPI), Howard Miller (who owns a station in Florida), Clark Weber (now mornings on WIND), Jim Stagg (who owns two record stores in Chicago), Dex Card (a former GM, he's now in brokerage), Bernie Allen (middays on WJJD) and Magic's Dick Biondi and Ron Britton.

A similar such occurrence happened in Boston a few weeks ago when WROR brought back the likes of Chuck Knapp, Melvin X. Melvin, Carl De Suze, Fenway and Arnie Ginsburg, among others.

When we caught "Crazy J.R." on Washington's B-106.7 (the jock before him kept mentioning that they were about to let "Crazy J.R." out of his cage, but we never actually heard him emerge), we didn't real-

ize we'd heard him before, as J.R. Russ on Philly's Z-106, which he just left to join the EZ station.

KATF-FM Dubuque's Jerry Heckler becomes WROK Rockford's afternoon personality . . . Y-94 Syracuse's Vic Johnnson, who left for San Jose's KEZR last year, now does mornings on Monterey's K-Wave, where Sheila Gale now does nights, coming over from country-formatted KTOM.

MORE REUNIONS HERE, believe it or not, as Des Moines is treated to nostalgia courtesy of KIOA. Returning are Jim Davis, Del Monaco, Frosty Mitchell, Art Jones, The Village Idiot—Jim Michaels and Sandy Shore. The last name is the clincher. "Sandy Shore" is actually well-known voiceover talent Mark Elliott. Also on hand will be Dic Youngs, Phil Thomas, Tom Dresselhuys, Ron Edwards, Bob Kmetz and Jim Vogelaar.



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ANI TRANIC

T	0	P		ROCK	TRACKS
		/_		Compiled from a second	national sample of AOR radio playlists.
/	INS WEEK	ST WEEK	MW. 4GO	No.	
12				ARTIST LABEL	TITLE
1	2	3	5	ERIC CLAPTON DUCK/WARNER BROS	FOREVER MAN
2	5	11	4	TOM PETTY DO	N'T COME AROUND HERE NO MORE
3	1	1	11	DON HENLEY GEFFEN	ALL SHE WANTS TO DO IS DANCE
4	4	4	8	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
5	9	13	7	SIMPLE MINDS	DON'T YOU (FORGET ABOUT ME)
6	7	-7	12	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
7	3	2	10	THE FIRM ATLANTIC	RADIOACTIVE
8	6	6	12	JOHN FOGERTY WARNER BROS	ROCK & ROLL GIRLS
9	11	14	5	MICK JAGGER COLUMBIA	LONELY AT THE TOP
10	8	5	9	MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
11	14	21	5	CHICAGO FULL MOON/WARNER BROS.	ALONG COMES A WOMAN
12	21	35	3	MERCURY	YBODY WANTS TO RULE THE WORLD
13	17	27	4	GEORGE THOROGOOD EMI-AMERICA	I DRINK ALONE
14	22	37	3	FIONA ATLANTIC	TALK TO ME
15	15	15	8	SANTANA COLUMBIA	SAY IT AGAIN
16	10	10	9	ALAN PARSONS PROJECT	
17	12	9	·12	BRYAN ADAMS	SOMEBODY
18	13	8	9	PHIL COLLINS ATLANTIC	ONE MORE NIGHT
19	34	_	2	PHIL COLLINS ATLANTIC	INSIDE OUT
20	39		2	JOHN FOGERTY WARNER BROS.	CENTERFIELD
21	29	29	4	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
22	31	40	3	VAN MORRISON MERCURY	TORE DOWN A LA RIMBAUD
23	38	_	2	KENNY LOGGINS COLUMBIA	VOX HUMANA
24	16	16	11	THE CARS ELEKTRA	WHY CAN'T I HAVE YOU
25	19	19	5	THE FIRM ATLANTIC	CLOSER
26	26	26	4	LOS LOBOS WARNER BROS	WE ARE THE WORLD
27	32	41	3	USA FOR AFRICA COLUMBIA	WE ARE THE WORLD SHADES OF 45
28	23	23	6	GARY O. RCA DAVID BOWIE/PAT METH	
29	18	12	9	DEEP PURPLE	NOBODY'S HOME
30	20	20	7.	MERCURY ERIC CLAPTON	SHE'S WAITING
31	41		2	DUCK/WARNER BROS JOHNNY VAN ZANT	I'M A FIGHTER
32	44		2	GEFFEN TRIUMPH	FOLLOW YOUR HEART
33	27	17	9	JOHN PARR	MAGICAL
34	28	28	4	ATLANTIC TOM PETTY	REBELS
35		NEW)		GREG KIHN	LUCKY
36	24	24	6	EMI-AMERICA THE TUBES	PIECE BY PIECE
37	25	25	5	MICHAEL BOLTON	EVERYBODY'S CRAZY
38	42	47 VEW	4	COLUMBIA DAVID LEE ROTH	JUST A GIGOLO
40		44		WARNER BROS ROBIN GEORGE	HEARTLINE
41	40		8	BRONZE/ISLAND DAVID LEE ROTH	EASY STREET
42	30	18 22	8	WARNER BROS. JOURNEY	ONLY THE YOUNG
43		VEW)		GEFFEN HOWARD JONES	THINGS CAN ONLY GET BETTER
44		VEW)		PHIL COLLINS	DON'T LOSE MY NUMBER
45	37	34	16	SURVIVOR	HIGH ON YOU
46	35	30	6	SCOTTI BROS DIO	HUNGRY FOR HEAVEN
47	36	31	9	DONNIE IRIS	INJURED IN THE GAME OF LOVE
48	45	32	11	LRB	PLAYING TO WIN
49	47	39	17	JULIAN LENNON ATI ANTIC	TOO LATE FOR GOODBYES
50	48	38	9	THE KINKS	LIVING ON A THIN LINE
			_	ARISTA	





Silppery When Wet. Participants in KIMN Denver's belly flop championship after having their dives judged on splash size, crowd appeal and form. Standing among the heavyweight contenders are the station's Dana Logan, center, and Paxton Mills and Dan Walker, kneeling at right.

Promotions

MONEY MUSIC

WAPP New York (contemporary) Contact: Ellen Linder

In an intriguing variation of "Scramble Tunes," where a barely intelligible montage of a group of records is aired, with the contestant who correctly unscrambles the mess winning a much-touted prize, WAPP's "Money Music" is totally understandable.

Bits of 12 songs have been edited together to actually exclaim: "I won big money on the new WAPP." The listener who can identify which 12 songs were used in the order they appeared will win \$10,000 in cash.

TAX TIME

WPFB Middletown, Ohio (country) Contact: Bob Spangler

With the even tougher IRS restrictions this year, it's becoming a game of creativity to see just what you can get away with on your tax returns. As April 15 is rapidly approaching, WPFB has decided to help listeners out, so to speak, by having the audience share the loopholes they've discovered.

In a tongue-in-cheek promotion, the country station is asking listeners to send in a letter outlining their most creative tax scam to date. If the listener phones when his or her "deduction" is aired, he'll have a chance for a weekend for two in nearby Cincinnati.

BILLBOARD CONTEST

KZEW Dallas (AOR) Contact: Kathy Aubry

It's a bit late for this one this year, but put it in your files for next February. K-Zoo offered a free billboard erected on Valentine's Day at a strategic location to the listener who sent in the best message to a loved one. Listeners were asked to send in entries of 10 words or less.

The bilboard that ran for a week above busy Greenville Ave. read: "Tim: Happy Valentine's . . . We're Going To Have A Baby! Penny." The billboard prominently featured the KZEW logo as well.

ROLLYE BORNSTEIN

ACTIONMART

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



Late Night Loonies. KSJO San Jose staffers show up for a secret meeting with Larry "Bud" Melman after the "Late Night With David Letterman" regular's show at San Francisco's The Other Cafe. Smirking from left are afternoon driver Mandrax The Magician, promotion director John Cotter, Melman and evening man Michael Foxx

Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES---10 YEARS AGO

- 1. Loving You, Minnie Riperton, EPIC
- Philadelphia Freedom, Elton John Band, MCA
- 3. No No Song/Snookeroo, Ringo Star, APPLE
 4. Express, B.T. Express, ROADSHOW
- 5. You Are So Beautiful, Joe Cocker,
- 6. Poetry Man, Phoebe Snow, SHELTER
- Lady Marmalade, Labelle, EPIC
- S. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC

 Have You Never Been Mellow, Olivia Newton-John, MCA
- 10. My Eyes Adored You, Frankie Valli, PRIVATE STOCK

POP SINGLES-2? YEARS AGO

- Stop! in The Name Of Love, Supremes, MOTOWN
 Can't You Hear My Heartbeat,
- Herman's Hermits, Mo
- 3. I'm Telling You Now, Freddie & the
- 4. Shotgun, Jr. Walker & the All Stars,
- 5. The Birds And The Bees, Jewel
- 6. King Of The Road, Roger Miller,
- 7. Eight Days A Weeks, Beatles,
- 8. Goldfinger, Shirley Bassey, UNITED
- 9. Nowhere To Run, Martha & the
- Vandellas, goro Red Roses For A Blue Lady, Vic Dana, DOLTON

TOP ALBUMS-10 YEARS AGO

- 1. Physical Graffiti, Led Zeppelin, SWAN SONG
- 2. Have You Never Been Mellow, Olivia Newton-John, McA 3. An Evening With John Denver, RCA
- 4. Blood On The Tracks, Bob Dylan,
- 5. Perfect Angel, Minnie Riperton,
- 6. For Earth Below, CHRYSALIS
 7. Night Birds, LaBelle, EPIC
- 8. Rock'N'Roll, John Lennon, APPLE 9. Autobahn, Kraftwerk, VERTIGO
- 10. Young Americans, David Bowie,

TOP ALBUMS-20 YEARS AGO

- 1. Goldfinger, Soundtrack, UNITED
- 2. Mary Poppins, Soundtracks, vista
 3. Beatles '65, CAPITOL
 4. L-O-V-E, Nat King Cole, CAPITOL
- Where Did Our Love Go Supremes, MOTOWN
- Blue Midnight, Bert Kaempfert & His Orchestra, DECCA
 My Fair Lady, Soundtrack, COLUMBIA

- 8. You've Lost That Lovin' Feelin', Righteous Brothers, PHILLES
 9. The Beach Boys Concert, CAPITOL
- 10. My Love Forgive Me, Robert Goulet, COLUMBIA

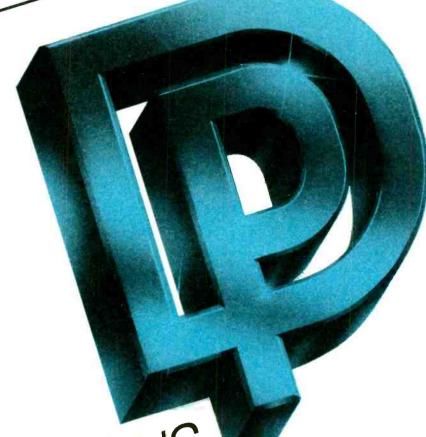
COUNTRY SINGLES-10 YEARS AGO

- I Just Can't Get Her Out Of My Mind, Johnny Rodriguez, MERCURY
 The Bargain Store, Dolly Parton,
- 3. Always Wanting You, Merle Haggard, CAPITO
- 4. Haye You Never Been Mellow, Ray Price, MYRRH
- 5. Roses And Love Songs, Ray Price,
- 6. The Pill, Loretta Lynn, MCA
- 7. It Do Feel Good, Donna Fargo, ABC/
- 8. Still Think 'Bout You, Billy "Crash"
- Craddock, ABO
- 9. I'll Still Love You, Jim Weatherly,
- 10. My Elusive Dreams, Charlie Rich,

SOUL SINGLES-20 YEARS AGO

- 1. Shoeshine Boy, Eddie Kendricks,
- 2. L-O-V-E (Love), Al Green, HI
- 3. Shining Star, Earth, Wind & Fire, COLUMBIA
- 4. Love Finds Its Own Way, Gladys Knight & the Pips, BUDDAH 5. Walking In Rhythm, Blackbyrds, FANTASY
- Once You Get Started, Rufus, ABC
- 7. Remember What I Told You To Forget, Tarvares, CAPITOL 8. Living A Little, Laughing A Little,
- 9. My Little Lady, Bloodstone, LONDON
 10. Cry To Me, Loleatta Holloway,
 AWARE

USING B5



CONGRATULATIONS

CONGRATULATIONS

DEEP PURPLE

DEEP PURPLE

DEEP PURPLE

DEATHANKS

SPECTACULAR TOUR

SPECTACULAR TOUR

SPECTACULAR TOUR

SPECTACULAR TOUR

SPECTACULAR TOUR

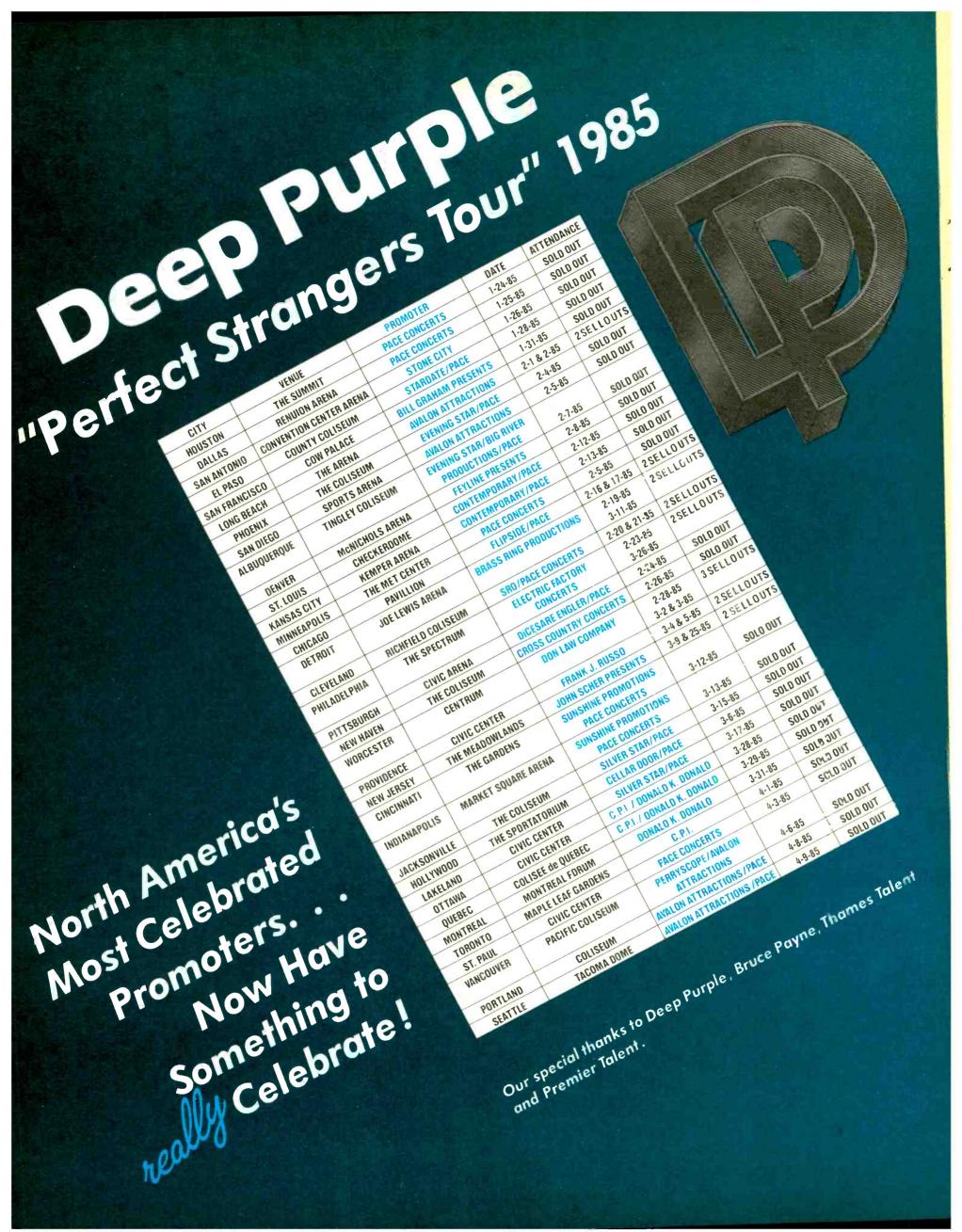
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AT PREMIER

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Concerts Pace Presents Pace Concerts is proud to be the National Tour Coordinators
for Deen Purple's 1985 "Partect Strangers Tour" Face Concerns is prova to be me Ivanonal Tour's for Deep Purple's 1985 "Perfect Strangers Tour's for Deep Purple's 1985" North American Tour: 35 cities - 35 sellouts
TOUR: 35 cities - 35 sellouts
TICKETS - 524,596 TICKETS - 524,596 TICKETS - 524,596 AVAILABLE TICKETS - 524,596 North American Tour: 35 cities 35 sellouts
874 596 AVAILABLE TICKETS
874 596 AVAILABLE TICKETS ial thanks to Bruce Payne for the faith he showed in us.

Thanks to Bruce Payne for the faith he showed Nick R. Cua, the Deep Purple Crew and Nick Our sincere thanks to Deep Purple. Jon Lord, Roger Glover and Ian Paice.

Our sincere thanks to Bruce Payne for the faith he showed in us.

Ritchie Blackmore, Ian Bruce Payne for the faith he showed in us.

Very special thanks to Bruce Payne for the faith he showed in us. 56,953,960.75 Tour Gross Ritchie Blackmore, Ian Gillian, Jon Lord, Roger Glover and Nick R. G. Royer and Nick R. G. Bruce Payne for the faith he showed Nick R. G. Thanks to Bruce Payne premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thank you Thanks Talent, Premier Talent, and Nick R. G. Thanks Talent, Premier Talent, and Nick R. G. Thanks Talent, Premier Talent, and Nick R. G. Thanks Talent, Premier Tale Our sincere thanks to Deep Purple. Louis Messina, Allen Becker, Steve Hauser
Bruce E. Kapp Pace Concerts staff.

Bruce the entire pace



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ADULT CONTEMPORARY

,	/	/,	/	Compiled from a national sample of radio playlists.
17HIS.	NEE.	2 WEEL	W. A.S.	Compiled from a national sample of radio playlists. TITLE ARTIST
	/ 3	12	17	LABEL & NUMBER/DISTRIBUTING LABEL ONE MORE NIGHT ATLANTIC 7-89588 2 weeks at No. One
(2)	3	2	8	◆ PHIL COLLINS NIGHTSHIFT MOTOWN 1773
		6	11	♦ COMMODORES WE ARE THE WORLD COLUMBIA US7-04839
3	7	19	3	♦ USA FOR AFRICA TOO LATE FOR GOODBYES ATLANTIC 7-89589
4	2	1	11	◆ JULIAN LENNON
5	8	9	6	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN ◆ DEBARGE
(6)	11	18	4	CRAZY FOR YOU GEFFEN 7-20051/WARNER BROS. ◆ MADONNA
7	5	5	12	KEEPING THE FAITH COLUMBIA 38-04681 ◆ BILLY JOEL
8	9	10	6	YOU SEND ME COLUMBIA 38-04754 ♦ THE MANHATTANS
9	4	3	11	CAN'T FIGHT THIS FEELING EPIC 34-04713 ◆ REO SPEEDWAGON
10	12	13	5	I'M ON FIRE COLUMBIA 38-04772 ◆ BRUCE SPRINGSTEEN
11	6	4	16	CARELESS WHISPER ● COLUMBIA 38-04691 ◆ WHAM FEATURING GEORGE MICHAEL
12)	16	25	4	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC ◆ SADE
13	13	15	7	DON'T CALL IT LOVE RCA 13987 DOLLY PARTON
14	14	16	5	EMOTION COLUMBIA 38-04707 ◆ BARBRA STREISAND
15	15	8	19	MISSING YOU RCA 13966
16	10	7	12	♦ DIANA ROSS
(17)	29		2	♦ KENNY ROGERS SUDDENLY JIVE/ARISTA 1-9323
18	18	22	7	◆ BILLY OCEAN UNDER THE CLOCK ARISTA 1-9304
19	19	21	6	◆ JANEY STREET SECOND NATURE MCA 52519
(20)	25	37	3	◆ DAN HARTMAN I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042
21		17		GEORGE BENSON I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596
22	21	11	11	♦ FOREIGNER TIME DON'T RUN OUT ON ME CAPITOL 5436
23	22	20	19	♦ ANNE MURRAY FOOLISH HEART COLUMBIA 38-04693
(24)			4	♦ STEVE PERRY WHEN I FALL IN LOVE ASYLUM 7-69653/ELEKTRA
	28	29		CO DOWN EASY FULL MOON/EPIC 34-04835
25	31	-	2	DAN FOGELBERG YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126
26	24	23	20	◆ CHICAGO I WANNA HEAR IT FROM YOUR LIPS GEFFEN 7-29118/WARNER BROS.
27	20	14	10	◆ ERIC CARMEN EASY LOVER ◆ COLUMBIA 38-04679
28	26	24	12	◆ PHILIP BAILEY WITH PHIL COLLINS
(29)	34		2	SOME THINGS ARE BETTER LEFT UNSAID RCA 14035 DARYL HALL & JOHN OATES
30	32	33	10	PRIVATE DANCER CAPITOL 5433 TINA TURNER
31	27	27	10	NEUTRON DANCE PLANET 13951/RCA ◆ POINTER SISTERS
32)	N	EW)	•	EVERYTHING SHE WANTS COLUMBIA 38-04840 WHAM
33	35	36	3	THERE'S NO WAY RCA 13992 ALABAMA
34)	37	-	2	FRESH DE-LITE 880623-7/POLYGRAM ◆ KOOL & THE GANG
35	23	12	10	FINDER OF LOST LOVES ARISTA 1-9281 DIONNE WARWICK AND GLENN JONES
36	N	EW)	•	GROOVIN COCO PLUM 2002 WAR
37)	40		2	THAT WAS YESTERDAY ATLANTIC 7-89571 ◆ FOREIGNER
38	36	31	17	MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695 BARBRA STREISAND WITH KIM CARNES
-		38	8	THE HEAT IS ON MCA 52512
39	38	30		◆ GLENN FREY

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.

Billboard **ADULT CONTEMPORARY MOST ADDED**

reporting to the Top Adult Contemporary Singles chart.

1	NEW	IUIA
81 REPORTERS	ADDS	ON
DIONNE WARWICK & BARRY MANILOW RUN TO ME	15	15
BILLY OCEAN SUDDENLY	14	41
SADE SMOOTH OPERATOR	12	55
BRUCE SPRINGSTEEN I'M ON FIRE	8	58
GEORGE BENSON I JUST WANNA HANG AROUND YOU	8	37

WSKY Asheville, NC WRMM Atlanta, GA

WSB-AM 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 WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WKRC Cincinnati, OH
WLLTE Cincinnati, OH WLTF Cleveland, OH WMJI Cleveland, OH WIS Columbia, SC WTVN Columbia, SC WTVN Columbia, OH KMGC Dallas, TX WLAD Danbury, CT WHIO-AM Dayton, OH KHOW Denver, CO KRNT Des Moines, IA WOMC Detroit, MI
WRIE Erie, PA
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 Miami, FL WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAV Monterey, CA
WHHY Montgomery, AL 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 KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KEX Portland, OR
WPJB Providence,
WPRO-AM Providence, RI
WRVA Richmönd, VA
WHAM Rochester, NY
KOSW ROYL STRING WYS WHAM Rochester, NY
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokone, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIOI Tampa FI WIQI Tampa, FL

WWWM Toledo, OH

KRAV Tulsa, OK

WLTT Washington, DC

WMAL Washington D.C.,



Featured Programming

CHEERFUL PRANKS ASIDE, April 1 also marks the first anniversary of Marvin Gaye's death, and the Atlanta-based American Media has scheduled a two-hour broadcast to commemorate the singer's life. Entitled "Marvin Gaye: The Leg-end Is Forever," the special airs through Sunday (7) and reportedly includes one of the last interviews Gaye gave. Sandwiched between 20 of Gaye's hits, the singer's comments touch on his view of the music business, his early years with Motown and, ironically, how he would like to be remembered by fans

Meanwhile, Los Angeles-based Lee Bailey Productions used the date to expose another side of the Marvin Gaye story via its "Radioscope: The Entertainment Magazine Of The Air" program. Last weekend, the show devoted itself to an in-depth interview with Gaye's former wife Janis, who explained how the memory of her ex-husband is being "exploited." During the show, Janice Gaye lamented the notion that certain artists were "reaping funds from Marvin's image, while she and two of his children "eke out a day-to-day existence.

In Encino, Calif., Barnett-Robbins Enterprises has two new monthly programs slated for a May debut, bringing the young syndicator's roster up to five shows. For the adult contemporary format, Barry Manilow, Linda Ronstadt, Billy Joel and others are already lined up as subjects for the two-hour "Superstar Portraits." For the country market, the two-hour 'Country Gold" series has set its initial shows around the words and music of Waylon Jennings, Alabama, the Oak Ridge Boys, Hank Williams Jr. and others.

Even before spring has come into bloom, syndicators have set their sights on the Memorial Day weekend kickoff for a long, hot summer. Slated for the last weekend in May are a tribute to Barbara Mandrell from Barnett-Robbins and the annual "Country Six Pack" offering from New York-based The United Stations. With a total of six threehour specials, the first installment airs that weekend with a celebration of Loretta Lynn's silver anniversary. WHN New York air talent Mike Fitzgerald will host the series this year. Other news at The United Stations includes the promotion of Richie Rosenfeld to technical director of "The Weekly Country Music Countdown." He was a technical assistant for the network.

President Reagan's reelection and America's ongoing swing to the right have proved a boon for Phyllis Schlafly, the controversial and outspoken supporter of traditional values and the host of the daily three-minute program "The Phyllis Schlafly Report." Produced and distributed by Domain Communications of Wheaton, Ill., Schlafly's show has recently broadened its reach to cover 41 states via 161 radio outlets . . . TM Communications changes the name of its "TM Beautiful Music" format to "TM Easy Listening."

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

April 7-13, Roger Waters, part one, Rock Over London, Radio International, one hour.

April 8-14, Emmylou Harris, Part II, Country Closeup, Narwood Productions, one hour.

April 8-14, McGuire Sisters, The Music Makers, Narwood Productions, one hour.

April 8-14, Staple Singers, Special Edition, Westwood One, one hour.

April 8-14, Emmylou Harris, Part II, Country Closeup, Narwood Productions, one hour.

April 8-14, David Lee Roth, Off The Record Specials with Mary Turner, Westwood One, one hour.

April 11-18, the Firm, Supergroups, ABC Rock Radio Network 90 minutes.

April 12-14, Chicago, Superstars Of Rock, Barnett-Robbins, two hours.

April 12-14, Alabama, Hot Country Gold, Barnett-Robbins, two hours

April 12-14. Rod Stewart, Memory Makers, Barnett-Robbins, two hours.

April 12-14, Waylon Jennings, Country Magic, Barnett-Robbins, two hours.

April 12-14, Diana Ross, Superstar Portraits, Barnett-Robbins, 90 minutes

April 12-14, Cyndi Lauper, On The Radio, NSBA, one hour.

April 12-14, Frankie Goes To Hollywood, Rick Dees' Weekly Top 40, United Stations, four

April 12-14, Doors, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

April 12-14, Les Baxter, The Great Sounds, United Stations, four hours.

April 12-14, David Frizzell & Shelley West, Weekly Country Music Countdown, United Stations, three hours.

April 12-19, Jimmy Page Special, Metalshop, MJI Broadcasting, two hours.

April 13-20, Exile & New Grass Band, Silver Eagle, DIR/ABC Entertainment Network, 90 minutes. April 14-20, Roger Waters, part

two, Rock Over London, Radio International, one hour.

April 13-14, Stevie Wonder, On The Radio, NSBA, one hour.

April 15-21, Kenny Loggins, Star Trak Profiles, Westwood One, one hour.

April 15-21, Mel Tillis, Country Closeup, Narwood Productions, one hour.

April 15-21, Woody Herman, The Music Makers, Narwood Productions, one hour.

April 19-21, .38 Special, Supertars Rock Concert, Westwood One, 90 minutes

April 19-21, Earl Thomas Conley, Hot Country Gold, Barnett-

Robbins, 90 minutes.
April 19-21, Survivor, Superstars Of Rock, Barnett-Robbins, 90 min-



2-4-1. Customers at South Houston's Texas Tapes 'N Records recently got the chance to meet members of Elektra group Metallica and Chrysalis act Armored Saint during a dual metal autograph party. From left are Armored Saint's Phil Sandoval, Dave Prichard, John Bush, Joey Vera and Gonzo.

etailing 'WORLD' SPURS LITTLE EXTRA BUSINESS

Charity Single's Buyers Making Few Other Purchases

BY FRED GOODMAN

NEW YORK "We Are The World" by USA For Africa is drawing a lot of casual record buyers back into stores But most aren't purchasing anything other than the all-star benefit record.

'People are coming in like crazy looking for the record," says Greg Zachary at Soundwaves in Houston. "But we're not seeing them pick up a lot more than that." He adds that the seven-inch single "died" in his market as soon as the 12-inch version was released. "It was surprising, especially considering how

strong the seven-inch had been."
In Minneapolis, Ryan Cameron of

Northern Lights agrees that most buyers of the charity single are "just coming in for that." However, his seven-inch sales continue to run ahead of the dance configuration.

"I think the song is starting to taper off," he says, adding that although it's hard to predict how the forthcoming album will do, expectations are that the presence of a track by hometown artist Prince will make it a big hit.

Like Cameron, Steve Miltron at Detroit's Sam's Jams says the 12inch "isn't nearly as hot for us" as the initial 45 r.p.m. release. "We sold nearly 500 pieces, and that's really hot for us," he says. "It's tapered off a little now because a lot of people are awaiting the LP and video." Miltron also plans to carry whatever merchandise material is made available by the USA For Africa Foundation. And unlike most retailers, he says "We Are The World" has generated extra busi-

ness on other titles.
"I think it's great," he says. "You can't make a profit on the record, but you can get good action. We've had people in here as a result who haven't bought anything in years."

If there's one bleak spot in Miltron's market, it's that the record has to be ordered direct from CBS. "Most of the one-stops in Michigan are not stocking it," he says, noting the unusual wholesale price structure that leaves dealers a 10% margin if they are to make the recommended list prices of \$1.98 and \$4.98 for the seven- and 12-inch respec-

Assistance in preparing this story provided by Earl Paige in Los Ange-

At Q Records & Tapes in Florida, Ned Berndt says he considered some form of promotion that would tie in with "We Are The World." The difficulty, he says, was that "it is not a profit item, which I can appreciate and am totally in favor of. But with just pennies per unit to work with, where could I have gone for ad dollars?" As it is, Berndt claims the single has helped stimulate heavy traffic.

"It's not a problem for me not to make a profit on a record like this,' says Bob Kaputkin at Rebop Records in Ithaca, N.Y. He adds that sales have generally been confined to the one title among shoppers seeking it, and that traffic has been brisk but complicated by an inordi-

nate number of defective singles.
(Continued on page 27)

Chains Making All-Year Commitment

Personal Stereo No Longer Just Seasonal

BY EARL PAIGE

LOS ANGELES Personal stereo is becoming a staple, all-year merchandise category for a growing number of record/tape chains that once limited portable electronics sales to the Christmas season. Once-wary chains, which viewed personal stereo as a seasonal substitute for diminishing video game sales, are now paying closer attention to the category throughout the

"We're seeing personal stereo starting to be slightly stronger in the summer season than in the fourth quarter," says Mike Stephenson at Camelot Enterprises in North Canton, Ohio, a chain that pioneered in this product line.

At Record Bar in Durham, N.C., chief accessories buyer Paul Fuzzell says, "The portability of the product is what makes it viable for summer promotion." He also points to the continuing sales surge for prerecorded cassettes as spurring per-

Chains are now adopting inventory strategies to take advantage of the longer shelf life of personal stereo. In general, fewer SKUs and fewer brands are maintained during the summer. Because the category is still hot in the fourth quarter, more brands and wider selections will be carried then.

'We'll trim down for summer," says Camelot's Stephenson, "and go with the workhorses in the line that have been delivering." Camelot will chop SKUs in half. "You don't need 17 different items," Stephenson

At Record Bar, which started with one brand at Christmas in 1982 and built up to four brands last Christmas, fewer items are being trimmed. Fuzzell says 15 of the 19 SKUs are being retained. Record Bar carries such names as Sanvo. Toshiba, Crown and Aiwa.

"There's been some really intense

competition out there," admits Fuzzell. He says sales last Christmas were "not as large as we anticipa-

However, the giant chain will soon embark on a major personal stereo promotion on Toshiba and Sanyo. Fuzzell says the push will be 'centered on price.

Also new for Record Bar is the way personal stereo is displayed. Until last Christmas, display was in locked cases. Now the units are exhibited for hands-on demonstration and wired with article surveillance

Still another chain that found its first success at Christmas is Sound Shop in Nashville, where Gay Ball says the category was big last Christmas. Several models of GPX Centurion, from \$15 to \$129, are displayed in floor pyramids so customers can examine them throughout the 40 stores.

Music Plus here also finds it doesn't have to stock a lot of models and brands, says the chain's Mitch Perliss, avoiding both display head-aches and inventory excesses. "It's not the easiest thing in the world to sell," he says.

Alone among the large chains based here offering personal stereo, Music Plus has a regular inventory of five pieces, all Sanyo. They are: AM/FM radio (\$9.99), cassette player (\$19.99), better cassette player (\$27.99), AM/FM radio (\$29.99), and AM/FM with cassette (\$39.99)

"We lay in an extra SKU or so at Christmas," says Perliss. "With one good brand, the customer already has a lot of information. There's no need for heavy duty salesmanship by our staff."

One chain that has just gotten into personal stereo is 40-unit Disc Jockey, based in Owensboro, Ky. 'We hesitated because we wanted to be more creative in our displays. says chain president Terry Woodward. Now with new and remodeled stores featuring slat wall shelving, the display problem is solved.

Last fall, Woodward's buyers were weighing two brands, Sanyo and Grand Prix, and finally decided to try both. According to operations manager Jim Gallagher, a \$5 variable off list was adopted to give

(Continued on page 26)

New Products





TDK Electronics Corp. is supporting its improved E-HG videocassettes and its popular high-bias "SA" audio cassettes with new point-of-purchase material including counter cards, stick-on window posters and ad slicks. Contact: Philip Stogel, (516) 625-0100.

Fla. Dealers Get A Break

Student Invasion Boosts Business

BY FRED GOODMAN

NEW YORK College students on their annual spring break pilgrimage to the sun and sand of Florida's beaches are once again providing area retailers with a sizeable sales

boost.
"Business is very good," says Skip Asbury at Sid's Record & Tape Centre in Ft. Lauderdale, Located a block from the beach, the store hasn't mounted any kind of advertising or promotional effort to draw students. Instead, heavy foot traffic is accounting for the sale of what Asbury terms "the whole spectrum of titles," but especially the hits. He says cassette sales easily outnumber LPs.

A little farther from the beach, David Jackowitz's Ft. Lauderdale Peaches outlet has taken to the air to reach the beach brigade. "We're flying a plane with a banner," says Jackowitz. The free-waving advertisement includes the store's address, specials and price points, although the banners are being done without co-op money.

The Peaches store is also using giveaways as a come-on. Prizes and freebies include T-shirts and beach bags, and are awarded at the beach but must be picked up at the store.

Ned Berndt at Q Records reports "seeing some sun-burned bodies in our Ft. Lauderdale store." But he also says that previously spring break promotions were not outstanding successes.

"You have to realize there are seven guys sharing a hotel room down here, so they are on a limited budget," says Berndt. "In 1983 we did a thing on out-of-state driver's licenses, and last year we had a promotion offering a dollar off on TDK blank tapes. They were both mar-

Berndt also notes that radio time is tight during the student invasion. "You're not likely to get any reasonable placement because all the bars and so on are advertising various events, their wet T-shirt nights and things," he says.

(Continued on page 25)





Prospectus Reveals Details

Wherehouse Planning Major Expansion

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment will embark on major store expansion to further anchor its position in West Coast markets. according to a prospectus announcing the offering of 750,000 shares of common stock.

Increased inventories of prereccrded video and Compact Discs as well as loan repayments under the firm's bank line of credit are other planned moves. The prospectus states that borrowings under its line of credit are not expected to exceed \$5 million in March, 1985.

The common stock is priced at \$27.25, with 700,000 shares offered by the company and 50,000 by selling shareholders that will leave a total of 5,615,113 outstanding. The prospectus estimates proceeds of \$17,385,000 and as much as \$20,271,750 if underwriters' over-allotment options to purchase 112,500 additional shares are exercised.

Highlights of the proposed expansion include increasing store sales space 75% and opening warehouses in Arizona and Northern California.

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openings, 20 are planned during the current fiscal year, June '84-'85 with nine already opened and one closed. For the next fiscal year, 25 are set to open. During the total span of the two years, June '84-June '86, 10 units are to be enlarged, while seven small stores will be closed.

Wherehouse now has 63 units in the Los Angeles market, 14 in the greater San Diego area, 34 in Northern California including 18 around San Francisco, and 23 in other states, including 11 in Arizona, five in Nevada and Washington, and single units in Oregon and Colorado.

As an example of store expansion, current average size is estimated at 3,750 square feet, rising to an average 7,500. Stores now range from 1,400 to 18,000 square feet but will eventually be 6,000-10,000.

Within the 134 stores, 102 have CD, 95 offer computer software, and 85 carry video.

In a brief note on seasonality, the prospectus states that 20% of Wherehouse annual revenue comes during the holiday period, Nov. 15-Dec. 31, but "the company expects

PROGRAMMING

TECHNOLOGIES, INC.

(312)676-9400

Quantities:

nues from the holiday season to decline as its video rental business continues to grow and the ratio of mall stores to total stores declines.'

video rental has seen a computerized Merlin transaction system put in 83 stores, and both new and remodelled units are now changing to a self-service mode whereby customers select movies in original packages instead of the industrywide practice of empty open-display

In a summary of recent financial information, the prospectus shows annual revenues for the fiscal year ending June 30 of 1980 (\$68,389,000), 1981 (\$82,654,000) 1982 (\$83,401,000), 1983 (\$82,810,000)

Selling shareholders offering a total of 50,000 shares identified in the prospectus are Louis A. Kwiker, president/CEO and director, 44,000; James E. Lara, senior vice president, general merchandise manager, 5,000; and Kenneth F. Leonard, vice president, 1,000. Beneficially owned shares before offering are listed: Wherehouse Equity-Ownership Trust, 501,550; TCW Asset Management Co., 250,000; Kwiker, 382,090; George A. Smith, director, 141,630; Donald E. Martin, director, 26,875; Joel D. Tauber, director, 21,250; Michael T. O'Kane, director,

group are Merrill Lynch Capital Markets and Furman Selz Mager Dietz & Birney Inc.

New Products



Hartzell Manufacturing Inc. of Compact Disc storage case, wall mounted. Contact (725) 463-

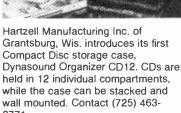


Wherehouse's recent focus on

and 1984 (\$105,542,000).

11,250; Lara, 40,319; Leonard, 5,618.

Co-managers of the underwriting



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Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (DRIG, YEAR RELEASED) 1 1 84 ELTON JOHN MCA 37215 (1974) 44 weeks at No. One ELTON JOHN'S GREATEST HITS VOL. II 3 2 84 THE WHO MCA 37217 (1971) WHO'S NEXT ELTON JOHN'S GREATEST HITS VOL. II 5 5 140 BILLY JOEL COLUMBIA PC-32544 (1974) PIANO MAN 6 6 90 STEELY DAN MCA 37214 (1977) AJA 7 8 124 DON MCLEAN UNITED ARTISTS LN-10037 (1971) AMERICAN PIE 8 7 140 DAVID BOWIE RCA AYL1-3823 (1972) THE RISE AND FALL OF ZIGGY STARDUST PRONOUNCED LEH-NERD SKI-NERD PRONOUNCED LEH-NERD SKI-NERD PRONOUNCED LEH-NERD SKI-NERD TOYS IN THE ATTIC LIVE AT LEEDS 10 13 74 AEROSMITH COLUMBIA PC-33409 (1975) THE WHO MCA 37000 (1970) LIVE AT LEEDS 11 11 132 THE WHO MCA 37000 (1976) BLOW BY BLOW 14 14 72 RICK SPRINGFIELD RCA AYL1-4767 (1982) SUCCESS HASN'T SPOILED ME YET
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15 15 70 JIMMY BUFFETT MCA 3715C (1977) CHANGES IN LATITUDES, CHANGES IN ATTITUDES
16 16 136 THE MONKEES ARISTA ALS-8061 (1976) THE MONKEES' GREATEST HITS
17 17 84 STEELY DAN MCA 37220 (1960) GAUCHO
18 27 12 TOM PETTY MCA 37248 (1979) DAMN THE TORPEDOES
19 21 34 THE GUESS WHO RCA AYL1-3662 (1971) THE BEST OF THE GUESS WHO
20 20 42 STEPPENWOLF MCA 37049 (1973) 16 GREATEST HITS
21 18 42 STEELY DAN MCA 37040 (1972) CAN'T BUY A THRILL
22 19 126 JOE JACKSON A&M SP-3187 (1979) LOOK SHARP!
23 NEW BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1975) GREETINGS FROM ASBURY PARK
24 28 20 STYX A&M SP-3223 (1977) THE GRAND ILLUSION
25 22 104 ELVIS COSTELLO COLUMBIA PC-35331 (1978) THIS YEAR'S MODEL
26 26 24 STYX A&M SP-3240 (1981) PARADISE THEATER
27 29 140 DAN FOGELBERG EPIC PE-33137 (1974) SOUVENIRS
28 23 34 JEFF BECK EPIC PE-33849 (1976) WIRED
29 24 30 QUINCY JONES A&M SP-3248 (1981) THE DUDE
30 30 86 JUDAS PRIEST COLUMBIA PC-34787 (1977) SIN AFTER SIN
31 31 16 SIMON AND GARFUNKEL COLUMBIA PC-9529 (1968) BOOKENDS
32 25 46 RUSH MERCURY SRMI-1046 (1975) CARESS OF STEEL
33 33 20 ELVIS COSTELLO COLUMBIA PC-35709 (1979) ARMED FORCES
34 36 46 MARVIN GAYE MOTOWN M5-191 (1976) GREATEST HITS
35 35 110 SPYRO GYRA INFINITY 37148 (1979) MORNING DANCE
36 38 106 BOZ SCAGGS COLUMBIA PC:36821 (1980) HITS
37 32 30 THE GO GO'S LR.S. SP-75031 (1982) VACATION
38 34 124 THE PRETENDERS SIRE 3563 (1981) EXTENDED PLAY
39 39 50 RUSH MERCURY SRM1-1023 (1975) FLY BY NIGHT
40 40 72 JUDAS PRIEST RCA AYL1-4747 (1983) SAD WINGS OF DESTINY



SPRING BREAK

(Continued from page 23)

At Spec's Music, Joe Andrules says the break is not a major promotion vehicle. "We had a booth three or four days and gave away flyers with a map telling where our stores are. It's something you try to promote. Sales are mainly on prerecorded cassettes." Andrules says a Galleria and a Daytona Beach store are the chain's main links to the vacation action.

Record labels are also busy working the student through, pacting with brands to sponsor band shows and build recognition for developing bands. But as Steve Backer, director of national college marketing for CBS Records, sees it, the spring break promotions should be used to sell records in the students' school markets rather than in Florida.

"We've brought product in before and tried to sell in the vacation markets," he says. "It doesn't work well. So we really use spring break more for artist development."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

This year, Epic got together with sponsors Miller Beer and Hawaiian Tropic under the aegis of Focus Marketing to present a free show at The Daytona Beach Bandshell featuring John Cafferty & the Beaver Brown Band as well as Norman Nardini & the Tigers. The show, which attracted approximately 20,000 listeners, was publicized on Northern college campuses the week before with a generic Miller poster and Epic snipes.

The next phase of the promotion will be to return to those campuses once the students have returned and attempt to capitalize on the exposure to the bands in Florida. "We're going to try and get something going," says Backer. "I plan on sitting with the sales staff to pinpoint markets, possibly with chain promotions to reinforce the show. I think that's the key."

CBS also participated in a Compact Disc presentation on the Daytona Beach boardwalk. Other sponsors included Sony, Bose, WEA, PolyGram, RCA and MTV, all of whom manned a 40- by 60-foot display tent for five days.

"Each sponsor had a table with their merchandise and information on CDs," says Backer, adding that CBS gave away CDs as part of its demonstration, and that a future presentation on CDs to tour college campuses is also in the works.

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard





PERSONAL STEREO SALES

(Continued from page 23)

store managers some flexibility.

The five Grand Prix models are numbers 855 (\$59.95), 2100 (\$39.95), 3060 (\$39.95), 3035 (\$24.95) and 2830 (\$16.95). The seven Sanyo models are numbers 7100K (\$99.95), MG27 (\$44.95), MG41 (\$39.95), MG7 (\$24.95), RP45 (\$24.95) and MG15A (\$22.95). The \$99.95 Sanyo and \$59.95 Grand Prix models are "boom boxes."

Gallagher says Sanyo SKUs run three to one in the total inventory. The MG27 at \$44.95 has been the

best-seller, he notes

Those chains that have hesitated until now to move into personal stereo have missed a lot of business, says Camelot's Stephenson—but on the other hand, they can take advantage of lessons learned by the pioneering chains.

"There is some saturation right now," he says. "But the market is stabilizing. Cost is coming down for

Stephenson also acknowledges that since Camelot first began experimenting in May, 1983, the chain has established a strong relationship with its suppliers. Camelot stayed with Grand Prix and just last Christmas added three JVC boom box models.

Assistance in preparing this story provided by Edward Morris in Nashville.

Among the chains still holding off is Budget Tapes & Records in Denver. "We tried a few items," accessories buyer John Heifner. The chain is largely franchise, and franchisees can load in personal stereo if they choose.

Summarizing many of the problems considered by chains entering the category is Ned Berndt at Q Records & Tapes in Miami. "We just let it go by," he says. "We have a real problem locating the right brand or brands. If we go low-end, we have no brand recognition. If we go with a recognized brand, we end up competing with the whoremongers who make a nickel over cost."

Reflecting a wider problem growing out of promoting Compact Disc, Berndt says, "We cross-merchandise in promoting CD. Now if we put in personal stereo we're concerned about how the stereo stores we work with will react."

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Billboard TOP COMPUTER SOFTWARE

	Hick	LAGE WEEK	WAS WEEK	Compiled from a nation	Publisher	Remarks	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	
\dashv	$\frac{1}{1}$	1	64	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
	2	6	15	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•			t
	3	3	4	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•	-				\dagger
	4	2	72	FLIGHT SIMULATOR	Microsoft	Simulation Package		_		•		-		t
	5	4	18	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•					t
	6	5	34	SARGON III	Hayden	Chess Program	•			•		-		t
	7	8	26	ZORKI	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	t
;	8	9	44	SUMMER GAMES	Ерух	Arcade Style Sports Game	•	•	•	•				t
	9	12	21	KING'S QUEST	Sierra On-Line	Adventure Game	•			•				t
AIN -	10	16	63	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•					t
I	11	RE-EI	NTRY	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•			_				t
ַבַּ בַּ	12	14	77	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							1
Z	13	NEV	N	AMAZON	Telarium	Adventure Game	•		•					t
_ г	14	20	78	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•				İ
	15	RE-EI	NTRY	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•			
	16	RE-EI	NTRY	KARATEKA	Broderbund	Action Arcade Game.	•							
	17	19	11	MILLIONARE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	t
	18	10	2	IMPOSSIBLE MISSION	Ерух	Action Strategy Game	•		•					1
	19	7	5	BRUCE LEE	Data Soft	Adventure Game	•	•	•					t
	20	NEV	NÞ	TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	• ,		İ
			70			Educational program that teaches touch typing to ages 7								Τ
	1	1	79	NEW IMPROVED MASTER TYPE	Scarborough	to adult in an exciting video game format in 18 different	•	••	••	•	•			l
-	2	2	62	NEW IMPROVED MASTER TYPE MATH BLASTER!	Scarborough Davidson & Associates	to adult in an exciting video game format in 18 different lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•	••	•	•	•			
					· · · · · · · · · · · · · · · · · · ·	lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for		••	•	•	•			
	2	2	62	MATH BLASTER!	Davidson & Associates	lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end. Program That Develops Speed, and shows progress	•	••			•			
	3	3	62 27 34	MATH BLASTER! TYPING TUTOR III	Davidson & Associates Simon & Schuster	lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end. Program That Develops Speed, and shows progress inTyping Speed and Accuracy. Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and	•	•	•	•	•			
	3 4	3 6	62 27 34 NTRY	MATH BLASTER! TYPING TUTOR III WORD ATTACK! SUCCESS WITH MATH:	Davidson & Associates Simon & Schuster Davidson & Associates	lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end. Program That Develops Speed, and shows progress inTyping Speed and Accuracy. Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way. A teacher created Math tutorial program for stud-ents 7 to 10 years old. Educational program designed to help students study for the SAT exam.	•	•	•	•	•			
EDUCATION	2 3 4 5	2 3 6 RE-EI	62 27 34 NTRY	MATH BLASTER! TYPING TUTOR III WORD ATTACK! SUCCESS WITH MATH: ADDITION/SUBTRACTION BARRON'S COMPUTER STUDY	Davidson & Associates Simon & Schuster Davidson & Associates CBS Barron Educational	lessons. Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end. Program That Develops Speed, and shows progress inTyping Speed and Accuracy. Designed for students, grades 4 · 12, to teach new words, their meanings and their usages in an interesting and exciting way. A teacher created Math tutorial program for stud-ents 7 to 10 years old. Educational program designed to help students study for	•	•	•	•	•			
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Z	2	4	4	FAST LOAD	Ерух	A cartridge that speeds up load time.			•				
L	3	2	79	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•			
GEMI	4	3	18	LOTU\$ 1-2-3	Lotus Inc.	Programming Language				•	•		
M	5	6	71	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•		
M	6	NE	NÞ	MANAGING YOUR MONEY,ANDREW TOBIAS	MECA	Intergrated Home Financial Package.				••			
ш	7	9	20	TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•		•
₹	8	RE-E	NTRY	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•			
呈	9	5	78	PFS: FILE	Software Publishing	Information Management System	•			•	•		
	10	7	11	PFS: WRITE	Software Publishing	Word Processing Package	•			•			•

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●—DISK ◆—CARTRIDGE ★—CASSETTE



Home Folks Gets Into Video

Ga. Chain Adding Software, VCRs

LOS ANGELES After four months of video software rental experience, Robert Allen, general manager of the six Home Folks News & Records stores in the Augusta, Ga. area plans to have four of his strip-center locations selling both software and hardware by year's end.

"We've found video is good business," says Allen. "Our Columbus

'WE ARE THE WORLD'

(Continued from page 23)

Like Kaputkin, Jeff McCord at Waterloo Records in Austin is upbeat about carrying the single, which he says has generated signifi-cant supplemental purchases. "It's been bringing people in and it's still going strong," he says, crediting the video clip especially for maintain consumer interest. "It's been good for record sales as well as Ethiopia," he concludes.

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Square store in suburban Martinez has done so well that we are enlarging from 3,300 square feet to more than 6,000 in order to stock full lines of VCRs and more prerecorded cassette titles.

"We're carrying 1,200 different titles. We intend to add 300 more, staying with a rotating 1,500 titles in our library.

Allen introduced VCRs by General Electric, RCA, Panasonic and Sony, a move he maintains will increase his video rental club membership. He sells the hardware at a small markup, along with a free year's video rental club membership, which normally costs \$24.95. A lifetime membership is \$49.95.

Home Folks rents its videocassettes at 99 cents per day. A small selection of X-rated titles are

\$3 daily.
The VCRs, which go for \$369 and up, can be rented for \$8 daily with one videocassette thrown in gratis. Allen intends to introduce auxiliary video hardware, including portable cameras, soon. These will also be rented.

Allen has just renovated and tightened up his 6,500 square foot National Hills shopping center store. He opened with a library of 400 cassettes, which has already grown to 850 titles. Hardware will go into this store soon. JOHN SIPPEL

New Releases

ALBUMS

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

POPULAR ARTISTS

ABATTOIR /icious Attack

LP Combat MX-8014/Important/\$8.98 **BOOMTOWN RATS**

In The Long Grass
LP Columbia FC 39335/CBS/no list
CA FCT 39335/no list

COSBY, BILL

CA Motown 5364MC/MCA/\$5.98

FLVIS BROTHERS

Adventure Time
LP Portrait BFR 39875/CBS/no list
CA BRT 39875/no list

EXODUS Bonded By Blood LP Combat/Torrid MX-8019/MCA/\$8.98

FISHBONE EP Columbia B6C 40032/CBS/no list CA B6T 40032/no list

FOGELBERG, DAN **High Country Snows**

LP Epic FE 39616/CBS/no list CA FET 39616/no list IMPALER

Rise Of The Mutants
EP I.R.D. IRD-013/Important/\$5.98 LOGGINS, KENNY Vox Humana

LP Columbia FC 39174/CBS/no list CA FCT 39174/no list

MATHIS, JOHNNY Right From The Heart LP Columbia FC 39601/CBS/no list CA FCT 39601/no list

MEGADETH Killing Is Business And Business Is Good LP Combat MX-8015/Important/\$8.98

MIDNIGHT OIL Red Sails In The Sunset

LP Columbia BFC 39987/CBS/no list
CA BCT 39987/no list

PILE DRIVER Metal Inquisition

LP HME FW 39904/CBS/no list
CA FWT 39904/no list

SAVATAGE Dungeons Are Calling

EP Combat MX-6016/Important/\$6.98 SLAYER

Hell Awaits

TROUBLE The Skull

LP Combat/Metal Blade MX-8021/Important/\$8.98

VARIOUS ARTISTS We Are The World LP Columbia USA 40043/CBS/no list CA UST 40043/no list

VENOM Possessed LP Combat MX-8022/Important/\$8.98

BLACK

EMOTIONS
If I Only Knew LP Motown 6136ML/MCA/\$8.98 CA 6136MC/MCA/\$8.98

FOUR TOPS Motown Legends LP Motown 5363ML/MCA/\$5.98 CA 5363MC/\$5.98

GAYE, MARVIN Motown Legends LP Motown 5359ML/MCA/\$5.98 CA 5359/\$5.98 HARRIS, ALAN I'm A Lover EP L.C.'S 101/Macola/\$4.98

JIMMY, BOBBY & THE CRITTERS Ugly, Knuckle, Butt EP Rapsur RP-10009/Macola/\$5.98

(Continued on page 61)



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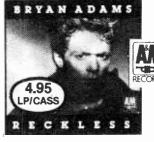
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Record One Stop

Network of Low-Power Clip Stations

LPTI SEES TREND AWAY FROM CABLE

BY JIM BESSMAN

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

NEW YORK Supporting his belief that the trend in music television is away from cable, Jeffery Nightbyrd, president and CEO of Austinbased Los Power Technology Inc. (LPTI), is stepping up his "streamon" plan of adding one low-power tv station a month to his budding network of music video stations.

LPTI is already operating Anchorage, Alaska's "Catch 22" station on Channel 22, and Lawrence, Kan.'s TV-30, with the latter station's output set to be translated to TV 40 in nearby Topeka when a new broadcasting facility is completed there in the next few months. Meanwhile, LPTI holds construction permits in such "sophisticated cities or university markets" as Reno, Nev.; Des Moines and Ames, Iowa; Lincoln, Neb.; Charlottesville, Va.; Kansas City, Mo., San Antonio; Indianapolis; Columbia, Mo., and Utica, N.Y. In addition, Nightbyrd claims to have about 500 more applications pending.

"In the next two years, every major city will have a free, over-the-air music television station," predicts Nightbyrd. "So why is the record industry so in bed with MTV? Obviously, they don't see this trend very clearly. A year from now we'll probably find that free tv serves more than MTV's 18 million homes.

Even in Anchorage homes equipped with MTV, Nightbyrd claims, his station holds its own.

"While 45% of the homes in the U.S. are cabled, only one set is

wired in most cases," he says. "In Anchorage, we find a lot of families with students who live at home. where the parents control the cabled set and complain when the kids watch MTV. So we get the younger demo who watch us on free tv in their rooms. To me, this changes the nature of the ballgame. Everyone's been assuming that anyone in a cable home can watch MTV, but that's not the case."

On the fundamental programming level, Nightbyrd maintains that his low-power stations-which he prefers to call "metro tv" to draw attention to their profitability in localized urban markets-can top MTV's appeal by offering more programming with a localized approch. With a 3,000-title video library to work with, he says he programs 1,000 videos, or "500 more titles than MTV in the course of a week.

At Catch 22, which started operations last October, station manager Bobby Eakin says that videos programmed cover all new and "catalog" artists falling within the "tune-out" limits of the below-25 age group and the over-25s "who grew up on progressive radio." Specifically, this amounts to "not much metal or Manilow" but does include other rock, gospel, r&b, country, soul, jazz and new music clips.

A 24-hour station, Catch 22 uses local personalities as its VJs. Musician Gary Sloan, for example, brings the "Twilight Sloan" program he hosts on radio station KSKA to the video channel, programming mostly new and local clips. Lulu Small, another area performer, offers more obscure and offbeat programming during her late-night slot.

Not only is such a variety of programming beyond the limits of MTV, claims Eakin, it also is beyond the heartland norm of Lawrence's TV-30. "They'll play the same hit videos but have a stronger accent on catalog," says Eakin, contrasting Lawrence's Midwestern mood with Anchorage's "frontier" psychology. "We're more fast and loose up here and are likely to show more adventuresome videos like Malcolm McLaren's 'Madame Butterfly, which was a minor hit for us and kept on medium rotation for five weeks. We would play something like that all day long and not day parted, whereas a Kansas VJ would take one look at it and say, 'That's definitely after midnight'.

TV-30, which started in January, offers 18 hours of music programming daily, with special reggae, jazz and country programs scheduled

(Continued on opposite page)



Having a Blast. Video programming and promotion executives gather at a party given for the Blasters' new video, "Colored Lights," whose look and theme is based on the works of artist Edward Hopper. From left are a friend of the band, Blaster Dave Alvin, Peter Facer of Video One, Michael Branton of "ABC Rocks," Blaster Bill Bateman, Blaster Phil Alvin, another friend of the band, Bill Brummel of "Night Tracks," Celia Hirschman of Vis-Ability, Blaster John Bazz and Warner Bros. Records' Laurel Sylvanus.

Female Director Profiled

Guida Understands Production Problems

BY FAYE ZUCKERMAN

This is the third in a series of articles profiling female music video directors

LOS ANGELES It was nearly three years ago that Mary Guida made the crucial transition from video music producer to director.

Guida's initial experience in the video music arena was acting as line producer for one of the first clip production houses, Pendulum. "Producing is almost a thankless job," she explains. "If you attend any video shoot, you can pick out the producer because he or she is the one who never smiles. Anything that goes wrong is your fault."

Guida says the incredible amount of pressure placed on video producers is partly the fault of record companies. "Producers work under such tight budgets. If anything goes wrong, that means moneymoney you don't have because you already budgeted every cent."

Many times production companies are only given a few days to plan for a video, she adds. "Usually the record label vacillates before giving the go-ahead. Then, when given a green light, the company wants the product right away.

Once, Guida recalls, a record company wanted to switch singles for the video less than 24 hours before the clip was to be shot. The label, she says, asked, "Can't you use the same storyline?"

"It might seem like guerilla warfare out there, but I enjoy working on videos. You have to create on your feet. It's not like a feature in which months go into pre-production and planning," she notes.

After co-directing a video with Mark Resyka, who directed Sawyer Brown's recent clip, Guida managed to secure a job with MCA's Night Ranger. She is best known for the group's "Sister Christian" and "When You Close Your Eyes" vid-

Guida says she admires the film acumen of Francis Ford Coppola, and tries to tailor her video style ac-

cordingly. Her favorite videos are Brian Grant's "Shock The Monkey" for Peter Gabriel and Timothy Hutton's "Drive" for the Cars.

Lighting plays a crucial role in her clips, she says. "Each song has different moods, and the best way to set the moods is lighting. It can determine the whole look of a piece. If not done properly, you can ruin

Figured into all of her work is the image of the artist. "I work very closely with the record label creating an idea for the band," she says. "I found the more involved the label becomes, the less problems we have in editing.

But, she points out, a number of videos lack continuity. "You see an artist with bags under his eyes and sweat dripping all over at the beginning of a performance piece, when that should be at the end. And then, in the middle of the clip, he looks fresh

"Granted, video is a nice art form. But you can't sacrifice an artist's look for effects. Essentially, these videos are commercials, image builders, and that should take priority.'

Guida usually teams with editor Don Wilson (the Cars' "Magic"). She generally edits on video, and puts in virtually no special effects. If there are lip synch problems, she will add in slow motion or high speed to fit the sound to visuals.

"If I had to describe my style," she concludes, "I would says it contains 'beauty lighting,' and lots of movement. I also pick colors carefully. I think the lighting and colors for 'Sister Christian' is what makes it magical."

Store Fashions Its Own Clips

Chi Viewers Get 'Shock' Treatment

BY MOIRA McCORMICK

CHICAGO The Carson Pirie Scott & Co. department store here is utilizing music videos produced inhouse to push its fashion lines. Its latest effort is a half-hour television special entitled "Video Shock!, which aired Friday (29) at midnight and Saturday (30) at 1:30 p.m. on local ABC affiliate WLS-TV.

The program featured six original dance segments choreographed to the following songs, "courtesy of RCA Records": the Pointer Sisters' "I'm So Excited" and "Neutron Dance," "No Way Out" by Jefferson Starship, Autograph's "Turn Up The Radio," "Blue Suede Shoes" by Elvis Presley, and Evelyn "Champagne" King's "Till Midsight" night."

The dancers were clad in juniors

and young mens' fashions currently available at Carson's, says spokesperson Donna Gates, who emphasizes that that fact was never mentioned on the air. "The focus is on entertainment," she says. Five cominterspersed were mercials throughout the program, spotlighting clothing, shoe and electronics manufacturers.

"Video Shock!" was produced entirely in-house, according to Gates. James Meyers, vice president of Carson's advertising department, came up with the video concept. Shot on location in and around Chicago, "Video Shock!" was directed by David Thompson, president of Chicago-based Brownstone Produc-

Carson's broadcast director Marilyn Shape served as executive producer, with Carson's audio/visual production manager Dale Wilson as producer. Ronna Kaye, original choreographer for the Chicago production of "Grease," choreographed all six segments, which featured 11 Chicago-area dancers.

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ACCEPT MIDNIGHT MOVER Portrait

VIDEOS ADDED THIS WEEK

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DOKKEN ALONE AGAIN Elektra
SHEENA EASTON SWEAR EMI America HEAVY LIGHT NEW JOHN HIATT LIVING A LITTLE GEFFEN
PATTI LABELLE NEW ATTITUDE MCA LIGHT LIGH. ILLIAN LENNON SAY YOU'RE WRONG Atlantic POWER NOMO RED LIPSTICK Atco

DAVID LEE ROTH JUST A GIGOLO Warner Bros. NEW POWER DAVID SANBORN LOVE & HAPPINESS Warner Bros.

MARK ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros. LIGHT VAN ZANT I'M A FIGHTER Network/Geffen LIGHT YELLO VICIOUS GAMES Elektra

POWER ROTATION and Previou Videos

ERIC CLAPTON FOREVER MAN Warner Bros. DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen MADONNA INTO THE GROOVE Warner Bros.

TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA POWER STATION SOME LIKE IT HOT Capitol BRUCE SPRINGSTEEN I'M ON FIRE Columbia PETER WOLF OO-EE-BIDDELEY-BOP EMI America

*BRYAN ADAMS SOMEBODY A&M *CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros • PHIL COLLINS ONE MORE NIGHT Atlantic
• THE FIRM RADIOACTIVE Atlantic FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island
GLENN FREY THE HEAT IS ON MCA *MICK JAGGER JUST ANOTHER NIGHT Columbia •MADONNA MATERIAL GIRL Sire

JOHN PARR NAUGHTY NAUGHTY Atlantic SURVIVOR HIGH ON YOU Scotti Bros./Epic

TINA TURNER PRIVATE DANCER Capitol *U2 A SORT OF HOMECOMING island USA FOR AFRICA WE ARE THE WORLD Columbia ANIMOTION OBSESSION Mercury HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis
SANTANA SAY IT AGAIN Columbia

ACTIVE ROTATION MEDIUM Rotation

DAVID BOWIE & PAT METHENY THIS IS NOT AMERICA EMI America DEPECHE MODE PEOPLE ARE PEOPLE Sire
FIONA TALK TO ME Atlantic
GENERAL PUBLIC NEVER YOU DONE THAT IRS GO WEST WE CLOSE OUR EYES Chrysalis

JASON & THE SCORCHERS WHITE LIES EMI America

HOWARD JONES THINGS CAN ONLY GET BETTER Elektra GREG KIHN LUCKY EMI America
B.B. KING INTO THE NIGHT MCA LIMAHL NEVER ENDING STORY EMI America
LOS LOBOS WILL THE WOLF SURVIVE Warner Bros.

*MADONNA CRAZY FOR YOU Geffen 3 13 10 ALAN PARSONS PROJECT LET'S TALK ABOUT ME Arista
SADE SMOOTH OPERATOR Portrait TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury

BREAKOUT

LLOYD COLE PERFECT SKIN Getten

DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia ROBIN GEORGE HEARTLINE Bronze/Island
DAN HARTMAN SECOND NATURE MCA
THE NAILS LET IT ALL HANG OUT RCA GARY O SHADES OF '45 RCA
THE SMITHS HOW SOON IS NOW Warner Bros. GEORGE THOROGOOD I DRINK ALONE EMI America

THE TUBES PIECE BY PIECE Capitol
ZOT URANIUM Elektra

TOMMY SHAW FREE TO LOVE YOU A&M

SIMPLE MINOS DON'T YOU (FORGET ABOUT ME) A&M
TEENA MARIE LOVER GIRL Epic

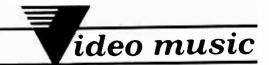
TIL TUESDAY VOICES CARRY Epic

JOAN ARMATRADING TEMPTATION A&M BANG BANG THIS IS LOVE Epic 3 4 THE BLASTERS COLORED LIGHTS Slash/Warner Bros.
MICHAEL BOLTON CRAZY Columbia
CONEY HATCH FANTASY Mercury DIGNEY FIGNUS THE GIRL WITH THE CURIOUS HAND Colum GIUFFRIA LONELY IN LOVE Camel/MCA 2 2 4 4 5 2 3 7 3 2 2 3 3 3 2 7 3 DONNIE IRIS INJURED IN THE GAME HME/CBS CHRIS ISAAK DANCIN' Warner Bros.
KEEL THE RIGHT TO ROCK Gold Mountain NIK KERSHAW THE RIDDLE MCA
B.B. KING LUCILLE MCA
LOUDNESS CRAZY NIGHTS Atco ALISON MOYET INVISIBLE Columbia
RATT YOU THINK YOU'RE TOUGH Atlantic JULES SHEAR STEADY EMI America THE STRANGLERS SKIN DEEP Epic TOTO HOW DOES IT FEEL Columbia TRIUMPH FOLLOW YOUR HEART MCA ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis
THE VELS LOOK MY WAY Mercury NARADA MICHAEL WALDEN GIMME GIMME Warner Bros 4 2

5

COSMETIC SO TRANQUILIZIN' Gramavisi REBECCA DE MORNAY OH JIMMY MCA FAT BOYS CAN YOU FEEL IT Sutra
THE FOOLS DO WAH DIDDY Passport KING KOBRA HUNGER Capitol MALCOLM MCLAREN MADAME BUTTERFLY Island
NORMAN NARDINI & THE TIGERS IF YOU DON'T WANT ME CBS Associated
DANNY SPANOS I'D LIE FOR YOU Epic JERMAINE STEWART THE WORD IS OUT Arista

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.



Vew 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 Bill-board, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

Claudia Barry

Born To Love

David Bowie Loving The Alien

Fancy Chinese Eyes No Album/Personal Fancy Fancy

10

19

10 18

10

Frankie Goes To Hollywood

Welcome To The Pleasuredome
Welcome To The Pleasuredome/ZTT/Island Luke Roeg Bernard Rose

Go Wast Call Me

Howard Jones

Look Mama

The Kane Gang Gun Law No Album/Lo Fiona O'Maho Nick Morris

Kool & the Gang Emergency/De-Lite Jacqui Byford David Mallet

LOW POWER TECHNOLOGY

(Continued from opposite page)

throughout the week. In addition to music video, the station offers sports shows, local newscasts and public affairs programming.

Like many of LPTI's station markets, Lawrence is a college town. It has drawn much of its VJ and production staff from the Univ. of Kansas community, and in exchange for transmission from the university's FM tower, LPTI is training students in station operations.

TV-30 is also the only station originating in Lawrence, and as a lowpower station with far less operating costs than Kansas or Topeka full-power stations, its advertising costs are correspondingly lower. Thus, LPTI reports that the projected advertising pre-sale target of \$25,000 was achieved ahead of the Jan. 19 startup date, mostly by local merchants trying to reach the college students. The station expects ad sales to increase now that its market coverage is expanding via carriage by the Jefferson County Cable Television system, which serves 2,500 homes immediately north of Lawrence. To make room for TV-30 in Jefferson's basic cable service, MTV is being deleted.

Nightbyrd expects similar successes with his forthcoming stations, which he says will continue to serve local and regional interests. For example, he predicts that his San Antonio broadcast outlet will be the "first Tex-Mex rock'n'roll sta-

Patti LaBelle

New Attitude

John Martyn Sweet Little Mystery, Route Love, One World

Kim Mitchell

Go For Soda

Graham Parker & the Shot Wake up (Next To You)
Steady Nerves/Elektra

Redds & the Roys

Mount And Groovin'
No Album/Pted/4th & Broadway Prolated Pictures, U.S.
Andrea Ambandos/Kris P.

Rockmaster Scott & the Dynamic 3

Request Line 12-inch/Reality Records Dwayne Haywood Dwayne Haywood

Rough Cutt Never Gonna Die Rough Cutt/Warner Bros Michael Rosen Rob Quartly

Third World

Now That We've Found Love Third World/Mango Island Pictures, U.K. Torquil Dearden

U2

Jacqui Byford David Mallet

A Sort Of Homecoming
The Unforgettable Fire/Island
Windmill Lane Productions

Barry Devlin **Paul Young** Every Time You Go Away The Secret Of Association/Columbia

newsline

CABLE TV NOW HAS A NATIONAL PENETRATION LEVEL of 44.6%, a boost of 8%from February, 1984's level, according to A.C. Nielsen. Penetration levels vary widely, according to the Nielsen numbers, which measure levels in the top 50 DMAs (Designated Market Areas). In the L.A./ Palm Springs DMA, penetration is at 35.9%; the Washington Hagerstown DMA shows only 25.2% of homes wired; New York has 34.4%. In terms of ranking the top 50 DMAs, the cities listed above didn't even show up in terms of penetration levels, but scored high in total cable subs, with New York at 2.3 million, L.A. at 1.6 million, Philadelphia at 1.2 million, San Francisco/Oakland at 994,020 and Boston 849,680.

MUSIC VIDEOS ARE GETTING A CHANCE TO WIN in the Sony Corp. of America/ The Movie Channel-sponsored "Visions Of U.S." contest, administered by the American Film Institute. Officially, "Visions" is "open to anyone." However, it "invites entries that are made for non-commercial purposes recorded and submitted on a home video system (half-inch Beta, VHS or 8mm) and no more than 30 minutes in length." Winners will get top-of-the-line Beta-format video systems by Sony. For information, call (213) 856-7745.

MTV NETWORKS INC. IS ON THE MOVE. The music video company will be relocating its offices to 1775 Broadway sometime this summer. The company is currently operating out of four different locations. The new site will house "all MTV Networks Inc. operations," the company says, with 360 of the company's 536 employees working at the site.

THERE'S GOING TO BE A "ZOO" ON KDOC starting April 1, when the Los Angeles tv station will begin showing its new program, "The Video Zoo." Programmers at the station say they'll be borrowing the concept from radio, making their "Zoo" a mix of interviews, comic skits, music news and clips. Viewer call-ins, talent contests, and man-in-the-street interviews are also scheduled, according to show host Barry Richards. Airtime will be Monday through Friday, 6:30-7:30 p.m. Now Music Enterprises is behind the show.

VIDEO MUSIC GOES FOR the Guiness Book of World Records, as Anthony Miles, a VJ at Las Vegas' 24-hour video music station KRLR, plans to go on-air for 50 hours straight. Proceeds from the video music marathon will go to United Cerebral Palsy of Southern Nevada.

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29

ITA MEET SURVEYS RETAIL TRANSITION

Specialty Store Universe Seen Near Saturation Point

BY TONY SEIDEMAN

WESLEY CHAPEL, Fla. home video specialty store universe is close to saturation, with population density so high that further expansion will probably prove difficult if not impossible.

Such were the unspoken conclusions of "The Changing Role Of The Video Specialty Retailer—Results Of A Nationwide Study," a talk given by Video Marketing president Tim Baskerville at the 15th annual

International Tape/Disc Assn. (ITA) Seminar at the Saddlebrook Golf & Tennis Resort here.

But Baskerville wasn't the only one hinting that the home video retail marketplace is either already undergoing or is due for some major evolutionary changes. On and off the podium, executives at the March 20-23 ITA Seminar said that in terms of distribution and retail merchandising, 1985 is going to be a major transitional year for home Disagreement was most obvious and pointed at "Changing Patterns In Video Distribution," where panelists split sharply as to the present and future possibilities of the independent distribution and retailing network.

While Len White of CBS/Fox Video, the one major represented on the panel, said that his company was satisfied with the present distribution network and saw no reason for change, Declan Kavanaugh of indie Active Home Video said his company finds it almost impossible to get product out via the existing feature film distribution system, and almost always has to resort to alternative

At the same time, Waldenbooks' George Hodgkins provided an example of the way distribution outlets are both changing and staying the same. Waldenbooks, one of the nation's largest book retailers with 950 outlets and 50 more planned by the end of the year, first got into video in 1984, he said.

Initially, only 15 titles were carried per store. But when 1984 proved a lean year for books and video provided much of the chain's profit margin, a decision was made to up the units carried to 300 titles per store, Hodgkins said.

All of the Waldenbooks stores are sell-through-oriented, said Hodgkins, and video is now a major new profit center for them.

The current distribution system serves his company well, Hodgkins said, claiming that the only thing that would make him move away from it to direct distribution would be significant price savings, and even those would have to be rela-

Where No Promotion Has Gone Before. At least recently. As part of Paramount Home Video's nationwide promotional efforts to support its "Star Trek" titles, several of the series' stars have been making appearances at retail outlets all over the U.S. Here at a push sponsored by distributor Sound Video Unlimited at Record & Video Warehouse are, from left, Sound Video Unlimited national promotions coordinator Steve Okin; James Doohan, who played Scotty on the show: Paramount Home Video regional sales manager Jeri Elster, and Record & Video Warehouse director of operations Ron Kehr.

Welcome back

Paramount Promotion Stars Make Store Treks

BY HARRY WEINGER

NEW YORK In a national effort to spur already brisk sales, Paramount Home Video has made available three of the original stars of 'Star Trek" for a distributor-based promotion spotlighting its recent home video release "Star Trek III: The Search For Spock" and the take-home package of 10 television

In-store appearances by George Takei, who played Sulu; Walter Koenig, who played Chekhov; and James Doohan, who played Scotty, began the weekend following the Feb. 20 release of the videocassettes. The promotion officially winds down this week.

Each actor is represented by the Los Angeles firm Steven Stevens & Associates. Stores were contacted via regional distributors, which negotiated fee payment. Doohan commands \$1,500 per appearance; Takei and Koenig \$1,000 each. The distributors were also expected to provide first class airfare, a two-room hotel suite and \$150 per diem, as well as limousine service from store to store, hotel to store, and to and from the airport. Additional costs for advertising remained at the store's discretion.

"If the stores and distributors were willing to put out time and effort for a solid promotion, we supported it," says Diane Moy, Paramount Home Video's manager of promotion. The company provided ad co-op dollars in some markets, and also supplied photos and posters where needed.

The stars have visited stores in Chicago, Miami, Salt Lake City, Montreal, Cincinnati and other cities. Koenig doubled with Doohan in North Carolina last weekend.

A significant local promotion took place in the Boston area on Sunday March 10. Through New Yorkbased distributor Star Video Entertainment, Doohan appeared at two Lechmere department stores (there are eight in the area). Significantly, Star Video went outside Boston's

urban, college-age market and instead concentrated on the mass merchandiser's outlets in suburban Framingham and Dedham.

Ads announcing the in-store appeared in the Boston Globe calendar insert March 7. Bannered "Calling All Trekkies," the ads featured all 'Star Trek" films at a sale price of \$24.88 and the tv shows for \$13.99. Lechmere's and Star Video took out an ad the day of Doohan's appearance in three local papers, including the Globe's TV Week Guide.

Susan Bertan, ad director for Star Video, reports tremendous success for the promotion. She says there were at least 1,000 people in the Framingham store and close to 800 in Dedham. "How could you not go? she says, adding, "Pertinent to this promotion, the range of people in those stores was from five- to 50-year-olds. 'Scotty' also signed posters and all kinds of fan memorabil-

Exact sales figures are not available from Lechmere's or Paramount. Paramount's Moy notes, however, that there was a greater sell-through than expected. "Preliminary reports we're getting show that many people who attended ended up buying product," she says.

There are four "Star Trek" titles on this week's Top 40 Videocassette Sales chart, with "Star Trek III: The Search For Spock" at No. 1, "Star Trek II: The Wrath Of Khan" at eight "Star Trek, The Motion Picture" at 11, and "Where No Man Has Gone Before," a series episode,



Fairfield Group's 'Status Report' **Big Rental Profits Seen**

WESLEY CHAPEL, Fla. Rental profits go overwhelmingly to video stores, while profits from selling prerecorded videocassettes are split almost evenly among stores, manufacturers and the rest of the home video industry, according to a report presented here by the Fairfield Group.

The report, "Rental vs. Sale: A Status Report," was delivered by Fairfield's Paul Eisele during the ITA's 15th annual seminar here.

According to Eisele, retailers get 67% of the profits made by each videocassette in the rental market. For sale dollars, he said, the "split is almost even," with retailers and manufacturers each sharing about a third of the profits the business generates, and duplicators, distributors and the rest of the business splitting the rest.

A shift from a rental to a sale marketplace, Eisele said, would see an increase of more than a billion dollars in the profits taken in by manufacturers and the non-retail side of the industry, and in the end by the business as a whole, with retailers "benefiting from sales more than they do from rental."

An average title "rents 21 times at \$4.50," said Eisele, with used product sold off to consumers at \$21

Catalog and backlist sales are crucial to the financial health of the industry, the researcher claimed, calling catalog "60% of the sales of the studios," and adding, "Backlist sales are what support the production of new product"-a comment that did not seem to take into account the fact that most product sold by the home video industry is made by other entertainment

In terms of dollars taken in at retail, the Fairfield Group found "the skew is going away from rentals," (Continued on page 37)

(Continued on page 33)

FOR WEEK ENDING APRIL 6, 1985

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FOP VIDEODISKS

	Compiled from a national sample of retail store sales reports. Copyright Owner, Principal								
17Hc	LAST WEEK	WKS WEEK	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearof Release	Rating	Format	Price
1	4	6	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
2	NE	NÞ	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
3	3	17	PURPLE RAIN .	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
4	2	13	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
5	5	12	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
6	1	21	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
7	NE	NÞ	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 30407	Charles Bronson	1984	R	Laser	29.95
8	6	33	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
9	10	3	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	Laser	34.98
10	7	17	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 34.95

Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.)

♦ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale



WHERE NO MAN HAS GONE BEFORE

"Star Trek" titles seem to be the current trend for home video sales, as a fourth release, "Where No Man Has Gone Before," beams down to the sales chart, standing at number 24. This program is the second pilot made for the series, and the one that sold "Star Trek" to NBC in

Aired as the third tv episode in 1966, it stars William Shatner as Captain Kirk and Leonard Nimoy as Mr. Spock. When the Starship Enterprise breaks an energy barrier at the end of a galaxy, two crew members (Gary Lockwood and Sally Kellerman) develop ESP and telekinetic abilities

Available on cassette since Feb. 18, "Where No Man Has Gone Before" is one of 10 Star Trek television episodes simultaneously released by Paramount at \$14.95. Paramount is planning to continue to release 10 Star Trek titles at a time, until all 79 episodes are out on the market. Point-of-purchase material is not emphasizing one title, but pushing the collection of 10, in addition to the three Star Trek motion picture releases. Distributors are offering a floor display that houses the 13 cassettes to retailers who are participating in their sales program. Tent cards are available as counter displays. For those retailers who reach the sales goal, Paramount is offering a "Star Trek 100% fund" for outside advertising.

LINDA MOLESKI

REVENGE OF THE NERDS

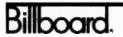
Following its motion picture release last summer, "Revenge Of The Nerds" was considered a major success for its low production cost, grossing a surprising total of close to \$40 million in the U.S., according to Twentieth Century-Fox. Its CBS Fox Home Video counterpart debuts at number 23 on the sales chart.

Silly antics are the core of this February release, directed by Jeff Kanew. "Revenge Of The Nerds" stars Robert Carradine and Anthony Edwards as freshman nerds enrolled in Adams College. When the two are refused acceptance into a campus fraternity, they unite and seek comical revenge.

Promotional aids available to retailers are counter cards, window banners and posters. In February, CBS/Fox offered counter cards equipped with tear-off sweepstakes forms for a chance at an RCA Dimensia Home Entertainment System. The title comes in VHS and Beta format, with a suggested list price of \$79.98.

LINDA MOLESKI





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TOP VIDEOCASSETTES. SALES

	_	/*	Compiled from	a national sample of retail store sales	s reports.			-	
	LAC. WEEK	MKS MEEK	S TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearof Release	Rating	Format	Price
1	1	5	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta	29.95 29.95
2	2	3	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta	89.95 89.95
3	3	151	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	4	18	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
5	8	18	PRIME TIME A	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
6	5	5	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	VHS Bela	19.95 19.95
7	7	5	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	VHS Beta	16.95 16.95
8	6	109	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
9	12	68	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
10	9	20	RAQUEL, TOTAL BEAUTY AND FITNESS ● ◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
11	10	42	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858 .	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
12	13	19	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS- Beta	79.98 79.98
13	11	53	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
14	15	61	DO IT DEBBIE'S WAY A	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
15	16	9	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
16	19	67	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
17	14	12	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
18	21	19	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
19	17	7	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95
20	18	8 -	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
21	29	12	POLICE ACADEMY A	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
22	31	7	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	79.95 79.95
23	NE	N	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	VHS Beta	79.98 79.98
24	28	2	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	VHS Beta	14.95 14.95
25	23	4	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta	79.95 79.95
26	27	73	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
27	34	61	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
28	30	10	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
29	36	3	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta	89.95 89.95
30	40	9	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
31	33	30	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
32	20	4	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta	79.95 89.95
33	NE	N	THE ADVENTURES OF BUCKAROO BANZAI A	Vestron 5056	Peter Weller John Lithgow	1984	PG	VHS Beta	No listing
34	25	80	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
35	26	55	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
36	39	7	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95
37	32	16	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
38	37	9	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
39	24	10	ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
40	22	26	1984 SUMMER OLYMPICS HIGHLIGHTS A	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR .	VHS Beta	29.95 29.95

Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.)
 International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.



..newsline...

ULTRA-HIGH-QUALITY SOUND AND VIDEO will be featured on Embassy Home Entertainment's laser release of "The Cotton Club." The company will be putting out the title with a digital soundtrack when it goes into laserdisk release. Unfortunately, the population of players that can take advantage of the full qualities of the soundtrack is minuscule—only Pioneer's CLD-900 player, and that's just gone on the market, with a \$1,200 price tag. "The Cotton Club" is scheduled for an April 24 VHS, Beta and laserdisk release.

MGM/UA HOME VIDEO IS GOING TO THE DOGS via its latest rights buy. The company has picked up the Wrather Catalog of films from Palan Entertainment Corp. Ltd, and has the rights for the U.S., U.K. and South Africa. Included in the Wrather Catalog are 15 "Lassie" movies, including "The Magic Of Lassie," with James Stewart and Mickey Rooney. Also in the package are 15 "Lone Ranger" feature films and 26 half-hour "Lone Ranger" cartoons. MGM/UA Home Video is looking to use the product to boost its catalog of children's product, soon to be lessened by the departure of Family Home Entertainment's titles.

YET ANOTHER TOY LINE is becoming a home video item, as Family Home Entertainment picks up the rights to and releases "The Transformers." Priced at \$24.95, a new price point for the company, "The Transformers" will be seeing home video release in June, when two featurelength programs come out. The company picked up the rights for the titles from Sunbow Productions, and reportedly plans to back the product up with a substantial advertising campaign.

VIACOM IS PLAYING GAMES WITH HOME VIDEO, picking up the home video and merchandising rights to the picture/word game "Pundles." The company has merchandising and home video rights to the game, which is also going to be distributed as a newspaper strip.

NO SINGLE COMPANY DOMINATED Video Review magazine's ViRA awards, with RCA/Columbia Home Video, Embassy Home Entertainment, Walt Disney Home Video and Continental Video taking home two and Paramount, Vestron, VPI Vidmax, Swingtime, MGM/UA, Criterion, Pioneer, Video Arts International, Pacific Arts, MCA and CBS/Fox also winning. Named best movie in the fifth annual ViRAs was Paramount's "Terms Of Endearment." Best comedy was Disney Home Video's "Splash." Best music program was Vestron's "Video Rewind: The Rolling Stones' Great Video Hits."

COMBAT RECORDS HAS FORMED A VIDEO LABEL, the prime purpose of which will be to distribute heavy metal video clip titles on cassette. Combat is a member of the Relativity group of labels. The company's first release is an hour-long video compilation featuring product from Combat bands Venom, Slayer and Exodus.

PRISM ENTERTAINMENT HAS JOINED WITH PLAYGIRL and Twin Arts productions to co-produce an exercise tape, "Playgirl's Hunkercise," an original production which will feature some of the magazine's male centerfold models. Release is scheduled for July at a retail price of \$39.95. The effort is the first of three planned Prism co-productions with Ritter/Geller Communications, which publishes Playgirl and Slimmer magazines. Conducting the video workout will be Jim Bolden.

HIGH DEFINITION TELEVISION may make its first appearance on home video, according to experts at the International Tape/Disc Assn. (ITA) conference at the Saddlebrook Golf & Tennis Resort in Wesley Chapel, Fla. Continuing negotiations over an HDTV broadcast standard means it may be many years before an over-the-air signal reaches households; home video systems don't have to worry about the government regulations that concern broadcast outlets and thus have a better chance of getting the technology. One caveat: The new devices will be very expensive, and will probably take at least three years to reach the home video marketplace.

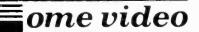
Club Link for 'Girls of Rock'

NEW YORK CBS/Fox Video and Playboy Enterprises, which joined forces with the introduction of "Girls Of Rock 'n' Roll" (Billboard, Jan. 12), recently presented the program in a series of promotional tieins with local rock clubs. Telegenics of New York handled technical aspects.

The promotion kicked off March 4 with a screening and a party at New York's Private Eyes. It continued through the end of March in 10 cities across the country.

Major retailers were invited to preview the program at each venue. The screenings were also open to the public. Playboy Enterprises supported the promotion at the local radio level by supplying those stations which air spots for the participating clubs an audio tape of the video's soundtrack.

Len White, president of CBS/Fox Video's consumer products division, says a "public/private" type of presentation allows for better exposure of "Girls."



ANNUAL ITA SEMINAR

(Continued from page 30)

tively large to make him move. Waldenbooks' main distributor is said to be Ingram Video.

A point repeatedly made on the podiums was that the mass merchandisers are coming to the home video business, and soon. If the numbers in Baskerville's studies are right, a no-show could cause the business serious problems.

In 1980, the average video specialty store had no competitors in its entire municipal area, Baskerville said. By 1984, there were five outlets within a mile of each outlet surveyed, according to Video Marketing's finding. Such crowding will make the addition of new outlets a doubtful proposition, Baskerville said.

Pipeline fill sales, or sales to new retail outlets, have accounted for much of the home video industry's growth in recent years (Billboard, March 30). As most cassettes in the rental-oriented home video industry are sold to retailers, a slowdown in their growth rate could have serious impact on the industry as a whole.

Mass merchandisers could make up for much of that slack, said executives here, pointing to the nearly 300,000 units required just to fill Waldenbook's shelves as one examnle

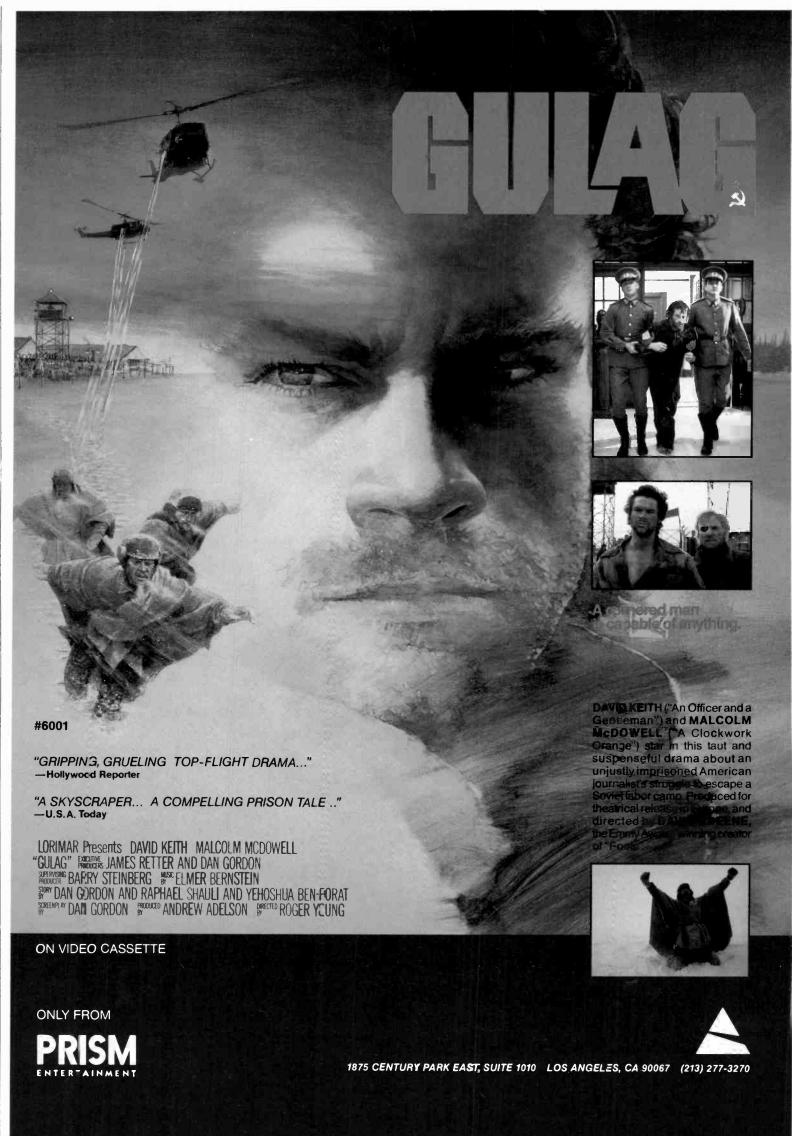
And while the video specialty universe may be heading for a slow-down, the vast majority of existing stores are in good shape, Basker-ville said, with about 74% describing their financial state as healthy or better, a very good rate for an industry with so many new outlets.

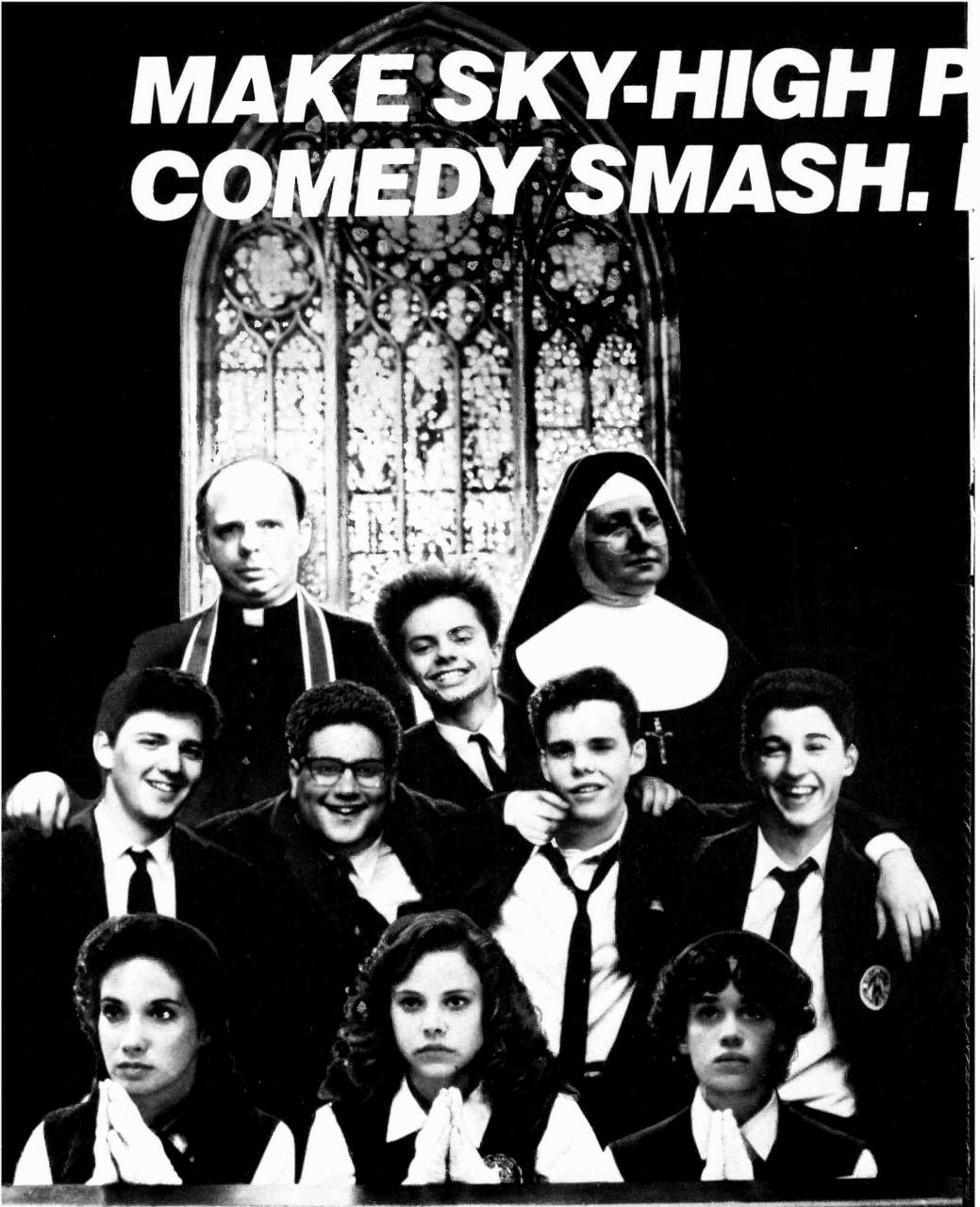
Duplication was another area covered at the ITA gathering, with such executives as Al Markin of VCA Technicolor and Fred Fehlauer of CBS/Fox Video saying they see no reason to move to high-speed duplication, given the doubtful costs savings of the new systems.

Lack of commitment to new technology is the main reason most high-speed systems have failed, countered 3M's Joe Leon. If a company is willing to work with a system and learn its foibles and "personality," chances are good the new technology will work and pay off, he claimed, pointing to a two-inch high-speed duplication system that was on the market a few years ago.



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ROFITS WITH THIS NOW AT BOXOFFICE.

John Heard and Donald Sutherland in

eavenne

THORN EMI/HBO Video is pleased to bring you, while still at major boxoffices throughout the country, the videocassette release of "Heaven Help Us." This riotous comedy has grossed over \$7 million during its first three weeks at boxoffice and is going strong. A rambunctious, rebellious, coming-of-age comedy of kids in parochial school that will make you laugh, make you cry, and make you money. Your customers will be asking for this boxoffice smash comedy.

Hurry. Order lots of "Heaven Help Us" videocassettes today and make heavenly money. For the distributor nearest you, call toll-free: (800) 648-7650.



HBO Pictures in association with Silver Screen Partners presents a Mark Carliner-Dan Wigutow Production, Heaven Help Us Starring ANDREW McCARTHY, MARY STUART MASTERSON, KEVIN DILLON, MALCOLM DANARE, KATE REID, WALLACE SHAWN, JOHN HEARD as TIMOTHY and DONALD SUTHERLAND Music by JAMES HORNER, Written by CHARLES PURPURA, Produced by DAN WIGUTOW and MARK CARLINER, Directed by MICHAEL DINNER

In two weeks the Loveline will be open.

Utopia Marketing Experiment Paying Off for Jem Records

NEW YORK Jem Records' and Todd Rundgren's attempts to market video directly to record buyers (Billboard, March 23) appear to be working, with purchases of "Utopia, A Retrospective" and "Live At The Royal Oak" already close to paying off the costs of the marketing test.

According to Jem president Marty Scott, the two videocassettes were offered to Utopia loyalists first as a way of "testing the water for alternative marketing methods." The order form is found on the inner sleeve of the group's "POV" album, one side of which contains the album's song lyrics, the other ad copy for the videos. The idea recalls the cross-promotion by Jem and

Sony Video whereby the group's "Oblivion" album and cassette carried Sony-provided inserts drawing attention to availability of Rundgren's Sony Video 45 "The Utopia Sampler."

Scott says that the goal of selling 500 copies of each of the \$29.95 videos through mail order is already within reach. "We started getting order blanks in five days after the record shipped," he reports, estimating that between 50 and 75 orders are coming in each week from all over the country. He adds that while "it's hard to tell if that's high or low," and that the promotion's success cannot be gauged until the album dies, a 1% coupon return rate on albums sold is "good."

Since Jan. 28, says Scott, 60,000 copies of "POV" have shipped, with an estimated 75% sell-through. Thus his stated 400-500 tapes sold is near the 1% goal.

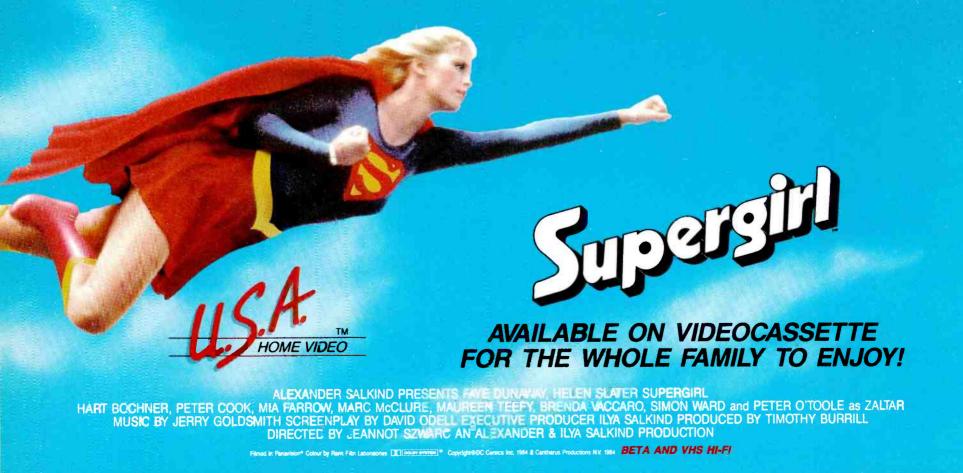
Scott says that the two Utopia videos will be distributed through normal channels by the end of April, some two months after mail order availability through the "POV" album release. "We went out of our way not to hurt retailers," claims Scott, noting that mail order buyers have to pay full purchase price together with postage and handling charges, and with a four- to sixweek delivery period, they will have the product for two weeks prior to general distribution at best.

"It's a very limited, hard sell," Scott says. "You have to buy the album just to know that the tapes exist, then you have to work to get them. It's not like just walking into a store and seeing them on the shelf."



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U.S.A. HOME VIDEO / A DIVISION OF INTERNATIONAL VIDEO ENTERTAINMENT, INC.

ome video

Hitachi Expanding in Europe

Firm Will Boost VCR Production

BY NICK ROBERTSHAW

LONDON Japanese electronics manufacturer Hitachi will expand its European-based VCR production capacity to almost 500,000 machines annually by the end of this year, in a move seen as a response to growing European Economic Community protectionism and the new limits on Japanese imports to Europe agreed upon last December.

The company's plant in Bavaria, West Germany, will triple its capacity to 30,000 VCRs a month, with additional investment of \$6 million. And in a decision that has surprised U.K. observers, the Japanese firm's color tv factory in Hirwaun, South Wales, will begin assembling 5,000 video recorders monthly in July.

Investment of \$1.2 million at the U.K. site will provide an eventual monthly capacity of 10,000 machines, and Hitachi says full manufacture may be considered within two to three years if demand is adequate. No new jobs will be created, but those of the 800 workers employed will be safeguarded.

Since taking over control of Hirwaun, previously a joint venture with GEC, a year ago, the Japanese company has shed 500 staffers. Last December it ran into criticism when it urged employees over 35 to accept redundancy on the grounds that they were slow, resistant to change and more prone to sickness than younger staff.

Factors in Hitachi's new decision include the near saturation of the European color tv market and the weakness of some European currencies against the yen, which has made Far Eastern imports less attractive. But the central issue is the slowdown in European VCR sales over the last year. For example, in Britain, previously the largest and fastest-growing of EEC markets, sales fell from 2.1 million machines in 1983 to only 1.6 million in 1984.

Japanese manufacturers predict that some six million VCRs will be sold in EEC countries this year, but leading European manufacturer Philips forecasts only 4.9 million, and has complained that the level of imports permitted under the EEC/MITI voluntary restraint agreement, now renewed for a third year, is still too high. Philips would reportedly also like to see import duties on Japanese VCRs increased from 8% to 14% or more.

The Japanese response to what they see as protectionist moves designed to safeguard local manufacture, effectively meaning Philips and Grundig, has been to develop a manufacturing base within Europe, where, in striking contrast to North America, there are now more than 20 VCR plants in operation. Besides giving European workers and governments a vested interest in their success, this policy also offers the possibility of circumventing import restrictions, since EEC certificates of local origin are obtainable under certain conditions.

Most recently J2T, the JVC/Thorn EMI/Telefunken joint venture with factories in Berlin and Newhaven, Sussex, has applied for such a certificate, because, it says, more than 45% of its content is produced locally. The venture makes around 600,000 VCRs a year, and has a capacity exceeded only by Philips.

DEALERS' RENTAL PROFITS

(Continued from page 30)

although its analysis didn't "see this changing markedly."

"Purchase is up from 14% to 19%" of retail dollars, claimed Wilson, who said the industry saw 1,145 new releases in 1984, 59% of which were recent-release feature films, 19% "old films and tv classics," 10% children's programming, 8% music, and the remaining percentage split among other genres.

Looking at how product is moving through the home video pipeline, Wilson said that a title that moves 500,000 units has to sell "38 titles per video store, far more than enough to fulfill rental demand." In the case of Paramount Home Video's "25 for under \$25" program, orders were 300% to 1,000% over those needed to fill the rental pipeline. "Titles are not just sitting in the store" when they sell at this rate. Wilson said.

Motion picture prices still remain high, however, with only 14% priced below \$40, Wilson said. The pricing structure is far different for non-theatrical product, where the Fairfield Group found 71% of all titles to be that low.

Non-video specialty outlets provide a huge potential marketplace for home video product, Wilson said, noting that there are about 10,000 "good record outlets," 40,000 "drug, food and convenience stores," as many book outlets as record stores, and a total population of varied outlets, that may someday be carrying video, of 84,000 stores.

Wilson touted the potential of non-fiction product at these outlets, saying that "a major part of the book trade is in non-fiction titles."

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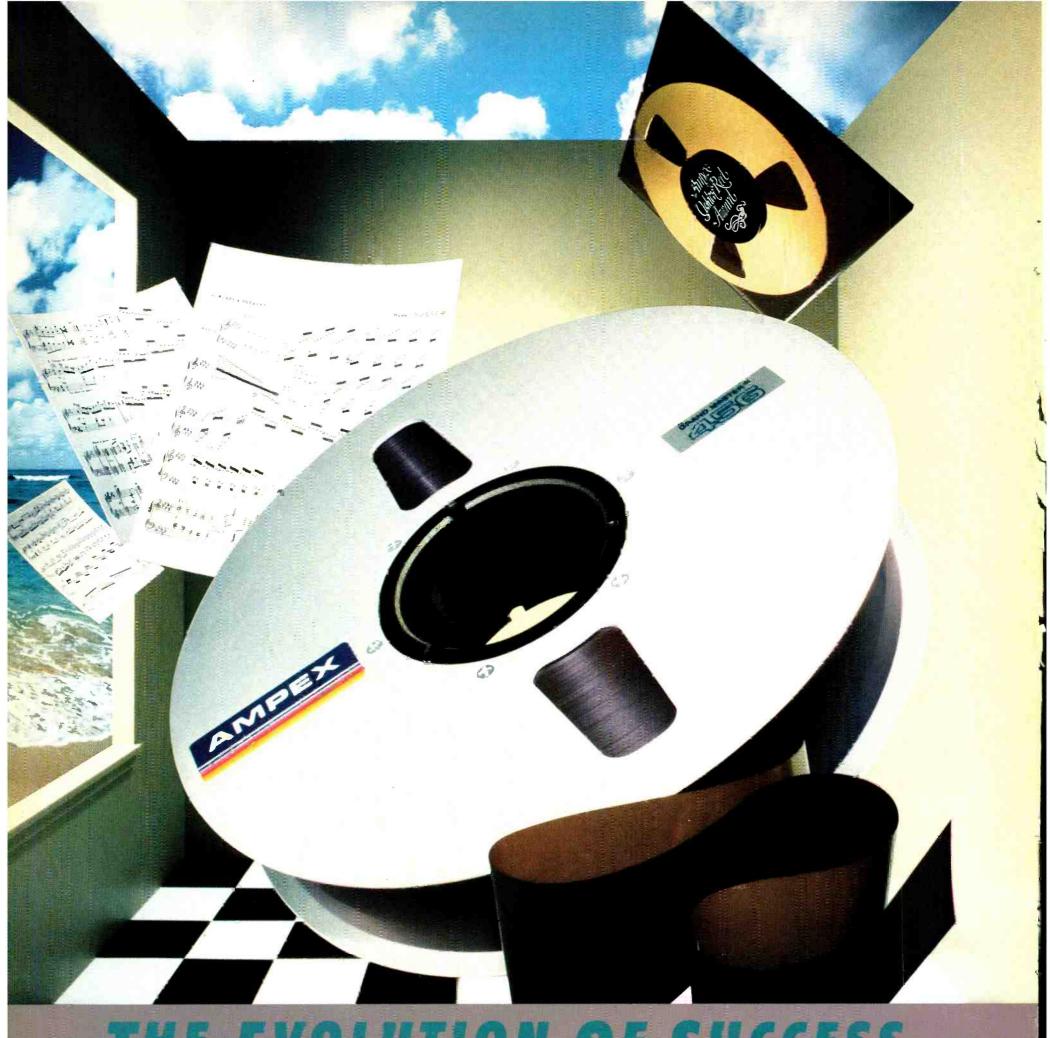
Billboard.

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TOP VIDEOCASSETTES RENTALS

	_	7	/\$/					
/ J	LAST WEEK	WKS WEEK	(S /	n a national sample of retail store rental Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
$\frac{1}{1}$	1	4	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta
2	2	4	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	VHS Beta
3	5	4	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	VHS Beta
4	3	5	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta
5	6	13	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
6	4	7	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta
7	7	8	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta
8	12	3	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta
9	9	5	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta
10	8	10	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta
11	14	3	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta
12	10	16	THE NATURAL	RCA/Columbia Pictures Home Video 6- 20380	Robert Redford Glenn Close	1984	PG	VHS Beta
13	13	29	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
14	11	5	THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG	VHS Beta
15	15	8	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6- 20407	Charles Bronson	1984	R	VHS Beta
16	16	18	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
17	NE	N Þ	SHEENA	RCA/Columbia Pictures Home Video 6- 20404	Tanya Roberts Ted Wass	1984	PG	VHS Beta
18	17	28	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
19	20	17	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
20	27	2	C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R	VHS Beta
21	19	15	DREAMSCAPE A	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	13	VHS Beta
22	26	2	EXTERMINATOR 2	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R	VHS Beta
23	21	13	THE NEVERENDING STORY A	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
24	18	10	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta
25	29	26	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
26	24	19	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
27	23	10	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta
28	NE	N >	IMPULSE	ABC Motion Pictures Vestron 5066	Meg Tilly Tim Matheson	1984	R	VHS Beta
29	22	7	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG	VHS Beta
30	34	21	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta
31	33	25	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
32	30	3	MEAN STREETS	Warner Brothers Pictures Warner Home Video 11081	Robert De Niro	1973	R.	VHS Beta
33	25	5	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R	VHS Beta
34	NE	NÞ	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R	VHS Beta
35	28	9	MIKE'S MURDER ●	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta
36	32	6	ELECTRIC DREAMS	MGM/UA Home Video 800487	Lenny Von Dohlen Bud Cort	1984	PG	VHS Beta
37	39	44	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta
38	31	7	THE MUPPETS TAKE MANHATTAN	CBS-Fox Video 6731	The Muppets	1984	G	VHS Beta
39	36	35	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
40	35	25	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta

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AND THE BEAT GOES ON



A Golden Crue. As Motley Crue began work on their next album for Elektra, the band was presented with an Ampex Golden Reel Award for their double platinum album "Shout At The Devil." Ampex donated \$1,000 in the group's name to the T.J. Martell cancer fund. Pictured from left are Nikki Sixx, Cherokee studio manager Con Merten, Micki Mars, Vince Neil, Tommy Lee and Ampex L.A. rep Tom Salisbury.

Audio Track

NEW YORK

HAL WILLNER has been producing a new album by Joe Piscopo for Columbia, with Doug Epstein at the controls. Studios used were Power Station and Woodstock's Grog Kill.

Gary U.S. Bonds has been in at Kingdom Sound Studios in Syosset, Long Island, working on material for a new album with engineers John Devlin, Paul Mandel and Brian McGee. Also there, Sandy Pearlman has completed producing a demo project on Joni Peltz for Elektra. Devlin engineered.

At Greene Street Recording, Kurtis Blow has been producing the Fat Boys for Sutra Records, with Rod Hui engineering and Dave Harrington assisting. Also there, Tears For Fears recently mixed their current Mercury single, "Everybody Wants To Rule The World," with Hui and Larry Smith producing, and Hui behind the board with Harrington assisting.

At Unique Recording, "Late Night" bandleader Paul Shaffer has been producing tracks by Ronnie Spector for the soundtrack of the upcoming Columbia Pictures release "One Of The Guys." Shaffer made use of Unique's MIDI acoustic grand, controlling 17 Yamaha DX-7 synths. Marcus Miller was on bass, Steve Jordan on drums. Chris and Tom Lord Alge engineered. Also there, Chris Lord Alge is recording and mixing tracks for Freddie Mercury's debut solo album for CBS.

LOS ANGELES

RECENT HAPPENINGS at Rusk Sound Studios include Christian Death's new album, with engineer Eric Westfall and assistant Karenn Ohlinder, and rap/crossover artist Egyptian Lover recording his new album, with Hank Donig engineering and Kevin Beauchamp assisting.

ing.
Tom Scott has been in at Group
IV Recording laying tracks for
Pentax Range Finder cameras with
engineer Hank Cialo and second
engineer Andy D'Addario. Also,

composers Dan Foliart and Howard Pearl have been scoring episodes of the Showtime series "Brothers" for Paramount Pictures, with engineer Dennis Sands.

Bassist Jeff Berlin is recording his first album as a leader at the Music Annex in Menlo Park, Calif. Ronnie Montrose is producing, and session players will include Steve Smith, Neil Peart, Scott Henderson, Neil Schon and T Lavitz. The album will be released on Passport Jazz.

At Sound Image, producer Ron Keel is working with Phoenix Records act Blitzkrieg, with Mickey Davis engineering. Also there, producer Dr. James Wesley Smith Jr. is working with Apostle Records act Arch Angel. John Henning is at the controls.

NASHVILLE

GLENN CAMPBELL is cutting tracks for his new album at Music Mill, with Jim Cotton and Joe Scaife engineering. Also, Mark Wright is producing Pake McEntire, with Scaife and George Clinton engineering.

OTHER CITIES

SEA-SAINT RECORDING in New Orleans recently had producer Renard Poche in working with the band Crystal Fire, as well as producer Isaac Bolden working with Jean Knight for Soulin Records.

Megatone Records artist Jeanne Tracy has been in at Richmond, Va.'s Starlight Studios. Tip Wirrick is producing, with Maureen Droney engineering. Also, local act Necropolis Of Love has been working on a new album.

At New River Studios in Ft. Lauderdale, Fla., local act Myth is tracking and mixing their upcoming single and dance mixes. Eric Schilling is at the board, assisted by Teresa Verplanck. Also, RCA artist Angelica Maria has been in overdubbing and mixing her new album, with Alejandro Jaen producing. Engineering tasks were shared by

(Continued on page 41)

HIGH-TECH SHOOT FOR BUDDY RICH

Long-Form Project To Employ Extensive A/V Systems

BY SAM SUTHERLAND

LOS ANGELES An ambitious array of audio and video recording systems is being assembled in San Francisco this week to produce a long-form concert program by the Buddy Rich Band destined for cable television, home video release and both analog and digital prerecorded audio versions.

audio versions.

To capture the 15-piece Rich big band for two projected hour-long video programs, Bogue-Reber Productions and San Francisco's One Pass Productions, which are teaming for the project, will employ a specially built set on the soundstage at the newly opened King Street Studios there. With Bay Area-based Sound Genesis coordinating the logistics and equipment leasing, the shoot will strive for leading-edge production standards in both audio and video recording.

Helping buttress that goal, ac-

Helping buttress that goal, according to line producer Gary Reber of Bogue-Reber, are commitments from Pioneer Artists for laser videodisk rights and licensing to Sony Video Software for a planned Video LP version on both Beta Hi-Fi and VHS Hi-Fi videocassette.

The videodisk version, according to Reber, will utilize digital audio; with Bogue-Reber's involvement as licensors of Tate/SQ matrix four-channel audio, all versions, both audio and video, are expected to carry "surround sound" encoding.

The Bravo Entertainment Network has already licensed the project for cable airing, while the Discovery Music Network, in association with Mix magazine, will prepare a half-hour documentary on the production.

According to Reber, the multimarket uses envisioned for the Rich programs is prompting some unusual, side-by-side recording approach-

Sony/MCI Plant Gets New Name, Worldwide Role

NEW YORK The Sony/MCI manufacturing facility in Ft. Lauderdale, Fla., acquired by Sony in February, 1982, has now been completely integrated into Sony's worldwide manufacturing operations. The facility has been renamed Sony Professional Products Co., and will be headed by Henry Klerx, former senior vice president of marketing, product operations and marketing, product Co., who was appointed head of the MCI engineering and manufacturing operations earlier this year.

According to Klerx, the newly christened Sony Professional Products Co. will "engineer and manufacture a full range of pro audio and video products," including digital audio recording and sound control systems. The company will remain housed in the two-building, 200,000 square foot headquarters it occupied under the MCI Inc. name on 24 acres in the Ft. Lauderdale area.

• Full "super-analog" and digital audio recording systems will both be used during the Wednesday (3) shoot, with a separate audio mixing suite, constructed exclusively for the date, employed. Sony 1610 and JVC 900 digital audio systems, will be used to provide separate digital masters for various analog applications and CD submastering, with an F-1 format processor used as a backup. Three high-quality analog machines will also be running; a Studer A-810 with SMPTE encoding, a Nagra T with SMPTE, and a unique Ultramaster 30 i.p.s. halfinch recorder, developed by John Curl for Wilson Audio Specialties of Novato, Calif., claimed by Reber to rival digital performance.

• The Mobile One video truck, operated by One Pass, will cover the visual aspects of the production. The shoot will employ eight Ikegami cameras and Ampex Three one-inch VTRs.

• Other special technical considerations include use of Crown PZM microphones for all ensemble miking, installed on custom-built acrylic plastic arrays, with solos to be captured on AKG tube microphones. And Monster Cable is supplying the production with its new line of professional high-definition microphone cables and other interconnect

lines. Barcus-Berry's new BBE processors will also be used, while JBL's newest monitor design the 4435, will be used for four-channel audio monitoring.

Such a depth of gear might smack of technical overkill, but Reber contends the use of redundant audio systems will enable optimal masters to be created for every software format being contemplated.

The project will be handled over a two-day period to allow for full rehearsal and pre-production trouble-shooting. Actual taping will be done during a four-hour slot in front of an invited audience. Executive producer is One Pass' Steve Michaelson, while Scott Ross, operations vice president for One Pass will direct. Audio engineers are scheduled to include Ken Rasak and Vince Motell.

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Sound Investment

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

ACCORDING TO Barbara Stumacher, production coordinator for New York's Primalux Video, "Betacam is no longer the wave of the future; it's what's happening now." That's why the production house recently added a full line of Betacamformat equipment, and is using the gear in several configurations: as a single unit camera/recorder; as a half-inch component recorder with modified Ikegami cameras; and as part of the facility's multi-camera

Primalux has already used its Betacam equipment on several projects, including a Lou Reed video and the MacMillan Children's Video Almanac. According to Primalux's Jeff Byrd, client reaction to the production house's initial field testing of the gear was primarily responsi-ble for the acquisition. "We field tested extensively, and everyone was tremendously impressed," he

FUTURE DISC SYSTEMS, the Hollywood-based mastering facility, has acquired a Sony PCM-1610 digital audio processor and two BVU-800DB VTRs. Future Disc already has a Mitsubishi X-80 twotrack, and purchased the Sony system to expand its Compact Disc mastering abilities.

LOS ANGELES-based studio architect Jack Edwards has contracted to redesign and renovate Studio A at Pinebrook Recording Studios, Alexandria, Ind. Edwards also designed the 24/48-track studio C for Pinebrook, which opened in January, 1984.

Once the redesigned Studio A is complete, the two rooms will be "a technical match," says a Pinebrook

spokesman. Equipment slated for installation in studio A includes: a 40-input Quad-Eight Coronado Series console, an MCI JH-24 recorder, UREI 'A' Time-Align monitors, Ampex two- and four-track ATRs, an Echo Plate, EMT Plate, EMT 245 digital reverb, a Lexicon Model 200 digital reverb, and a wide assortment of outboard gear.

TWO MORE SSL installations: New York's Skyline Studios and London's Air Studios both have recently upgraded with SL 4000 E Series Master Studio System consoles. Skyline's is fitted with 40 channels, the SSL Studio Computer and Total Recall system. Air's SSL is its second, the first having been installed in Studio 4 in 1983. The new board has 56 channels of Total Recall, and is already scheduled for use on sessions for Paul McCartney, Pete Townshend and Madness.

Dave Harries, managing director of Air, says that the first SSL was in such great demand over the past two years that acquiring another seemed "the sensible thing to do."

SEVERAL NEW PURCHASES have been made Prairie Sun Recording Studio, Cotati, Calif., most notably a new Studer A80 24-track recorder with auto-locator and remote control. Prairie Sun, a believer in the benefits of AMS signal processing, has also added a second AMS RMX-16 digital reverb, along with updated software. Finally, the studio has also equipped itself with a Sequential Circuits Prophet 10 (with updates and MIDI), a E-mu Systems Drumulator and a set of Simmons electronic drums, all purchased from Andress Sound in Santa Rosa, Calif.

NEW YORK'S UNIQUE RE-CORDING seems to be adding new gear on practically a daily basis. In Studio B, Unique has put in a second Gotham TTM frame to accommodate either Dolby A or dbx for 48-track mixing with the SSL. On the synthesizer side, the facility has acquired an Oscar, the programmable mono bass synth with MIDI in, out and through, as well as Octave-Plateau's 64-track 60,000-note MIDI sequencer for the IBM PC.

NOB CAVICCHIO, president of Boston-based Soundtrack Recording Studios, has named Harry Hirsch as project coordinator for his new New York-based three-studio complex, which will feature SSL consoles and Studer recorders, along with complete audio for video sweetening. Hirsch, currently dean of the Audio Arts division at Center For The Media Arts in New York, was previously project coordinator for MediaSound, Soundmixers and GRP Studios. He'll continue on at Media Arts. Edited by STEVEN DUPLER

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Video Track

NEW YORK

PICTURE VISION INC.'s Jon Small recently produced Chicago's latest clip, "Along Comes A Woman," the fourth single from the band's Full Moon/Warner Bros. album "Chicago 17." Shot in Los Angeles, and directed by Jay Dubin, the black-and-white video is evocative of "Raiders Of The Lost Ark" and "Casablanca," with settings ranging from South American jungles to Morocco, circa 1940. The varied and extensive scenery was supplied by three different Hollywood studios.

Also from Picture Vision comes Japanese artist Seiko Matsuda's first video clip in America, produced by Small with Phil Ramone serving as executive producer. Ramone, not coincidentally, produced Matsuda's debut American album as well. The clip, for the single "Dancin' Shoes," was shot in the recording studio, in a fashion said to be similar to Julian Lennon's "Valotte" clip, in which Ramone makes a cameo appearance. Concepts for both Picture Vision clips were written by Jeff Schock.

Director David Hogan (Alabama, Ronnie Milsap) lensed "Make My Day" for RCA reggae/pop artist Denroy Morgan. The clip, for Morgan's second single from the album of the same name, is a "life on the road" piece, which indicates shifts between reality and fantasy by interspersing black-and-white and color footage. The video has already been accepted by both MTV and Black Entertainment Television. Director Hogan's previous effort for Milsap, "She Loves My Car," was one of the first country clips to make it into MTV rotation.

Director Luis Aira (Kashif) has shot "Bring Back Your Love," the debut clip for RCA artist Glenn Jones and the second single from Jones' album "Finesse." The tune, a slow ballad, has already been accepted by VH-1 and Black Enter-

tainment Television.

Robert Small (K.C., Charley Pride) directed "Steady" for EMI America artist Jules Shear, the first single from Shear's "The Eternal Return" album. Lensed in 35mm by cinematographer Tony Janelli, the clip was shot at Kaufman Astoria Studios in Queens and edited at MTI. The video, which debuted on MTV March 23, was produced by Jim Bruns and Niles Siegel for the Niles Siegel Organization. The set was designed by Broadway-based designer Michael Hotopp.

Bernard Rose, who directed the original banned version of Frankie Goes To Hollywood's "Relax," lensed the ZTT/Island band's latest clip, "Welcome To The Pleasuredome," produced by Luke Roeg for Aldabra Productions in London. Two (that's all?) versions of the video will be initially released: a three-minute and an "extended uncensored" nine-minute cut. The "plot" concerns the band's search for the Marquis de Sade in the Pleasuredome.

LOS ANGELES

DUNCAN GIBBINS (Wham!, Glenn Frey, Eurythmics) wrote and directed the video for Philip Bailey's "Walking On The Chinese Wall," the third single off his Co-"Walking On The Chinese lumbia album "Chinese Wall." Produced by Beth Broday and Steven Buck, the clip attempts to capture the "natural beauty and age-old mystery" of the Chinese countryside. A neat trick, considering the Malibu location.

The Wolfe Co.'s Francis Delia lensed "Colored Lights" for Slash/ Warner Bros. artists the Blasters. The storyline is based on the narrative lyric of the tune, written by John Cougar Mellancamp: shy smalltown boy meets girl, etc. The two-day shoot encompassed three locations during a two-day span, including two small California towns. Banning and Beaumont, for exteriors. The clip was produced by Delia and Jason Braunstein, edited by Kirk Vandermueller at Premore and art directed by Fu-Ding Cheng.

OTHER CITU'S

Unicago's streeterville Studios begins its third year of hosting auditions for bands and solo artists competing to appear on the nationally syndicated "Star Search" show. April 27 and 28 are set aside for closed auditions in Streeterville's two rooms, with talent scouts on hand to choose the show's contestants.

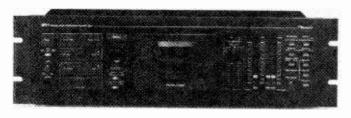
The British music video direction team of Vaughan Arnell and Anthea Benton have completed their second project for Columbia artist Alison Moyet, "That Ole Devil Called Love," from her label de-but "Alf." The clip makes use of animation to add a humorous touch to Moyet's version of the Billie Holiday classic. Incidentally, Moyet was eight months pregnant at the time of the shoot.

Arnell and Benton are now working with Epic artists Dead Or Alive in London, directing the clip for "Lover Come Back." Producing is Helen Langridge for N. Lee Lacy/ Associates Ltd.

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



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AUDIO TRACK

(Continued from page 39)

Schilling and **Ted Stein**, assisted by Verplanck. Finally, **Dion** has been completing mixes for his latest Word album, with Schilling and Stein at the controls.

At Chapman Recording Studios in Kansas City, Mo., Greenworld act the Leather Toyz are completing their debut album. Eric Greif and Mike Frazier are producing, with Frazier at the board as well.

Mobile Audio of Rome, Ga., has recently completed a multi-city on-location 24-track recording tour for Prince and Sheila E., in conjunction with Remote Recording Services

Recent mastering rpojects at The Cutting Edge in Ferndale, N.Y., include the Watchers' debut album, a historical album by the Callicoon Center Band, and a single by the Willie Mayes Project.

Automatic, a Houston-based band, is in at Goodnight Dallas Studios, completing production of their upcoming album. Dallas-based producer Gordon Perry is working with them.

At Dallas Sound Lab, Stevie Ray Vaughan is currently working with engineer Ray Mullins on his upcoming Epic album.

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

Neve To Provide Digital Console to German Venue

NEW YORK In the first digital signal processor sale outside Great Britain, Neve has pacted with Kolner Philharmonic Hall in Cologne, Germany, to provide a digital mixing console for the 2,200-seat cultural center. Delivery will occur in the second quarter of 1986, just prior to the opening of the hall.

According to Neve, the DSP was specified for the new hall by the German radio network WDR (Westdeutscher Rundfunk) in order that all-digital recordings of live broadcasts could be made. In addition to the console itself, Neve will also supply WDR with the transmission lines and fiber optic cables necessary to provide digital multitrack mastering and broadcasts from the control room, as well as digitized mike feeds from the stage to the mixer.

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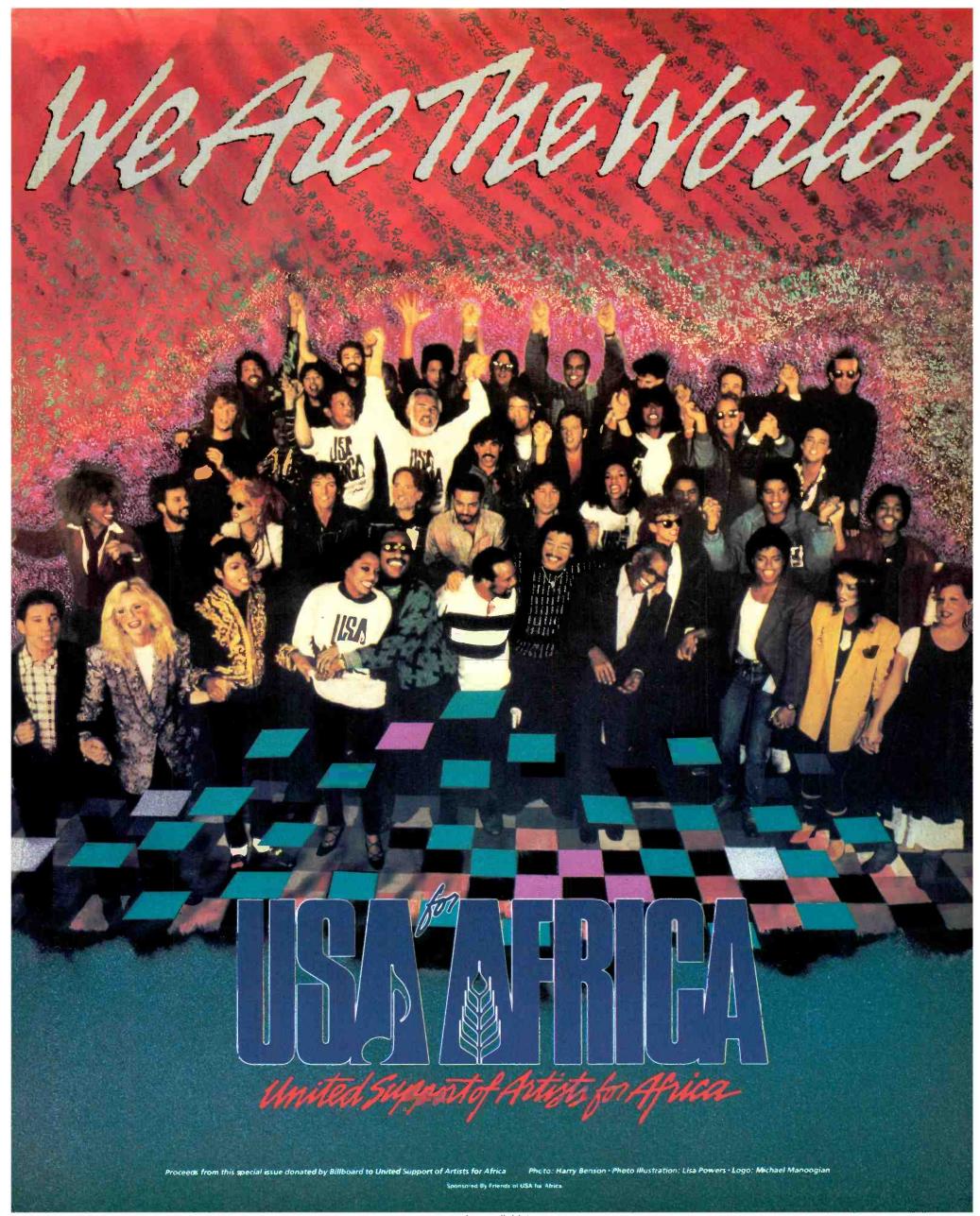
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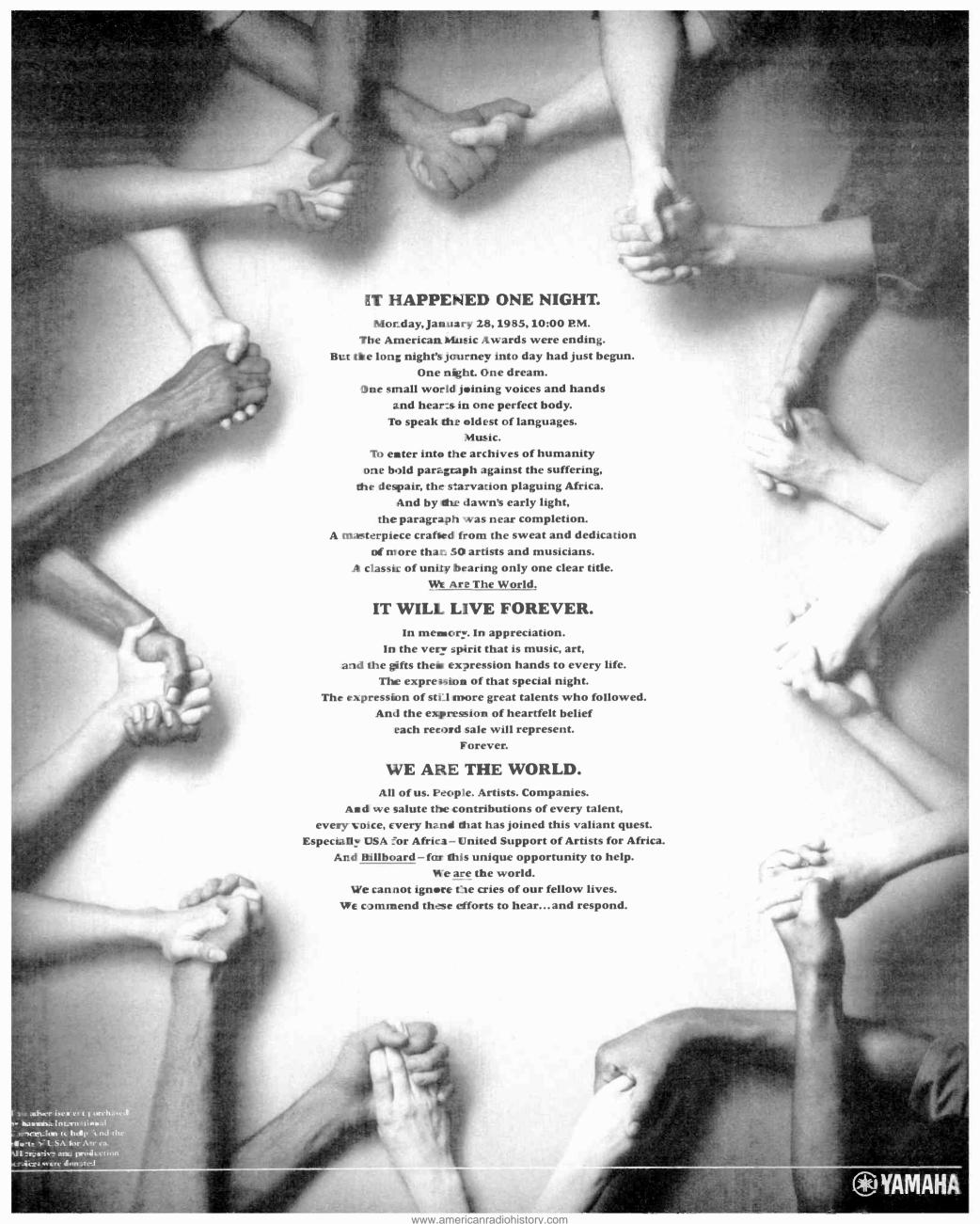
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It all started with a phone call from Harry Belafonte to Ken Kragen

CONSCIENCE FOR CHANGE

EVENT ORGANIZER

HARRY BELAFONTE

It was Harry Belafonte who set the wheels in motion that led to "We Are The World." The veteran performer, humanitarian and social activist originally suggested a benefit concert to aid Africa's suffering millions; Belafonte contacted personal manager Ken Kragen, whose clients at one time included the late Harry Chapin, a passionate and tireless fighter against world hunger. It was Chapin, Belafonte recalls, who provided much of the needed inspiration to bring artists together to join in the struggle.

here's no question at all about Harry Chapin's disci pline and tenaciousness and drive. He was almost singular in his mission: trying to find out if in his own lifetime there wasn't a possibility to mobilize the world and eliminate world hunger. Now, when you hear an artist say something like that, you're either taken with the insanity of such a global view—or you think perhaps this artist, like most artists, is a dreamer, and there's a bit of ego in it all, and it's an unrealistic thing for any one individual to undertake as his personal effort. I can understand eliminating hunger in my neighborhood; I can even understand pushing the mayor to do something about hunger in New York City. And to talk about trying to do it in the state, let alone the East Coast or the nation, well, okay, you can push it and get a couple of Congress people together, and if you can get next to the House Committee ... whatever. But to talk about this thing globally, with so many ideologies and so many cultural levels, is mind-

"I think Harry Chapin saw the United Nations as ultimately the only institution that's going to serve as any kind of hope for global harmony. And he understood that the power of artists could do that. I was also moved by his art, and the way he used his music and his songs to define these interests.

"It's important for people to know, however, that there are other efforts as well. To not recognize those efforts would be to perhaps not tell the full truth. For instance, as one of the founders of the Peace Corps, and working on the Advisory Committee very early on, I traveled around the word visiting various areas where the Corps was engaged. We saw then what the whole rush into modernization of Third World countries meant-especially in Africa. We saw the whole gap between traditional tribal ways and the heavy hand of 20th Century technology, and the tremendous amount of mismanagement of land. We saw what was happening to the family, and to the animals, as populations grew and new cities sprang up where there was mineral wealth. We saw that the ecology was being ruined, that the waters wouldn't flow, and all those interlocking things. I constantly emphasized at press conferences that this wasn't some holocaust that took place out of a cruel hoax of nature; I would say that 80% of this is man-made. And it could have been manfixed a long time ago.

"After the success of Band Aid, and particularly Bob Geldof, it was obvious that USA for Africa was an idea whose time has come. The power of artists is unlimited, and history has constantly given support and testimony to that fact. Victor Hugo was the center of the French Revolution. All one needs to do is look at what Beethoven wrote, and he changed the course of human history in many ways—look what he did in relationship to Napoleon, for instance. Look at what Pushkin did to overthrow the czar. It is no wonder that the artists and the educators are always the first to be controlled or sought after by any system. More often than not, art is the greatest truth-teller. There are no boundaries on art; its universal power is absolutely awe-

"There may be any number of pieces of art that will become an ever-lasting monument to the crisis in Africa. I think painters can paint on it; documentarians have used the art of documenta-



Harry Chapin



Quincy Jones, Harry Belafonte

Elusive rock superstar Jimmy Thudpucker emerges from self-imposed retirement to join Stevie Wonder and Cyndi Lauper at "We Are The World" recording session. Universal Press Syndicate (c) 1985. G.B. Trudeau.



ry filmmaking to give us a permanent library of the holocaust. The arts community might well decide to do this as an annual event, and therefore constantly prime the pump that will keep the whole issue of world hunger and world poverty as an ongoing objective for us. There's also the danger that with the swiftness with which all of this is being responded to, people will begin to perceive that the tragedy is well under control, or not feel the need to carry on, because the big boys are doing it. The philosophy can also turn around and be your worst enemy.

"There is some ironic beauty to the name Band Aid. It's literally a Band Aid on an enormous wound. What USA for Africa is doing is also a band aid, but at least we're dressing the wound, we're cleaning it, and we're trying to find out if we can heal it permanently. I think if people will constantly temper their enthusiasm against reality, then we will stand a chance to make this an ongoing possibility.

"Certainly there have been stellar gatherings of artists before, for all kinds of self-serving things: Academy Awards, Grammy Awards. We always come together to service our own cause, and (Continued on page USA-38)

United Support of Artists for Africa (USA for Africa) is a non-profit foundation incorporated in California. The persons most responsible for the creation of this effort comprise the Board of Directors: Harry Belafonte, Michael Jackson, Quincy Jones, Ken Kragen, Lionel Richie and Kenny Rogers. Martin Rogol, executive director, serves as an ex-officio member. USA for Africa has also developed an Advisory Board of distinguished experts in the field.

At present, USA for Africa has determined to split donated monies as follows: The first 35% will go to Africa for immediate relief, with a heavy emphasis on medical care, medicine and vaccines. Another 35% will go to seeds, fertilizer, farm implements and the means to generate water supplies. Approximately 20% will be used to create, with local communities, long-term economic development programs. The final 10% will be used to help the hungry and homeless in the United States.

USA for Africa will work with existing, well-established agencies who are already delivering services to the most seriously-affected African nations. Agencies will be asked to provide a list of those items which are needed for them to complete their tasks; USA for Africa will then obtain the items and deliver them to the agencies. Under this system, USA for Africa will use its monies for direct assistance, rather than agency overhead.

The 12 most seriously-affected countries in Africa: Angola, Burkina Faso, Chad, Ethiopia, Ghana, Mali, Mauritania, Mozambique, Niger, Somalia, Sudan and Uganda. We may not be able to solve all their problems tomorrow, but we will try. We *must* try.

KEN KRAGEN

Ken Kragen

His informal title, that of USA for Africa "event organizer," only suggests the size of the role played by Ken Kragen in the making of "We Are The World" and every other aspect of the USA for Africa project. Kragen, whose personal management and television production firm, Kragen & Co. handles the careers of Lionel Richie, Kenny Rogers and others, is arguably the one figure without whose participation USA for Africa would not have happened. It was Kragen who, in response to a call from singer Harry Belafonte, undertook the responsibility of assembling the 45 artists who recorded "We Are The World" on Jan. 28; and it is Kragen who has continued to initiate and/or execute virtually all of the many other activities surrounding this project. What follows are his thoughts and reminiscences about the historic event

his all started with a phone call from Harry Belafonte. Belafonte had called (concert promoter) Ron Delsener and told Ron he wanted to put on a concert with black performers to aid Africa. Ron had recommended he call me, because I represent Lionel Richie. Ron had known me for quite a while; he knew I had represented (the late) Harry Chapin, and he knew of my interest in solving the problems of hunger.

"Harry (Belafonte) and I discussed the concert idea. I pointed out to him that a concert would be very difficult to pull off and would raise only a limited amount of money. So we began to discuss alternatives. I suggested an American version of Band Aid. No one had a license on this concept, no one had said they could be the only ones to do it. In fact, we felt that Band Aid had broken the ground and made it much easier for us to do it now. I went immediately that afternoon to Lionel and Brenda Richie and talked to them about it. They loved the idea. They had been thinking about doing something for several weeks. "The next day, Brenda was in a store shopping for Christmas

"The next day, Brenda was in a store shopping for Christmas gifts. In walked Stevie Wonder, who asked her to help him pick out some things. She said, 'Not until you call my husband.' They got Lionel in the doctor's office, and Stevie agreed to work with Lionel on the song. In the meantime I called Quincy and asked him to produce. Quincy then called Michael Jackson to see if he would appear on the song, and Michael said he wanted to work with Lionel and Stevie on writing it as well. (As it turned out, Stevie didn't write the song with Michael and Lionel, because he had to go away. But he has stayed involved all along.)

"I called Harry back about 36 hours after his initial phone call to me, and I said, 'I have a song by Michael Jackson, Lionel Richie and Stevie Wonder, produced by Quincy Jones. Kenny Rogers and a couple of my other clients, Lindsey Buckingham and Kim Carnes, have agreed to participate. Now I'm going to start looking for other people.' Harry said, 'I can't believe it!'

"Deciding to do the recording on the night of the American Music Awards, Jan. 28th, was perhaps the key decision that I made. It was a perfect way to make sure that I could get the maximum number of artists to take part. I knew that a number of key artists would be at the American Music Awards. I also knew that there were certain artists who would attract the others into the project: Michael, Lionel, Stevie, Bruce Springsteen.

"Springsteen finished the last concert of his tour the previous night in Syracuse, New York, and he was supposed to begin his vacation that day. Instead, he flew into New York, got there at 5:00 in the morning, and then took a plane out to Los Angeles. He has tremendous credibility; he's kept a very pure image

(Continued on page USA-34)

THE NIGHT THE STARS CAME OUT

"There's a Choice We're Making... We're Saving Our Own Lives."

QUINCY JONES

It's been said many times in the course of the "We Are The World" project, and it will continue to be said, that only one producer could have pulled it off: Quincy Jones. To some of the 45 artists who took part, the man universally known simply as "Q" is a mentor; to others he's a peer, and to all he's a friend. By his own accounting. Jones had worked directly with the majority of the artists before "We Are The World," from the oldest (like Ray Charles, a pal since childhood) to one of the youngest (like Michael Jackson). No one else could have commanded the respect of such a stellar group of talent with the natural ease that Jones displayed. Perhaps Kenny Rogers put it best when he said, Quincy not only handled it, he handled it delicately, forcefully, tastefully and with tremendous credibility.

Q: Who originally got you involved in 'We Are The World'? Jones: Ken (Kragen) and Lionel (Richie). (Harry) Belafonte called them, they called me, and I called Michael Jackson. We were rolling after that. Finally there were too many people, and there weren't accommodations enough for all of them. There were a lot of beautiful people, I mean good friends, who couldn't be involved. Not knowing it was going to get that big, they hadn't prepared themselves to accommodate that many. So it got a little out of hand, but in a wonderful way.

Q: Did you get a sense that a lot of these artists were looking for

a way to get involved in this universal cause?

Jones: Maybe a lot of people didn't know where the target was, and how to really do something that's significant. And most people felt, 'Well, England did it, and I'm sorry we didn't think of it first,' but who cares who's first? Let's just do it; it's got nothing to do with who's in first or second place.

I think everybody was hoping to find a way to organize something like this. Most people came up with the obvious answer of giving a concert, but a concert to me is not the most effective way to do it. In a concert, you lose a lot of money if people are inept. And it's only a one-shot thing; in a sense, it's short-sighted. Most people like to do that, though: spend a lot of money, get more into debt. I've done benefits where we had to do benefits to pay for the benefits! So this was a perfect way to really put it all together, a perfect combination of organization and spirit and the most incredible talent on the planet. All of it came together in the right way, under the divine guidance of God.

Q: Did you get a sense that you were part of something truly historic?

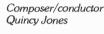
Jones: Well, I knew I'd never seen anything quite like it before. We did a sort of mini-warm-up on Donna Summer's "State Of Independence" a few years back, when we had Lionel, Michael, Stevie, Dionne, Kenny Loggins, James Ingram, Michael McDonald, Christopher Cross and other people all singing together. If I hadn't done that, I wouldn't have tried this. It's a very serious undertaking, musically and otherwise. Personality-wise, fortunately, it wasn't, but it can be. Everybody was just unbelievablethey still are. I'm still getting letters from all the people on the session, just like it was summer camp.

Q: It was you who came up with that well-known quip about checking egos at the door.

Jones: I put that line in a letter I sent to all the artists before they got there, and everybody understood. The reaction I've gotten from everybody is that they accepted this with the spirit that they really would check their egos at the door-and they did. Oh, there were little murmurs beforehand that the song 'is not rock'n'roll,' and that kind of thing, but once we got to the session, I was sure that everything would totally even itself out and bring everyone into a euphoric state, and that's what happened. Q. How much practical preparation took place before the ses-

Jones: We met for several days in advance to make sure that everything was okay. If you don't organize something like that, I mean, it is over-it's absolute chaos. I found out from the Donna Summer session and the Paul McCartney-Michael Jackson session that you've really got to get it all done before anyone leaves, and you've got to do your homework. You can't sit there and decide who's going to sing what on the actual night of the session—that doesn't work with two people, let alone 45. So we took cards that said where everybody stood for their solos and laid them on the floor at Lionel's house, with a television crew there, all of my people, Ken Kragen's people; we had a meeting of the minds. If you don't have it planned, you can forget it, because somebody's going to get hurt-you don't get a video, or (Continued from page USA-34)







Lionel Richie. Quincy Jones



1985 is barely one-quarter old, and Lionel Richie has already had an amazing year, winning two Grammy Awards, hosting the American Music Awards telecast for the second straight year, winning six AMAs. Still, it's a safe bet that for Richie, even those moments can't measure up to his role in the historic "We Are The World" recording session. Not only was Richie one of the 45 singers who took part in the session; it was he, along with Michael Jackson, who conceived of and wrote the song.

LIONEL RICHIE

'Michael and I didn't set out to write an international anthem. It was just the opposite. We spent three days conceptualizingwithout pad, pencil, piano, drum machine, anything—just trying to put together some idea of how we wanted to do this thing. When we first started writing, it was 'Let's just do a simple song." Period. Then the (artist) names started coming, and we really started talking about who we're affecting and how these artists are all going to be in this room together. All of a sudden, we didn't want a simple song anymore. We wanted something of stability, not just for 1985, or for a couple of months, but for all time, or for an era. That's why we didn't write for a while. That's why we did more talking than anything, because it was quite a task—especially when someone says to you, 'Have it ready by Wednesday,' and it's Sunday night."

"Michael and I would go to dinner at 6:00 for three or four days in a row, and from 6:00 until 12 midnight, we'd just talk in general about the world, and about how tragic it is that we as fellow human beings can let people die, and the priorities of the world. This 'anthem' just had to be something bigger than life.

That's why I was so glad to get Quincy to produce it.
"I'll tell you honestly—I can't really say how the song came about. Neither one of us saw the other put his hands on the keyboard. That's how we write. He brought in an idea, I brought in an idea; we went back, we listened, and then we smashed both

'The music came first. As for the lyrics, people ask me every day, 'How did it happen?' I don't know. It just kind of flowed. I'd like to tell you, 'I thought of this particular line,' but it didn't happen like that. It just kind of came all together. I'd throw out a line, Michael would come back with a greater line—the same one, with the words changed around differently—and I'd change his line, and finally we got this wonderful line. We were flowing. And it actually only took us about two and a half hours to nail it, after three days of preparation.

'In general, Michael and I both approach songwriting from one angle and one angle only: it's called melody. You take away the drums, you take away the synthesizers and all that stuff, and

you can just break it down to lyric content and melody. If I said to you right now, 'Sing 'Yesterday,' ' you won't tell me about a guitar part. You'll tell me about lyrics and the melody. I never once paid as much attention to the track as I did to that melody. I kept singing over and over again, 'we are the world.

Still, after the first time we all sang it together, during the break-and I didn't really know where Michael was, and he didn't know where I was---we kind of saw each other, and we walked to the center of the floor and hugged each other. As parents of the song, we had to find each other. I mean, I knew what the song sounded like with Lionel Richie singing and Michael Jackson singing. But to have 45 of the greatest singers in the world open their mouths and have this choir come out, well, I had chills. My mother once said to me, 'It's amazing. All you want out of your child is for him to get a good education, and have good home training, and damned if he doesn't become President.' I didn't expect it to be this amazing—even after you plan for it to be amazing, it's still beyond your imagination.

"There were a couple of times when I was watching Ray Charles stand there, and you could see all the rockers, all the crooners, staring at Ray Charles. It gives you an idea of how much respect that man had in that room. And then, to have Bob Dylan walk over to you and confirm a lyric line . . . I found myself at one point going, 'Are you asking me what I think?' I mean, I was in awe, because I love the man so much. He is not only a piece of history, but he is so much a part of my own life. I spent 10 years with 'Blowing In The Wind'; I can tell you places that I've been with that song, with this man. To have Ray Charles and Bob Dylan in that room together ... and that's just two. I can start as far back as Harry Belafonte making the first phone call and saying, 'Lionel, we've got to do something.' I have followed Harry for years; again, he's a piece of history in my life. It was unbelievable to walk into that room and look at 45 artists going, 'Lionel, we're glad we could come.' There were moments when I had to go over and kind of pull myself together. I didn't want to let it go. But the lights come down, and we move on.

"Hopefully, what we tried to do here was something that's going to be ever-lasting, or at least a link of making people aware of the true value of life. We're talking about human beings, not buildings, not No. 1 with a bullet. Life is No. 1 with a bullet. What made it so beautiful was the fact that we were all there, and in our own rights we are important people. But we looked past our importance; we looked past our careers and financial status. There's no greater gift in the world than to give the gift of life. That's what we realized by being there. These cats were coming over to me, stopping me at the end and saying, 'Best party I've ever been to in my life.' And that's what it was: a party for life."



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Time and Talent
to Create
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WE SALUTE ALL THOSE WHO DONATED THEIR TIME AND TALENT TO USA FOR AFRICA.

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DANA



KENNY ROGERS

"When I first heard that Michael Jackson and Lionel Richie were going to write a song together, I expected it to knock my socks off as soon as I heard it. But to tell the truth, when I first heard 'We Are The World' on the demo tape, for some reason it just didn't hold up for me. Then I went into the studio, and the minute—I mean the very minute—that Lionel started singing and Stevie joined him, it was 'Wait a minute: this is going to work, and it's going to be great.' And when everybody started singing the chorus, it was truthfully one of the most exhilarating experiences I've ever had in my life. That's one vivid memory.

"The other thing that I remember most about that night was looking around the room and realizing the amount of talent that was represented there, and watching the attitudes of the people involved in something that superseded musical tastes and forms. I saw that these people really do care—they're just like everybody else. They may not know where to start, but I think the people who organized this event gave them an avenue to express their concern that they did not have prior to this. It was really kind of a showbiz pep rally, and I don't think it stopped that night.

"What we can't do is let this thing linger on to where we don't see response and results, and we lose that momentum. As emotional as that night was, we need to operate on the basis of momentum, which can go up and down very quickly

"Literally everyone who was there has a little place in my memory now. I have tremendous respect for all of them, musically speaking, and obviously I knew all of their work. I'd heard so much about Bruce Springsteeen, and I was so impressed with him in person. We didn't sit down and chit-chat for an hour, but our paths crossed in the room and we spoke, and it was very cordial. I enjoyed talking to Cyndi Lauper, too. She and I have so little in common musically—we come from two different styles. And yet, I talked to her and we had a nice conversation. Michael Jackson, I think, is just one of those rare talents-to be in the same room with him at any time is a real thrill. Stevie Wonder is one of the most musical people in the world. Ray Charles ... Everybody knows my long musical love for him; from day one, I've said that he's been the biggest influence on me. Kenny Loggins, Billy Joel, Tina Turner, Paul Simon 'Bridge Over Troubled Water' is one of my favorite songs ever, and I never dreamed I'd sing a duet line with him. It was just an unusual group of people to have in one room, to say the least.

"There are very few record producers who would not have been intimidated by that group of people. Quincy not only han dled it, he handled it delicately, forcefully, tastefully and with tremendous credibility. Another thing that amazed me was that we had 25 people singing solos, a line at a time—maybe two at the most, one of them being a harmony line—and you could tell exactly who it was. It was a tough thing to do for singers who are used to working alone, but they all delivered. Everyone delivered

STEVE PERRY

"Remember those old cartoons that were sort of a compilation of the stars of the era? They had Gable, Lombard, Laurel and Hardy, a bunch of guys going 'yowsah, yowsah, yowsah, everybody doing a little schtick; they were character copies of the people who were happening at the time. That's what I felt like the night we recorded 'We Are The World.' I couldn't believe that everyone was in one room together. But you know, no one there was impressed by anybody else. Everybody was glad to meet others they had always wanted to meet, but as far as being awed ... no, I don't think so. Of course, I was pretty jazzed to meet Bob Dylan.

"I was doing an interview before the session, and I remember saying, 'Gosh, I can't imagine what all these voices are going to sound like together.' Individually, each one of these voices is unique, not just in quality or control or pitch, but in style. When all of those different styles and tones were put together, it made a real choir of the '90s. Of course, Quincy Jones had a lot to do with that; he is a man of infinite patience, and he gave us a feeling that 'lt's going to be all right—don't worry, just sing,' which is what an artist needs.

'I remember when Bob Geldof came to the podium in the studio. He's a very verbal guy, and he spoke very graphically; for me, it was as if I was seeing a painting of hell. My God, people should not be starving in this world. We have too much technology, too much availability of food. The world is a very fruitful place right now, but for some it is not. That's a sin.

"I've heard that the money USA for Africa can generate is equal to the entire United States participation up to this point. That's an awfully powerful thing, and it's just people; it's not the music business, it's people. To me, music is like a government unto itself. It's for the people and by the people; they are the ones who 'elect' their favorites, in effect, and they cast their votes by buying a record, or by listening to a radio station and then calling in their requests. It's a democratic process, and with this record, people will have the opportunity to cast a vote that really counts. They have a chance to do something for someone else and I hope they will take that chance.



Cyndi Lauper, Kim Cames



KIM CARNES

"Recording 'We Are The World' was a once-in-a-lifetime experience. For me, one of the most interesting parts was seeing how the spirit rose up among the artists as the night progressed. I think everyone might have been a bit timid at first; the first couple of times we took a break, people tended to make a bee-line for pals, people they were comfortable with. Everyone seemed just as shy as everyone else. Diana Ross broke the ice when she started taking her sheet music around and getting people's signatures, which was probably something that a lot of us had wanted to do. Suddenly everyone was talking to everyone else, introducing themselves and getting along.

'As far as I'm concerned, the high point came when we started singing 'The Banana Boat Song' to Harry Belafonte. That was unbelievable. It was spontaneous and magical; every single one of those people knew the song and sang it, and it sounded phenomenal. I had chills up and down my spine. If we could bottle the spirit we had in the room then and send it around the world, we would have no problems.

"As for 'We Are The World' itself, well, with as many voices as we had, the type of lyric we were singing was sure appropriate; somehow, 'We are the world, we are the children' takes on a lot more meaning when you have 45 voices singing it. I also think there was a sense that we could make a difference. Everyone was aware of why we were doing this; and not only the artists, but everybody-the caterers, the video people, everybody-had donated their services. It should be like that, but it's wonderful when it really happens. We're all very fortunate. No one should be starving in this world—there's enough food to go around. If we can just make more people aware of what's going on . Maybe the fact that this group of people got together will encourage another group to get together, and so on from there. In fact, that's already happening, and all of these efforts combined have to make a difference. I certainly hope so."

BOB GELDOF

"There's nothing great about singing pop songs. It's a pretty minor talent, at best, and it's ludicrously over-compensated by this society. Now, if this society chooses to hurl wealth and kudos at me because I can get a tune together, then fine, I'll take it without any guilt whatever. But to keep it in perspective, it's unimportant-except when it is used as a huge moral force for good. What USA for Africa did, and what Band Aid did in England, is to make compassion hip. If all that comes out of this is the perceived attitude that it's fashionable to care, then it's worth it, time and time again.

"I've said endless times that what is happening (in Africa) is a crime. I think it's a crime that the grain silos of western Europe and North America are bursting with food while vast portions of the world are dying through want. I want to be one of the people who can say 'not guilty' when history looks back. And it's not enough to give money; no matter how much you give, even if this project makes \$300 million, \$10 million, \$5 million or \$1 million, money isn't enough. You have to give something of

USA-10

Far right

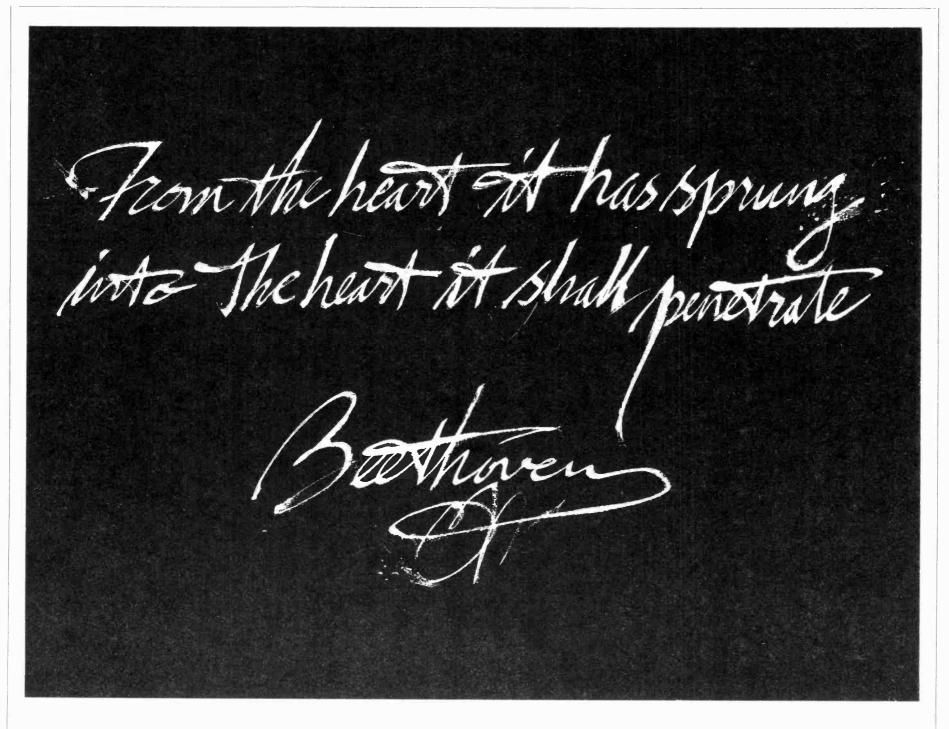
Loggins,

Michael Jackson

Steve Perry,

Kenny

Bob Geldoi



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YOU'VE INSPIRED ALL OF US
TO DO WHAT WE CAN DO.

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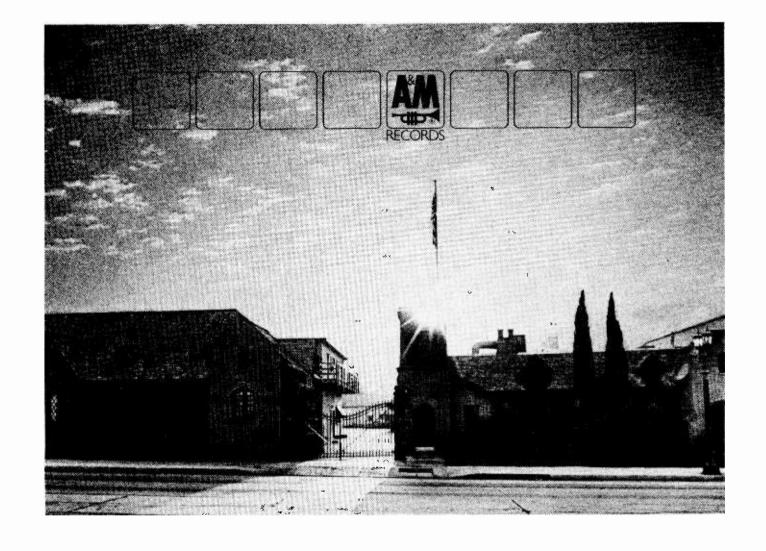
We are the world We are the children We are the ones To make a brighter day Solet's start giving

-Michael Jackson and Lionel Richie



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I WONDER IF YOU CAN
NO NEED FOR GREED OR HUNGER
A BROTHERHOOD OF MAN
IMAGINE ALL THE PEOPLE
SHARING ALL THE WORLD..."

JOHN LENNON



IT HAS BEEN OUR GREAT HONOR TO PARTICIPATE IN THE CREATION OF "WE ARE THE WORLD." THANK YOU.

JAMES INGRAM

"Five years ago, a friend of mine, attorney William Davis, and I formed a non-profit orgnization to release a song called 'Lift Every Voice' that we hoped would raise money for starving people around the world. Based on that experience, I came to the USA for Africa session for one reason, and one reason only: to help in some small way to make people aware of the mass death that has been going on in Africa for years.

"To me, the most poignant moment of the whole evening came when the two Ethiopian women talked to all of the artists, telling us in Swahili how thankful they were that we were coming together to help suffering people. I can't even find the words to express how I felt to hear them talk; tears came to my eyes, and to a lot of other eyes, too. There were no superstars in the room, then, just a lot of people who were in tune with the true spirit of the night. I rejoiced to share that spirit.

"The session itself was what I'd call 'cute'; it was literally a band aid that can put a small patch on a tragic situation. But the real benefit won't come from the record itself—it will come from the power that the sound of all those voices can generate when that sound goes out over the airwaves. If whatever influence that we as artists have can somehow be translated into worldwide action, then we will have made a difference."

BILLY JOEL

Billy Joel flew into Los Angeles for the "We Are The World" recording session from New York, where he's been writing material for his next album. "I had the flu that day," Joel recalls, "and I was concerned that everyone else might catch it from me. But nothing was going to stop me from going.

"I remember hearing once that the bigger the star, the nicer they are, and this session proved it. Everyone was incredibly nice. This was truly a group effort. There were no ego problems, no tantrums. And there wasn't a lot of meaningless schmoozing, either, or a lot of shop talk; there was genuine human communication happening. Take Michael Jackson. Everyone's after him, everyone wants a piece of him, and you couldn't blame him for wanting to keep to himself. But when I got to the studio, he came right over to me and said, 'I think you're a great songwriter.' He went out of his way to make me feel welcome.

"That's how it was all night. To get compliments from people who have nothing to gain by giving them to you, and who have no axes to grind ... Well, that was amazing. It wasn't an ego bath; it was just spiritually uplifting. I'll tell you, there's nothing like peer recognition. It made up for every bad review I've ever

"Probably the biggest charge for me was meeting Ray Charles in the flesh. I went up to him and introduced myself; I said, 'Mr. Charles, you've been a real inspiration to me,' and he stopped me and said, 'I know all about you.' I had no idea Ray Charles knew who I was! Then hearing him play the piano, and watching Stevie Wonder play for Bob Dylan, so Dylan could learn his part

school, and doing the big Christmas concert. I was still singing "We Are The World" when I left at 6:30 in the morning. I didn't want it to end. It was truly a meeting of peers, and the fact that we were there to help people around the world who really need help makes it even more unforgettable."

WAYLON JENNINGS

"When I found out what (the session) was for, I was honored to be a part of it. I've watched on tv, and I've felt helpless; you know, you feel helpless to help so many people. They ought to make it mandatory for every leader of the world to get up every morning and look at the films of some of those people over there (in Africa). I don't know if that would help any—I think it would, especially in the United States and the Soviet Union, where the people have so much . . . If we take, say, six months and not spend any money on nuclear weapons, and just spend it on food, I think we could make a dent. Of course, that's just an old country boy's simple way of saying something."

BETTE MIDLER

"I learned about the Ethiopian crisis from the first article that was printed in the New York Times. Just after that, I caught something on television; I turned it on and there was a sea of humanity, thin and wasting away, and I was very upset by it. I've been following it very closely since then; I was determined to do my little bit (to help), and it was nice to be able to do it with so many wonderful people. The spirit was very, very high.

"I remember in the '60s, everyone was galvanized into action; everyone felt like they had a say, like they could change the world. Then in the '70s, everyone settled into a materialistic attitude: 'Let me get mine now.' But I'm really still a child of the '60s. I think it's just grossness, selfishness, that makes people think that the people who are starving don't count. They do count; they do have souls, and spirit, and brains. They shouldn't be allowed to just disintegrate. I'd like to see a little more of that old '60s spirit come back."



BRUCE SPRINGSTEEN

"Any time somebody asks you to take one night of your time to help people who are starving to death, it's pretty hard to say no. I think hunger all around the world—in the United States as well—is such an abstraction to most people that trying to bring it closer, to make it more real, is something that has to happen.

"It's unbelievable that with the amount of wealth we have here in this country, people are still hungry. Part of it, like I said, is that it's so abstract to people. It's very difficult if you're sitting in front of your tv in Iowa or New Jersey, seeing hungry people; nothing you see on tv is really real. Unless something touches people directly, they don't react to it. But when we get all of these (artists) together like this, in the same room, you don't turn away. I think that's what everybody was trying to say that night."



James Ingram, Tina Turner, Billy Joel, Diana Ross

Martha

Luttrell,

Jessi.

Colter,

Waylon

Hyatt

Jennings, Marylou

Michael Jackson, Paul Simon





Bette Midler, Bob Dylan

WILLIE NELSON

"This is a great cause, and it looks like it's something that can really happen. The money will really go where it's supposed to go, and it's got so much good energy behind it, so many talented people lending their names to the whole idea, that it's just got to work. I'm just glad Ken Kragen called me and asked me to be a part of it.

"I'm amazed to see people in Ethiopia starving, but I'm more amazed to see people in the United States starving. There are people starving and freezing to death every night on our own streets, right here in our own country. I'm glad that a portion of (what we raise) is being directed toward our own problem here, because we do have one. As far as numbers are concerned, of course, the problem in Ethiopia is much more serious—but for those people who are suffering here, the problem is just as great."

PAUL SIMON

"I think anyone who was asked wanted to be there. Aside from the fact that the purpose of the session was absolutely essential, it was an honor to be included—it was an amazing group. I think whenever you're next to Tina Turner, you're having a lot of fun...

"I expected it to be easy-going, but I (also) expected to see more ego—you know, 'The Gloved One' meets 'The Boss' and things like that—but it didn't happen. It was really a pleasurable experience, and I think everybody felt the same way. There was a tremendous sense of community.

"In general, I don't think the world functions as a single unit. I mean, it's people; nations aren't able to move as swiftly and as easily as individuals can in their everyday lives. There's tremendous concern in this country, and probably in the whole western world, about people who are dying, because we can see them. We see them in the news; it's a presence. That's why when something like this comes along, which allows everyone to participate and feel that they're making a contribution, you rush to do it. Otherwise, you feel that you're just a witness to a tragedy, and that there's nothing you can do about it. Any time you overcome that feeling of powerlessness, you feel that you're fully human."

RAY CHARLES

"For me, (the session) was a great opportunity to contribute something to a beautiful cause, a wonderful cause. I'm honored just to have been a part of it ... All the people who were there are ultra in their own right, and I'm happy I got to see them, because we don't get to see each other much. They're on the road, I'm on the road; everybody's doing something. So it was a great opportunity to meet people and get in a little conversation. I was just as thrilled to be around them as they were to be around me."



RCA Corporation

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RCA Records

are pleased to support

USA For Africa

in their effort to relieve famine in Africa.

We congratulate

RCA Recording Artists

Daryl Hall & John Oates

Waylon Jennings

Kenny Rogers

Diana Ross

and Planet/RCA

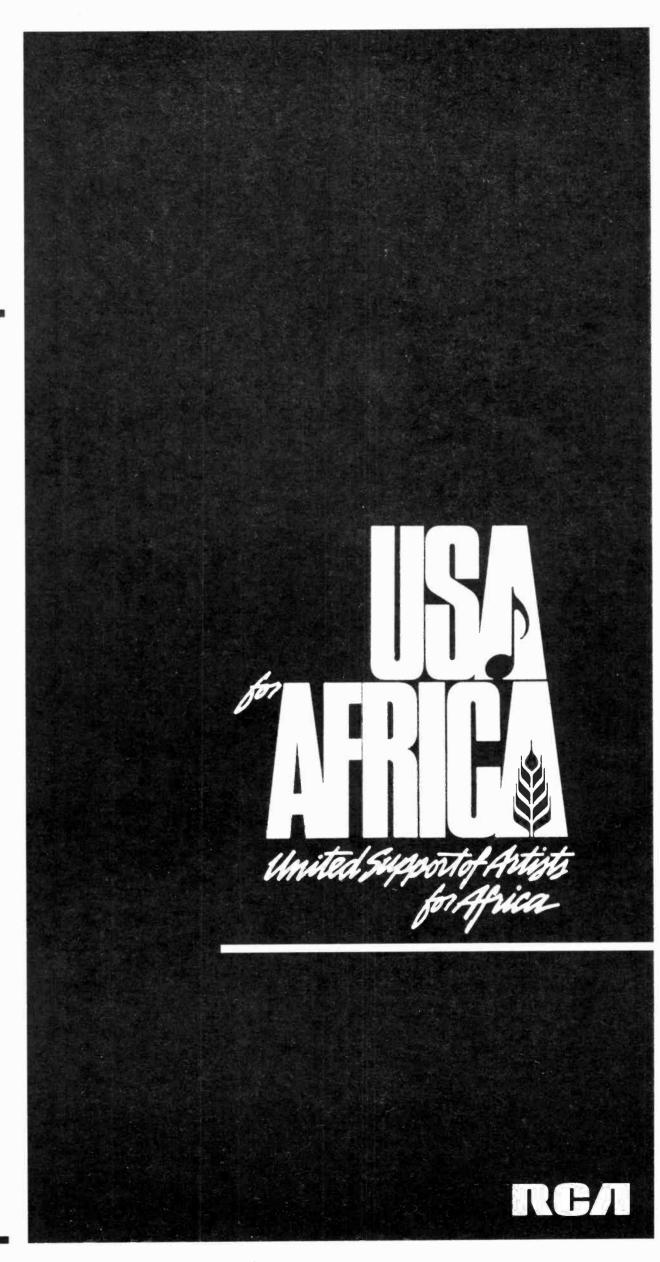
Recording Artists

The Pointer Sisters

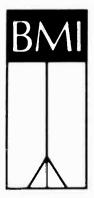
Greg Phillinganes

for their contributions to

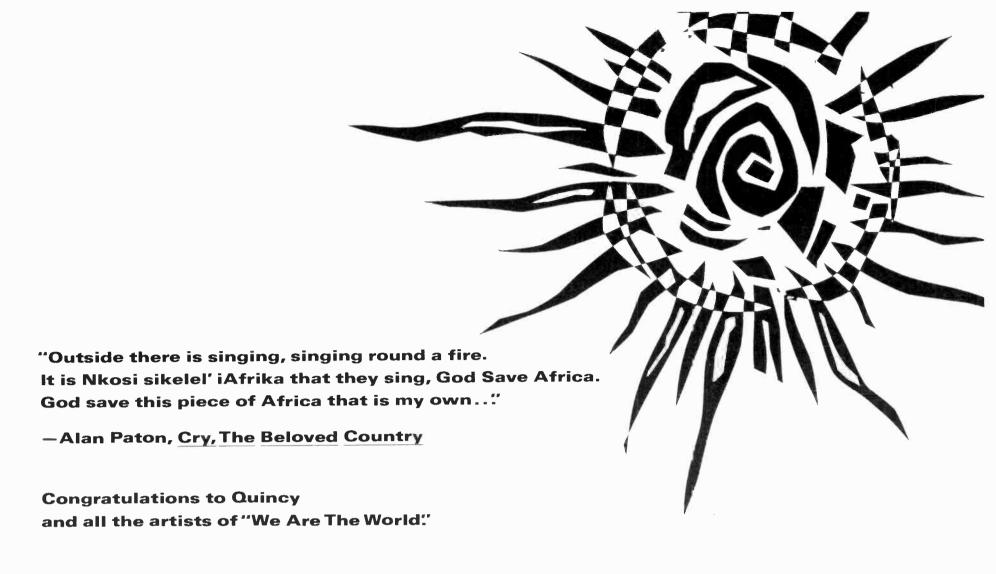
"We Are The World."



BMIs roudto in the music industryin HSA for Africa.



Wherever there's music, there's BMI.



Warner Bros. Records



DIANA ROSS

"I was very happy to be included (in the session). I got a feeling that we're creating a shift towards compassion, in what's going on in the world today. I think every individual in the world, especially in America, wants to contribute. Something as simple as a phone call from Harry Belafonte to Ken Kragen set this thing in motion, which shows that you can make a difference—one person can make a difference. You shouldn't think that you can't do something.

"I loved being with everybody. We're really happy that we're important enough to be able to do this, but at the same time, there was no ego going on in there. It's not about us—it's about togetherness. It's not an individual thing—it's about the world. Everybody's a part of a whole."

STEVIE WONDER

"I think mankind has gone far away from the proper order, the right order of life. There was a time when if you saw someone who didn't have a bite of bread to eat or a cup of water to drink, you would just naturally share what you had. Now, unfortunately, other things have taken precedence over the very basic order of life—especially politics. What's happening is that we're just going to take ourselves right back to nothing, and have to begin all over again. Mankind hasn't learned its lesson.

"Music brings people together; modern technology, if it's used properly, brings people closer and helps them see how much everyone is alike. Everyone laughs and everyone cries; everyone must have shelter, they must have food to eat, they must have clothing. There are so many, many people who don't have that, and we must give it to them. We just have to grow up.

"(The session) was something out of a dream, seeing all that energy together. It's the kind of energy that can really change the world; it can make people know that just as harmony is a part of music, it's a part of life—life is music and music is life. It was a historical occasion, almost like the planets lining up together."

MARLON JACKSON

"I was excited to be involved—not because of who I was with, but because of what I was doing. It makes me feel good inside that I can contribute to something like this; I just wish it could have come sooner. We waste money terribly in the United States, while other people don't have anything.

"It was great to see all of these stars come down to earth, and to know that they're real people who do care. I think (the public) will buy the record because of who's on it, first of all; but once they listen to the song, they'll start thinking about what's happening in the world. I'd like to say to people, 'Next time you go to church, instead of praying for power to strengthen your own goals and desires, pray for unity."

BOB PITTMAN

"Many of you have heard me talk about MTV—and how exposure on MTV can help sell records. Our viewers are intensely loyal—they care abut the best video music—but their caring goes much further than that. They care about their world and want to be involved in decisions about their future.

"So today we're proud to be using MTV's exposure to help in a different way, for another purpose—a purely humanitarian purpose. It's all part of a massive, coordinated effort from the music industry called USA for Africa, developed to send famine relief to Africa. From artists to technicians to distributors to record industry executives and employees to radio to MTV—everyone is giving what they can to help this cause. When each person gives a little, the result can be synergistic—much greater than the sum of its parts.

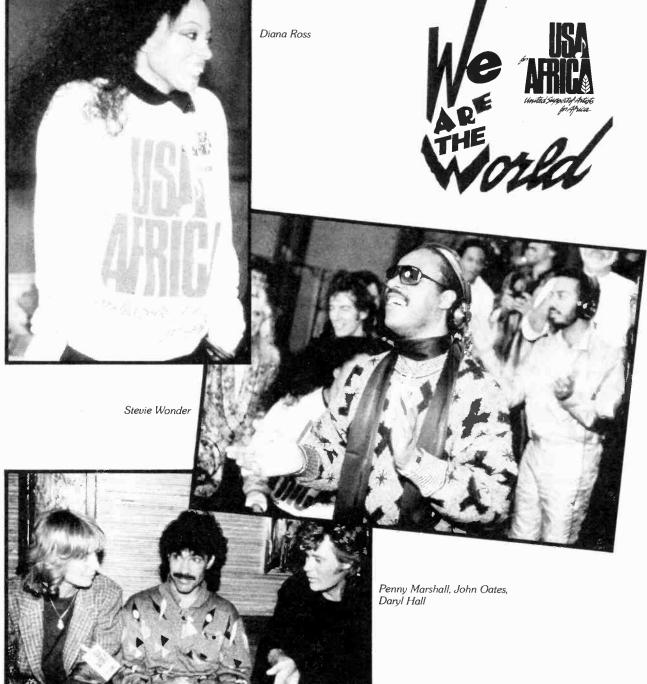
"MTV's donation to the campaign revolves around a substantial amount of national air time. First, we presented the World Premiere of the USA for Africa music video, 'We Are The World,' on March 11. The video then went immediately into MTV's heavy rotation which maximizes audience exposure to and awareness of the cause, and which generates direct contributions to the fund as well as sales of the 'We Are The World' record, the profits of which all go to USA for Africa.

"Following the MTV World Premiere came our donation of time for a saturation campaign of Public Service announcements, asking for direct donations to the relief fund.

"Next, MTV Music News further elevated audience awareness levels and created event status for the USA for Africa project via the News' devotion of one segment every hour for four days to this project—followed by other news stories throughout the campaign. These news segments included exclusive behind-the-scenes footage of the 'We Are The World' recording session plus interviews with participating artists.

"In addition, MTV is making special USA for Africa merchandise available for purchase on the network. All profits are donated to USA for Africa.

"We are very proud of this magnificent and generous undertaking by the entire music industry. We are gratified by the support and concern that emanated from every corner of our music community. And, most importantly, we salute the artists who have donated their most precious resource—their music."



DARYL HALL

"Obviously, we don't have any cure for cancer—but sometimes we do have cures for the cancers of society. This (hunger) is one of the many issues that need to be addressed in the world, and it's certainly the most pressing one now.

"I was proud to be involved in the music community that exists. We have so many different styles—and yet in the studio, we were one. I was impressed by the interaction, friendliness and goodwill at the recording session. I hope USA for Africa isn't an aberration—in fact, I hope it becomes a trend. Not just the music community, but anyone in the public eye, should get together to help deal with the issues at hand, whatever they may be. I'm certainly willing to do that."

JOHN OATES

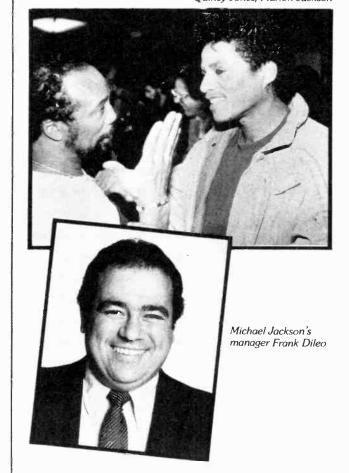
"I've always believed in 'One Worldness.' It's important to look beyond the small barriers of politics and nationality. Just because we are public figures, it isn't our job to sway people to political decisions—but when it's a moral cause (like world hunger), then it is our job. This session was a nice, non-political way for us as performers to use our position to get people motivated. USA for Africa is only the first step towards One Worldness."

FRANK DILEO

"The idea of this recording appealed to Michael from the beginning, because it involved people working as a team, as a single unit heading in the same direction for a good cause. I envisioned it as a big event, but not as big as it turned out to be; it became one of the biggest events I've ever seen, and it's certainly one I'll never get out of my system. How could you forget it? It was like seeing a history book come alive, with all the Presidents stepping out of the pages at the same time.

"It was incredibly exciting to hear all of these voices blending together and see everyone feeling comfortable with one another. When I look at the video and see the way Bruce Springsteen charges the whole song when he comes in, or the gleam in Michael and Diana's eyes when they look at each other, well, it's breathtaking. It was a great night that simply can't be compared to anything that's happened before."

Quincy Jones, Marlon Jackson



ur world holds limitless possibilities for the human race. To ensure the future of civilization, we must all get involved with its problems—now.

The combined efforts of music's most distinguished artists to wipe out famine in Africa is a realistic beginning to the total involvement required of us all. "We at Capitol, EMI America, Manhattan and Angel Records pledge to join in this effort to end hunger and ensure the future of generations yet unborn.







LION SHARE
Recording Studios
Wishes to thank
USA for AFRICA
for allowing us
to participate
in the making of
an historic
recording.

We are proud to have been the studio chosen for recording the basic tracks, overdubs and mixing on "We Are The World."



A special thank you to the singers, musicians, organizers and crew-For checking your egos at the door and filling the studio with immense love and talent. -For giving so much to those whose needs are so great: It is no accident that you are considered the vory best. In my 35 years in the business, nothing will ever top this for me I love you all, Quincy Jones P.S. It always starts with the song-thankyou Smelly' and 'Skeet.'

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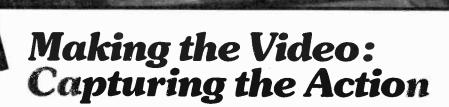
n the night of Jan. 28 in the A&M recording studios in Los Angeles, video producers Craig Golin and Howard Malley were presented with what must be a documentary filmmaker's dream: 45 of the biggest stars in rock, pop and country music singing, meeting and interacting in the same room for 10 hours.

"In our coverage of the night," says Golin, "we tried to bring across the terrific energy of all those people in one place, who were into each other and into the cause. We tried to capture that feeling.

The fruits of Golin and Malley's efforts will be the "We Are The World" videoclip which aired on MTV and network television following the song's release, on March 11, and a "Making Of" documentary of the event, released in April.

Both producers were brought on board by Ken Kragen, who conceived and coordinated the USA for Africa charity effort.







Bruce Springsteen, Paul Simon

Kragen had worked with them on past Kenny Rogers tv specials, and they were also well known in the industry for their cable and network specials for such artists as Lionel Richie and Perry

After being contacted by Kragen, Malley and Golin proceeded to arrange the video shoot on very short notice. "We just went out and got together everyone and everything necessary to make the video," says Malley. "We arranged the production crew, production facilities, editing, all that. We talked to many people we'd worked with for years and told them about the cause and

that we believed in it. They all agreed to do it for free!"
"Peer pressure helped a little too," laughs Golin.
To direct, Tom Trbovich of "Midnight Special" fame was recruited. Bob Dickenson, an Emmy award-winning designer, took care of the lighting, while Charlie Randazzo did the editing, at facilities furnished by The Post Group.

"Basically, there was no design to the shooting," says Golin. "We just wanted to cover the event, which was designed by Kragen. We wanted to capture everything that was happening, so we had six cameras rolling all the time.

"We shot video because with it you can load up a 60-minute reel and effectively document what's going on," says Malley. "With film you only have a 10-minute load and we'd almost certainly have lost some critical material."

Eight cameramen shared the filming chores: Wayne Orr, Dave Levishon, Hector Ramirez, Ken Woo, Sam Drummy, Bob Keys, Irv Weitsman and Larry Heider.

Greene, Crowe & Co. furnished the HL79 Ikegami cameras, while Bexel Corp. provided the Betacams. "We even sent cam-

eras in to the Chaplin Stage to film the families and friends in there who were singing along and having a great time," say Malley. Among the guests present were even more famous names: Ali MacGraw, Jane Fonda and Dick Clark, among others.

"It was an incredible amount of work," says Malley of the video project. "We started at 9 a.m. and left at 9 a.m. the following morning. We were there a full 24 hours with the actual physical setting up of the lighting and everything, shooting the video and getting out. Then we had to go edit a brief clip because there was a press conference the next day."

They only gave us an hour to do it," say Golin. "So we were a

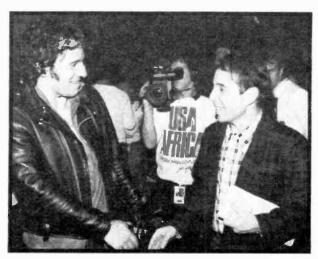
For the videoclip (not the press clip), the song was the thing, with the emphasis on closeups and coverage of the people and their performance. "We looked at the Band Aid video to get ideas," says Kragen, "but decided to do ours differently. They brought people individually into the room for their solo parts, but we put everyone in a semi-circle and had them sing their parts one after the other, with everyone else standing close behind them. We knew that would look incredible.

Adds Golin, "We basically just tried to convey the feeling of the song, which is very emotional, and thus give a sense of what

The "Making Of" documentary will include the clip as well as everything from the arrival of the stars at the studio to their interactions throughout the long night. "The end result of the filming was extremely good," says Kragen. "The whole evening didn't have a glitch in it. The filming came off very well and I think caught a lot of wonderful incidents that happened."

Undoubtedly, a great many people will want to watch the "Making Of" video just to see the now-famous things that oc-curred such as the whole cast singing "The Banana Boat Song" to Harry Belafonte, the hilarious wisecracking of Ray Charles and Stevie Wonder, and the delightful footage of Stevie Wonder and others teaching Bob Dylan how to sing as he did in the

"The great puzzle," says Malley, "was the screening of over 45 hours of footage and trying to select what to use. We had too



much good material. What we eventually went for was what was most flattering to each performer, what made the most sense in relation to the overall project and what will give you the best sense of what actually took place there.

Just as numerous people and companies offered their services for free to Kragen for the making of the song, Malley and Golin put together the video for no cost whatsoever. "We got over \$750,000 worth of free services and equipment for this," says

Some of the major contributors not previously mentioned include: the Klages Group (lighting), Pacific Video (dubbing time) and Polacio Video Engineering (camera equipment)

'Once Kragen got us interested and we started contacting people, it was as if everyone was magnetized," recalls Malley Each person attracted somebody else

"I think we've tapped into something exceptional."

BROTHERS

We're related—
you and I...
Kinsmen—
you and I,
You from Africa,
I from the U.S.A.
Brothers—you and I.

Langston Hughes

MUSIC:

THE WORLD'S BEST AMBASSADOR







Robinson Ray Charles



Willie Melson, Bruce Springsteen



45 Hearts Beating As One...

Lionel Richie, Quincy Jones, engineer Humberto Gatica, vocal

arranger Tom Bahler, Ken Kragen than musical. Merely by coming together to address such a serious issue, these disparate personalities were declaring that an urgent common concern was more important than musical differences and individual stature . . . (The artists) work as links in a fraternal chain-a nexus that, with any luck, may also be a lifeline to people in serious distress.' Stephen Holden, New York Times, Feb. 27, 1985 "'We Are The World' is more than an unprecedented commu-

Mikal Gilmore, L.A. Herald Examiner, March 8, 1984

"Clearly, the real object (of the recording) was more moral

nal collaboration among pop music's elite for a good cause—it is an artistic triumph that transcends its 'official' nature ... And the lines 'There's a choice we're making/We're saving our own lives' assume an extra emotional dimension when sung by people with superstar mystiques."

Michael Goldberg, Rolling Stone, March 14, 1985 Quoting Bob Geldof: "'As we speak, hundreds of people are dying, while in another part of the world, the most powerful, richest, strongest and healthiest nation the world has ever seen cared enough to reach out a hand and say, 'Let me help you.' That's the story as far as I'm concerned.'

People, Feb. 25, 1985 "For the Americans who (took) part in the all-night recording



Christie Brinkley

session, the rewards were greater than any royalties they might have sacrificed. They had come hoping to help a cause, and in the process discovered their own community."

Jonathan Taylor, L.A. Life section
Daily News, March 7, 1985
"Although the collection of talent is unprecedented, the effort is miniscule compared to the problem at hand—a combination of drought, political conflict, civil wars and international neglect, which have produced a famine that is killing thousands every day in Africa ... For those intimately involved, it is-to paraphrase the Navy-not just a job, it's a holy mission. And the feeling seems to be spreading. The project's widespread support from all parts of the music industry, from a number of large corporations and from the public at large seems proof of the potential for a new set of values and priorities in this country.

Newsweek, Feb. 11, 1985

"The ultimate recording session . . . Even by Hollywood standards, it was a galactic gathering.'

USA Today

"The music industry is still bowled over at the cooperative event of the year-(the) taping of 'We Are The World.'



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TO ALL THE ARTISTS WHO SANG FOR A BETTER WORLD... A WORLD OF THANKS.

FROM SCOTCH®

NUMBER ONE IN THE WORLD OF THE PRO

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THE FACTS

Twenty-nine of the world's 36 poorest nations are to be found in Africa, south of the Sahara. Twenty-five African countries are severely affected by the results of prolonged drought and are now appealing for emergency aid to ward off famine. UNICEF, the United Nations Children's Fund, has identified 16 of the 25 countries as being the most seriously affected. More than 150 million people in sub-Saharan Africa are threatened by starva-

ANGOLA-An estimated 500,000 people are severely affected by the drought; 80% of them are women and children. About 50% of all child deaths are due to acute diarrhoea, complicated by measles, acute respiratory infections, malaria, tetanus and compounded by malnutrition.

BURKINA-FASO—A severe drought, which began 16 years ago, continues. Approximately 700,000 people, mostly women and children, are affected.

CHAD—One of the world's poorest countries, Chad has suffered 10 years of drought and nearly 20 years of political and military disruption. Of a total population of 4.4 million, some 1.5 million Chadians are seriously affected. As many as 1,000 people a month-mainly children-are dying from a combination of malnutrition and disease.

ETHIOPIA—A decade of reduced rainfall and four years of outright drought have left 7.9 million people in 12 of the country's 14 regions in need of emergency aid. 1.3 million children are threatened with starvation. There are now 187 relief camps in Ethiopia. It is estimated that 300,000 people have died in the last nine months of 1984.

In Tigral, one of the worst affected regions, 1.5 million out of 2.5 million people are in desperate need. Since July, 800,000 people have received assistance, yet over an 18-day period 1.408 died in camps around Mekelle, an average of 80 people a

MALI-As a result of drought of unprecedented duration and magnitude, 1.2 million people are badly affected in Mali. Some 95,000 have been forced to leave their farming communities in search of food and water. The entire child population under six years old must be considered at risk.

MAURITANIA—Approximately 1.1 million people (almost two-thirds of the population) need emergency assistance. Urban areas are overpopulated and traditional pastoral life has been largely abandoned.

SUDAN—An estimated 4.5 million people are at serious risk in five of the country's eight regions. Drought and poor harvests have resulted in food shortages. The problems are compounded by an estimated one million refugees from neighboring Ethiopia, Chad and Uganda. More refugees are now arriving at a rate of

One million children are estimated to be severely malnour-

UGANDA—Last year's harvests were 60% below average. Approximately 200,000 people are dependent on relief assis-

BASIC FACTS

- There are 156 million Illiterate people aged 15 and above in
- 25% of children between ages 0.4 suffer from protein-energy malnutrition (18.7 million children)
- Presently, the death rate among Africa's children totals 12,000 a day ... 4.5 million a year

(Continued on page USA-34)

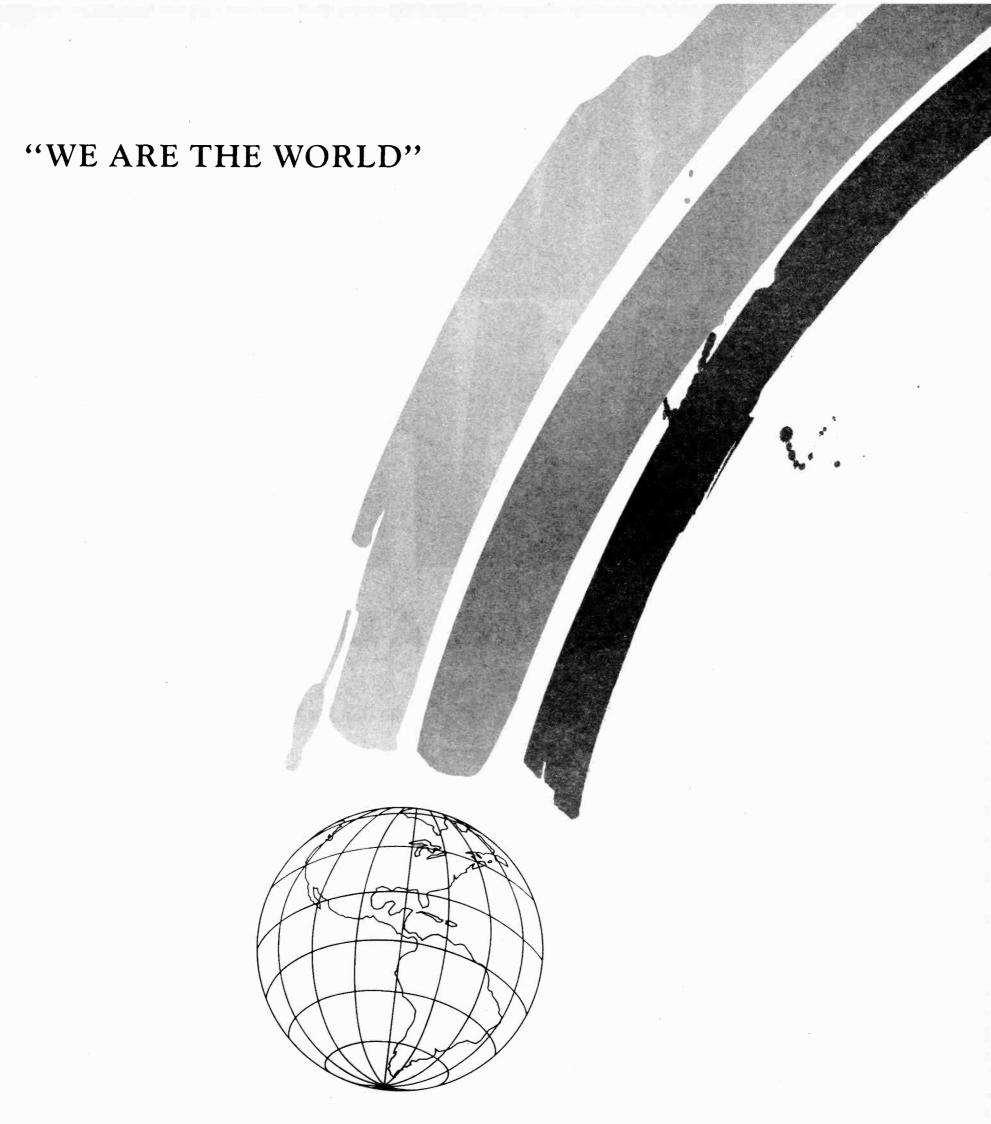
www.americanradiohistory



Children wait for food at a relief camp in Korem. Emergency food supplies were finally on the way, but for many it was already

Photo credits, clockwise from top left: Anthony Suau/Blackstar; Suau; Suau; Suau; Suau; Bert Demmers, UNICEF; John Isaac, UNICEF-ISAAC





MCA RECORDS/MCA MUSIC

Are Proud to Be A Part of This Worldwide Humanitarian Effort



RADIO WILL MAKE A DIFFERENCE

As "We Are The World" firmly establishes itself on radio station playlists across the country, we're overwhelmed by the immediate response from American radio to the April 21 Radio USA For Africa special.

The simple desire to help make a difference in the war against hunger is now being shared by the most influential broadcasters and radio stations in the same way that 45 of the biggest stars in American music selflessly gave us "We Are The World."

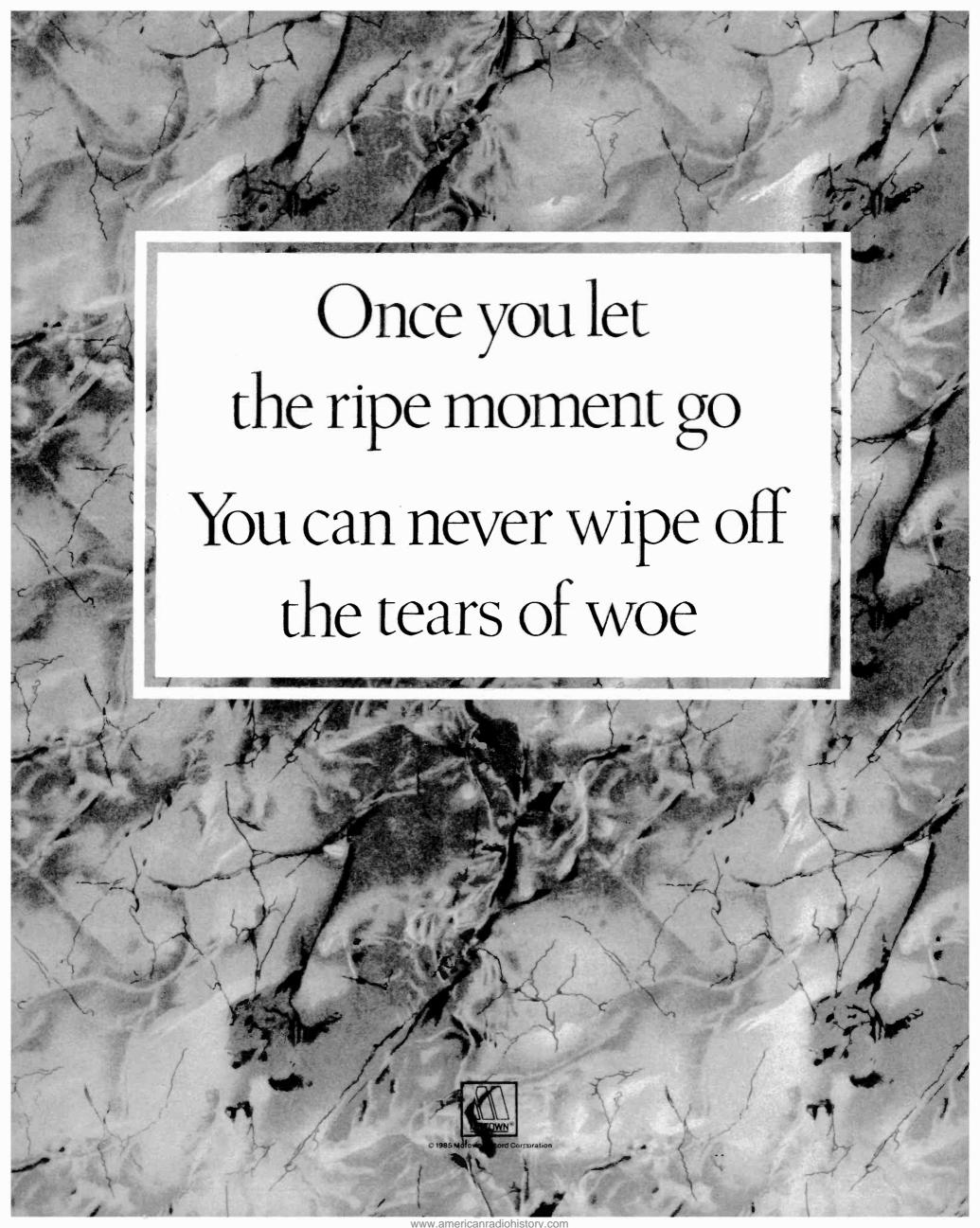
We're pleased to announce that the biggest names in national radio will be joining forces as hosts of the **Radio USA For Africa** special—Dick Clark, Dr. Demento, Dan Ingram, Casey Kasem, Bob Kingsley, Jim Ladd, John Leader, Walt Love, Sid McCoy, Scott Muni, Scott Shannon and Mary Turner.

You'll hear the candid, heartfelt comments of the artists as recorded during the historic "We Are The World" session, plus live interviews with in-studio guests sharing their emotions about the cause of hunger relief and what motivated them to contribute their time and talent.

Now it's up to you to commit *your* station's time and talent. This incredible three-hour event is available to **every radio station** wishing to participate and able to receive the digital stereo signal from the Satcom 1-R communications satellite.

To find out how you and your listeners can contribute to the success of the **Radio USA For Africa** broadcast and become a part of history, contact your Westwood One representative at (213) 204-5000.





What YOU Can Do

1. Buy the single, album, video and related USA for Africa merchandise. If you buy a sweatshirt or t-shirt, wear it. Whatever the medium, the message remains the same: people need help.

2. Make a donation. You can contribute directly to the USA for

2. Make a donation. You can contribute directly to the USA for Africa foundation at 6420 Wilshire Blvd., 19th Floor, Los Angeles, Calif. 90048. USA FOR AFRICA WILL USE THE MONEY TO COMBAT HUNGER IN THE U.S. AND AFRICA.

3. Organize an event—a car wash, a bake sale, a garage sale—and raise both money and awareness. Host a party where guests are invited to make any contribution they can afford; urge guests to have their own parties

4. Work within your school, church or civic group. You can keep people informed, invite expert speakers to address your group, encourage your local school to create an African Development Day, form a USA for Africa task force in your community. Use your imagination—everything helps.

5. Contact your Senators and Representatives. Find out what Congress is doing to help, and let them know that you support any responsible program to help Africa and the world. Better yet, write the President at the White House, 1600 Pennsylvania Ave., Washington D.C. 20500.

6. Ask local media—newspapers, magazines, radio and television stations—to help keep the hunger problem visible. Ask local businesses to contribute money, time, personnel, equipment or facilities needed for USA for Africa events. Don't give up! Suffering in Africa and elsewhere won't end overnight; neither should anyone's efforts to help.

7. For further information, please write:

Marty Rogol, Executive Director USA for Africa 1112 N. Sherbourne Dr. Los Angeles, Calif. 90069

Quincy Jones (Continued from USA-4)

you don't get a record, or you don't get a cover of Life magazine, and we had to get it all. In this case, everyone involved was a real pro: Ken Kragen, (engineer) Humberto Gatica, (associate producer) Tom Bahler, Lionel, Michael, everyone. When you get the right people, you can pull it off. It's matter of understanding the personalities of the artists. They're beautiful personalities, strong personalities—that's why they're such big stars. You could feel the power in the room that night. When you're conducting, it's like 45 horses—very strong, individualistic, creative people. You could really feel it, and that was a joy. That's something I'll never forget.

Q: It seemed as if a lot of the artists were there as fans, too. Jones: Everybody was. That was the incredible part. You look up all of a sudden and everybody's signing autographs—there's Springsteen asking you for an autograph, and you're asking Ray Charles or Stevie Wonder for his autograph. Everybody couldn't believe that they were all in that room that night. The synergy was so strong—really powerful synergy. To me, it was a spaceage Woodstock. Woodstock had 250,000 people and a film, but there will probably be a billion and a half people seeing this, and feeling that energy. It's just a question of how you capture it. When you've got it on a record and on a film, too, it's pretty powerful.

Q: Is there any particular moment, any especially vivid memory, that has stayed with you?

Jones: There are quite a few. One of the strongest was when Stevie asked the two Ethiopian ladies to speak to the group, just before the solos started. Nobody was ready for that. They were trembling, these two ladies, beautiful ladies. The first one said something in their native language that translated to 'The people of our country thank you for tonight.' But the second one couldn't contain it—she just broke up, and everybody else went right with it. It was just unbelievable. The fact that people were using their talents to help people was really the insignificant part. The significant part was that people were in trouble. That's why everybody came. You see, when personal gain disappears from a situation like that, it's a whole other thing. It eliminates all of the b.s. Somehow, it just put everything where it should be. It was not show business-y at all.

Q: Do you think any lasting musical marriages were made that night?

Jones: I think a lot of musical marriages were made that night, and people who got to know each other and really love each other a lot. But I also think the beautiful part is that, as Bob Geldof said, it's the beginning of possibly making it hip to be compassionate and to care again. You know, it's been out of style for a while, since the '60s. On a global level, a lot of great things were happening. Olivia Newton-John and others raised a million and a half dollars from a telethon in Australia. Germany is going to get involved with the same thing. David Foster wrote a song (with Bryan Adams and Jim Vallance), 'Tears Are Not Enough,' and he organized Northern Lights. The idea of this global coalition of artists is the most exciting thing I've ever heard of. The idea that that can work—and it can work—is a dream. It's something I'd like to be involved in for the rest of my life.

Q: What has been your biggest task in readying 'We Are The World' for release?



Drought victims abandon their village near Mekele to embark on a search for food, water and medical care.

World' for release?

Jones: Well, it really is a matter of trying to stand back from the painting; there's such a big canvas, it's hard to stand back from it sometimes. And there are just the logistics of so many people. That's been balanced by everyone's willingness to be there. I mean, whoever you talk to, they're willing to be there. Stevie was still recording parts two weeks after the session.

Q: You put together quite an intro for the tune after the session, too

Jones: We had a smaller one at first, but it really didn't seem like it was right. Then we had to get the song to where we didn't have too much information on it, because when you want to do something that's good, sometimes you overdo it. We must have had nine synthesizer players, and they all wanted to do something. You just have to pull back and be very objective, you know, and make sure the emotion comes through. Too much information can stop the emotion.

Q: Overall, it was an incredible experience, wasn't it?

Jones: There's nothing like it, man. I mean, nothing like it. And it stays with you a long, long time. I talked to Billy Joel recently, and he said, 'Whew!' He was flying. And Stevie said, 'It's beyond imagination.' We're so close to it now, it's hard for us to feel what really happened. Six months from now, it'll blow your head away.



A convoy of trucks carry emergency food aid to a Harbu drought camp. UNICEF estimates that more than 500,000 tons of food will be needed as a minimum requirement for 1985. (UNICEF photo by John Isaac.)



Continent In Crisis

(Continued from USA-30)

- \bullet Africa is the world's only region to experience a decline in (per capita) food production since 1960
- Since 1978 trade has declined by 25%
- In Ethiopia, 145 out of every 1,000 infants will never reach their first birthday
- \bullet The average life expectancy for a man/woman in Gambia is only 34 years
- Approximately one-half of the infants who survive will suffer lifetime physical or mental impairment
 - In East Africa there is only one physician per 17,480 people

Ken Kragen (Continued from USA-3)

about what he's done, and I really think that helped attract a lot of other artists. To some extent, you are who you associate with, and people wanted to associate with someone like that.

"Even with Michael, Lionel and the others lined up, I don't think I had any realization of how big an event, how historic an event, this would be until we got fairly far into it. I had a little appreciation for it because I had attended the first 'Night of 100 Stars,' with Lionel. I saw what it was like when you collected that many terrific stars (200); they were all fans of each other and it created a wonderful atmosphere. From that experience, I felt that this could be something special. I knew that the cause meant so much to people that they would put ego and other considerations aside to do it.

"In the early stages, the project was like many things that I have done before. It was all an organizational problem; it was a jigsaw puzzle involving putting it all together, contacting the right people, setting up a goal for each day, trying to add one or two artists each day to the list. So much of it was just getting a foothold. Next it became a matter of how to pull off the recording successfully, and make everybody happy with the experience

"Once the event itself happened—and it was certainly the most memorable night I've ever had—instead of the usual letdown that I've had after staging a major event, that feeling of depression because the work is over, I had quite a different experience. On the Friday morning four days after the session, I woke up and thought, 'You're sitting here congratulating yourself on what you pulled off, and you haven't accomplished anything. You haven't fed one person; you haven't saved one life; you have not accomplished the goal. The recording was only step one.' I found that my drive to get on to the next step was renewed. Actually the work following the recording has been even more intense than before. There is so much to do in coordinating the release of the single, album, book, merchandise, publicity and promotion, and especially setting up the Foundation to distribute the money.

"In the studio itself, it was very exciting to know that something that had started from an idea only a few weeks before was now a reality. That was thrilling. But the excitement was tempered by the fact that I felt responsible for making sure that everything was done properly. I didn't begin to really relax until four or five

o'clock in the morning. By that time, most of the managers and others had gone, most of the people had left the reception area, and I could just sit back and enjoy what was happening.

"As I think back on the night, it seemed to whiz by. I'm not a person who stays up late, but at five in the morning, I wasn't tired. I never got tired—not for a minute. Diana Ross and I were sitting on the floor with Quincy and Lionel at the end, kind of crying; we simply didn't want it to end. It was that sort of evening. The thing I didn't realize was that it was only the beginning, rather than the end.

"The most exciting thing to me now is what our efforts can mean in terms of a potential solution to the problems of hunger in the world. I wouldn't have believed it possible when I started out. In the beginning, we were just going to raise funds and maybe lessen our own guilt and make ourselves feel good about how much we did. Now, I realize that we've tapped into a power, something exceptional that has the potential to move people to action. When you move the people you ultimately move governments and when you do that, you may actually affect the root causes of the problem. The key is to change the priorities we put on feeding people in this country and in Africa.

"As Stevie Wonder said, it's a matter of getting those priorities straight. It's making it important that if your neighbor is going hungry, then that's an issue we all share. Life is the first and most important right of all.

"My dream is that we may have unleashed the power to make real change. Bob Geldof's statement is still the most cogent of all that I've heard in connection with this project. He said, 'We in the music business have made drugs fashionable; we've made wild hair styles fashionable; we've made unusual clothes fashionable. Now we are finally making compassion and generosity fashionable.' That says to me that far more vital than the money we raise is the consciousness that we raise, the concern that we raise, the emotion that we raise to bring people to this task. "Throughout history, artists have had the power to create

"Throughout history, artists have had the power to create change. This is exactly what USA for Africa and 'We Are The World' are all about. The Bruce Springsteens and Michael Jacksons and Lionel Richies and Kenny Rogers, this whole collection of 45 artists, have the power to be incredible Pied Pipers of good will and lead all those people who care, who have faith in them to actually solve these problems. That's what I'm hoping for—that's what I'm building towards."

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The Gathering

Ken Kragen felt it important to provide a gathering place for the people instrumental in each artist's participation on that historic evening. Since the actual recording studio was off limits to all but the performers, the nearby Charlie Chaplin Soundstage was comfortably set to accomodate the guests (each artist was allowed five) for the long night that ensued. Video viewing services linked to the studio along with catered food and drink (all of which were donated free of charge) were provided to further include each guest in the monumental event. Attendees such as Jane Fonda, Jane Seymour, Penny Marshall, Sidney Poitier, Ali MacGraw, Dick Clark, Lola Falana, Dyan Cannon, Shari Belafonte, Lynn Swann and Jessi Colter found the evening to be an inspiration. Christie Brinkley, as Billy Joel's guest, has since taken action to mobilize the fashion industry. "For me, that was one of the most moving evenings I've ever been able to witness," Brinkley stated in a recent USA Today article featuring her own



sometimes we do that with such buffoonery that there's a bit of humiliation when you try the next day to face the world. But there was a much brighter illumination in that room where 'We Are The World' was recorded. There was a sense of oneness, a great human spirit; everybody came together and not only sang the parts that were given to them, but whatever was suggested by this collection of very gifted minds was always for the improve ment of it, and everybody did it in that spirit. There was an awful lot of camaraderie. For me, it was a very romantic look at something that I've always fantasized: when artists will it, it's do-able; we are invulnerable. If a doctor is given the gift of medicine, he is there to heal the sick. If a farmer is given the skill of knowing how to manipulate nature, he is there to feed his fellow human beings. And if you're an artist, your gift of art is to bring hope and joy and the great sense of the future to people. That was in that room that night.

"Of course, any time artists come together in that spirit, it's always going to be fun, too. I've never seen a time when it wasn't. If there wasn't that reward in it, and we're all sitting down feeling the wrath of hell, then what would be the point of coming together? I can get the wrath of hell on my own.

"You know, I was probably the second or third oldest person in that room, and I think I may have had the longest career of all of them. I even preceded Ray Charles—when I started in the early '50s, Ray Charles had not yet erupted. To see all these young Our styles are very different, and my lifestyle is very different from theirs. I met most of them for the first time. I was amazed to have all of them going around all night calling me Mr. Belafonte, when otherwise it was 'Hey, Diana,' or 'How you doin', Lionel?' or 'What's happening, Tina?' I mean, for Bob Dylan to write on my sheet music, 'To Harry, Thanks for giving me my start-Bob Dylan' ... That was lovely. I can criticize a lot of those people, and I have my attitudes about what they sing, but I absolutely could find no one in that room whose gift I do not respect. It was a great night.'



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Thank you, Ken Kragen, for reminding us that we can do something.

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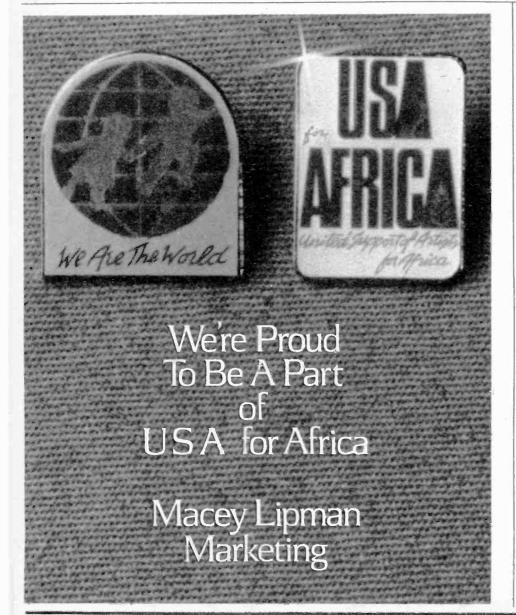
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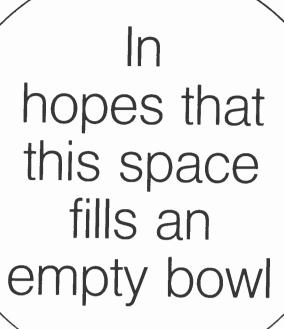
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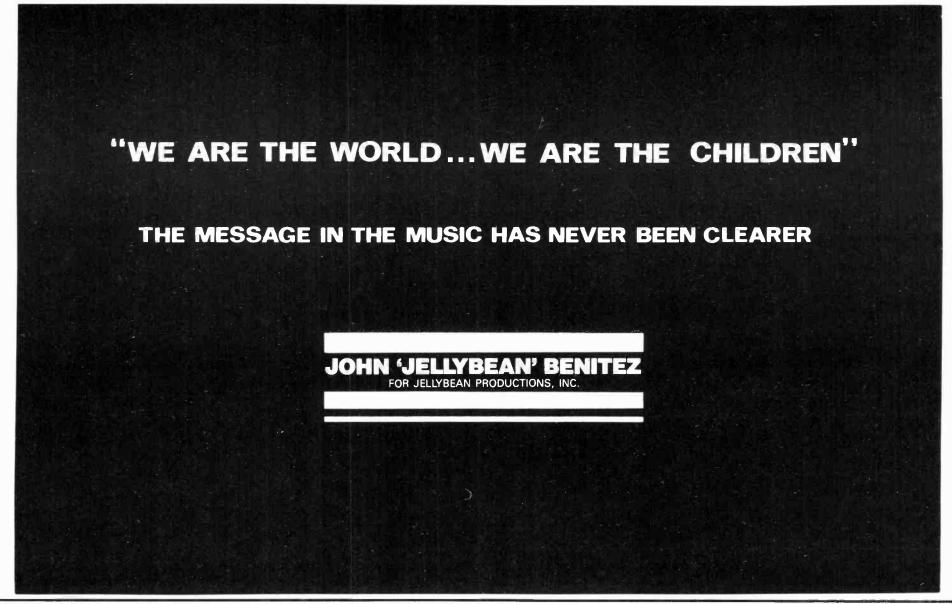
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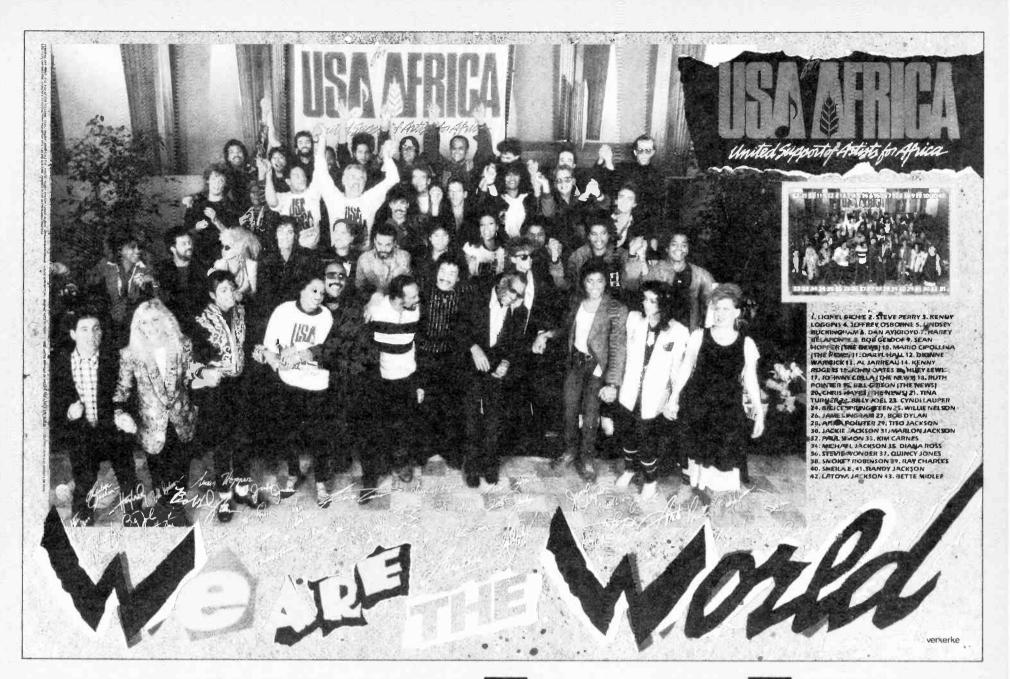
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FEYLINE OUTLINES EXPANSION PLANS

Concert Promotion Firm Releases Detailed Prospectus

BY JOHN SIPPEL

The decision of Denver-based Feyline Presents Inc. to go public, and the accompanying release of a detailed prospectus on the company, affords a rare inside look at the inner workings of a concert promotion firm. This first of a two-part report culled from the prospectus looks at Feyline's future plans; next week's conclusion will look at the company's fiscal operations.

LOS ANGELES Development and ownership of concert facilities, greater involvement in licensed merchandise manufacture, sale and management of acts and more major concert/music festival productions are the goals of Feyline Presents Inc.

These objectives are spelled out in a recent prospectus, prepared by Quinn & Co., which seeks to take the concert promotion firm public with a 940 common share offering at \$5 per.

Madonna's First Major U.S. Tour To Begin April 10

LOS ANGELES Madonna is set to begin her first major North American tour, dubbed "The Virgin Tour," April 10 at Seattle's Paramount Theater. The tour will continue to 26 other cities before concluding June 6-8 at New York's Radio City Music Hall.

Other key dates on the tour, in which Madonna will be backed by an eight-piece band, are the Pacific Amphitheatre in Costa Mesa, Calif., April 21; the Universal Amphitheatre in Universal City, Calif., April 26-28; the Fox Theatre in Atlanta, May 13-14; the Spectrum in Philadelphia, May 29, and the Centrum in Worcester, Mass., June 2.

The tour will come on the heels of Orion Pictures' Friday (29) release of "Desperately Seeking Susan," with Madonna in the title role. Madonna is currently featured in the Warner Bros. film "Vision Quest."

Madonna's first two Sire albums have been certified double and triple platinum, respectively. The singer has two singles in this week's top 10 (Chartbeat, page 6).

The firm would net \$3,420,000 from the sale of 760,000 shares after underwriter fees are deducted. Present shareholders, who are company officers, are selling off 180,000 shares, proceeds of which do not go to Feyline. Under terms of the offering, company officers would retain either 51% or 49% of the controlling shares, with the lesser percentage resulting if the underwriters exercise their option to purchase 90,000 shares.

The prospectus details that \$2 million of the net proceeds would be used to develop new venues, which would make it possible for Feyline to exercise greater control over good booking dates and would economize on the present 10% to 15% cut of the gross paid to the facility. Feyline owns the Rainbow Music Hall, a 1,500-seat Denver indoor facility where it books developing acts. The hall lost \$180,000 for the year ending Jan. 31, 1983, according to the prospectus.

Fey, Larry P. Melnick, John A. Rubey, Charles P. Morris, Cynthia Slade and Joseph H. Golinsky, all listed as shareholders, officers and/or directors of Feyline, collectively own a 20% interest in the company which owns Rainbow, the prospectus states.

Feyline engineered a joint venture construction deal with Star Brite Inc. to split control and profits of the Kansas City (Kan.) Amphitheatre, a 15,000-seater where the Barry Fey-originated firm grossed \$1.6 million in the first year. The construction cost \$1,040,000, of which \$900,000 was borrowed.

Feyline hopes to erect and own a 5,000-seat indoor venue at Littleton, Colo., a Denver suburb, a project estimated to cost \$10 million. About \$1 million from the shares proceeds would go to this project.

The pitfalls of booking concerts into leased locations is apparent in the prospectus. During the fiscal year ending Jan. 31,1983, Feyline negotiated a deal with the Kansas City Philharmonic Orchestra to sponsor rock shows at the Starlite Theatre there, where it lost \$340,000. The deal was terminated after one year.

An outdoor facility in Phoenix, utilized exclusively by Feyline, was sold and the firms lost a lucrative site during the summer of 1983. Overbooking of new wave groups at

(Continued on page 44)



Pop Legends. Dionne Warwick and Johnny Mathis sing together at the close of their first of six shows at New York's Radio City Music Hall. (Photo: Chuck Pulin)

Weather Report: No Tour This Year

Zawinul, Shorter Concentrating on Solo Projects

BY SAM SUTHERLAND

LOS ANGELES Despite having a new studio album ready for shipment and a lineup they assert is now fully seasoned and ready to swing, Weather Report's Joe Zawinul and Wayne Shorter are breaking from their familiar cycle of touring and recording to focus on outside projects.

Both the Austrian-born Zawinul and the Newark-bred Shorter have previously signalled plans for recordings outside the framework of their 15-year-old fusion dreadnaught. Before, however, such extra-curricular missions hinged on the seasonal tours and annual album sessions that have enabled the band to sustain its niche as the bestknown contemporary jazz group.

Not this year, however. "We're not going to tour with the band this year," confirms Zawinul, the group's feisty keyboard/synthesizer stylist, composer and arranger. "We're putting it on the back burn-

er for awhile."

That decision appears especially significant in light of Zawinul's unabashed enthusiasm for "Sportin' Life," the band's newest Columbia album, which he boasts is a "a classic"—a pronouncement, he adds, that his old boss, Miles Davis, apparently shares. "He called me for the last three days," Zawinul reports, "and kept saying, 'Who's your greatest fan in the world?"

Adding to the sense of occasion is the more cohesive interplay between the band's founding fathers and the younger players who completed the band for the new album. The rhythm section—anchored by drummer Omar Hakim and bassist Victor Bailey—has had two albums and tours to season, and, as augmented by the only new member, percussionist Mino Cinelu, draws high marks from Zawinul and Shorter.

"It takes a few years for anything to develop," concedes Zawinul. "On the 'Procession' album, we were just two weeks old as a band. And on 'Domino Theory,' we did everything live—there were no baffles or dividers between players, and a lot of cross-talk onstage as a result. So we had to do a lot of cleaning up afterwards.

ing up afterwards.
"Now the band has played so many terrific concerts, and it's finally got an incredible flow. We went into the studio for just three days to cut the new album."

Still, Zawinul and Shorter remain very much the dominant poles for the band, acknowledging that certain portions of the album were completed after Hakim, Bailey and Cinelu had returned to the East

Zawinul and Shorter give two reasons for their current break from Weather Report. "I think the album is good enough to take care of itself," says Zawinul. "It's a time for Wayne and me to take a rest from one another, and from the band as well."

Accordingly, saxophonist/com-(Continued on page 44)

Heavy Metal Loudness

Japanese Rockers 'Thunder' Westward

BY ETHLIE ANN VARE

LOS ANGELES The fact that heavy metalers Loudness have been leaping up the Top Pop Albums chart with their debut release on Atco is remarkable in the first place. That the bandmates are four Japanese youths who speak virtually no English but sound like a cross between Motley Crue and Ozzy Osbourne makes the feat even more amazing.

"Thunder In The East" is the second English-language album attempted by Loudness, and the first recorded in America. According to manager Danny O'Donovan, their acceptance in America is what will make them ascend the charts in their homeland as well.

"In Japan, anything imported is popular," says O'Donovan, "whether Gucci or Vuitton or Mercedes. Although they were successful before, once they were signed to an American label it was like being reimported to Japan."

Loudness vocalist Minoru Niihara says that although some fans back home were miffed at the new sound, he felt it was important to communicate on an international level.

"Some fans told me, 'Please sing in Japanese, don't go out of Japan, stay here forever,'" says Niihara, who has been studying English for six months. "But I want to introduce to America our Japanese young generation style. It is not all kimonos and Toyota; young people listen to and play rock'n'roll music."

Concert promoter O'Donovan was introduced to Niihara, guitarist Akira Takasaki, drummer Munetaka Higuchi and bassist Masayoshi Yamashita when he was judging the annual Tokyo Music Festival. They had already released five albums on Nippon Columbia and had gained a cult following in the U.S., and

O'Donovan says he felt this was one Asian band which could compete head-to-head in the American market—without bleaching their hair

"People who listen to the record say they didn't even realize Loudness was Japanese, and I think that's a compliment to Minoru," O'Donovan says. "But we're not going to play down their nationality; we're going to play it up."

A 50-date, three-month tour starting April 6 will provide ample evidence of the band's startling appearance, as will the video of "Crazy Nights," now in light rotation on MTV. According to Niihara, it's an initial shock for American audiences to see Orientals playing hard rock, but they soon get used to it. It works to their disadvantage, however, in Japan.

"Sometimes, Japanese rock fans never listen to Japanese rock bands. They listen only to American and English bands," he says. "They don't believe in Japanese rock music. But we're going to change that."

Manager O'Donovan says he talked Atco into an initial 100,000-unit pressing of "Thunder In The East," rather high for an unknown group, and is negotiating for a Compact Disc.

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Talent in Action

TEMPTATIONS FOUR TOPS

Gershwin Theatre, New York Tickets: \$30, \$25, \$20

"AN EVENING OF TNT," as this package is rather nostalgically named, had enough audience appeal to draw a full house to the Gershwin on March 20, the first night of a five-day, eight-show engagement by these once and future Motown mainstays. Despite the crowd's enthusiasm, though, "An Evening of TNT" turned out to be something less than dynamite. It was fun, but something was missing.

As far as the Four Tops were concerned, it may have been a case of age beginning to take its toll. As far as the Temptations were concerned, it may have been a case of the singers being a lot less familiar than the songs.

Of course, Motown classics like "My Girl" and "I Wish It Would Rain" are always a delight to hear. And the five elegantly attired men who sang and danced their way through these songs at the Gershwin are as much the Temptations as the latest batch of Coasters are the Coasters. But the fact is that only two of the five are original Temptations—and that the two lead singers, Ron Tyson and Ali Ollie Woodson, have been with the group less than two years.

Both Tyson and Woodson are energetic performers and compelling vocalists, and their presence obviously has much to do with the Temptations' ability to remain contemporary. (One of the highlights of the set was Tyson's touching reading of "My Love Is True Truly For You," the group's current top 30 black single.) But it was hard to listen to the golden oldies that comprised the bulk of the set without being reminded that neither man had anything to do with the original recordings.

In contrast, the Four Tops have undergone no personnel changes over the years—even though it's unlikely that many people would have noticed if the three original Tops who aren't Levi Stubbs had long since moved on. It's not that the other members don't sing well, or move well, or that their voices don't blend beautifully; it's just that, in the tradition of the original Miracles, Supremes and Vandellas, the Tops are basically a one-man show.

Stubbs' voice remains a remarkable instrument: husky, authoritative and, at times, heartbreaking. There is, however, no escaping the fact that it isn't quite the instrument it was 20 years ago, which helps explain why Stubbs occasionally talked a lyric rather than singing it, and why on the blockbusters like "I Can't Help Myself" and "When She Was My Girl" he seemed only too willing to let the audience do most of the singing. It may also help explain why the Tops, like the Temps, performed for only 45 minutes.

PETER KEEPNEWS

GEORGE THOROGOOD & THE DESTROYERS
Fox Theatre, Atlanta
Tickets: \$10.50

FOR MORE THAN TWO HOURS on March 15, George Thorogood's blues-rock had them dancing in the aisles and standing in their seats.

Thorogood specializes in a raucous brand of music, fueled by volume, punctuated by growls, driven by the tight, incessant beat of his rhythm guitar and hot backup band.

It wasn't so long ago that Thorogood was playing now-defunct honky-tonks just two blocks from the 4,000-seat Fox Theatre. Now, however, thanks to the benefits of increasing airplay and almost nonstop touring, he brings them in from far and wide. Demographically, his Fox audience ranged from blues lovers letting it all hang out to Southern rockers looking for a new idol.

Both camps may have found one. Thorogood is, in truth, a stylistically derivative guitar player and performer, but he has commanding stage presence. His partyisms might strike the wizened and the serious as equally derivative, but on this Friday night, they sure worked

this Friday night, they sure worked. "I'm Wanted," lyrically Thorogood's most imaginative song, is a fast shuffle, full of playfully chauvinistic lyrics about sexual desirability and general badness. Other tunes brought out different Thorogood strengths. Perhaps his bestknown song, John Lee Hooker's 'One Bourbon, One Scotch, One Beer," is a call-and-response number that had the whole audience involved. "Madison Blues," a holdover from Thorogood's bar band days, is a showpiece of his modest yet well-parametered guitar work, and "Bad To The Bone," the first of two encores this evening, is another strut-your-stuff number

Adding to the propulsion was Thorogood and band's conclusive knowledge of staging. Thorogood and saxophonist Hank Carter made frequent trips both to the edge of the stage, where follow-spots shone brightly, and offstage to the makeshift dance floor. Obediently and unerrantly, the rhythm section played on.

RUSSELL SHAW

DEPECHE MODE BOOK OF LOVE

Beacon Theatre, New York Tickets: \$15

EXCEPT FOR THE VOICES, a pair of maracas, a couple of congas, a tambourine or two and some pieces of metal hit with mallets, it was an all-synthesizer evening at the Beacon March 15. The two acts that performed illuminated the range of techno-pop, from Depeche Mode's generally complex, highly orchestrated opuses to Book Of Love's do-it-yourself-in-the-basement approach. And both were, in their own ways, quite entertaining.

Despite the somberness of many of the band's lyric themes, Depeche Mode's 90-minute set kept the young crowd dancing on their seats almost continuously. With one of the most impressive synthesizer setups touring today—three grand banks for Martin Gore, Alan Wilder and Andrew Fletcher-Depeche Mode wasn't bound or defined by the far-reaching limits of their machines. Each song had its own identifiable blend of percussion, bass and hooky lead lines, over which singer David Gahan projected his melancholy tenor. From newly refashionable hi-NRG disco (especially the show's closer, "Just Can't Get

(Continued on page 44)

BOXSCORE TOP CONCERT GROSSES

				(111	JOJES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS RAY CHARLES SAWYER BROWN	Rosemont (III.) Horizon	March 22-24	\$990,464 \$18.50/\$16.50	54,165 54,249	North American Tours Inc./ Jam Prods.
IRON MAIDEN TWISTED SISTER	Long Beach (Calif) Arena	March 14-17	\$651,971 \$13.50/\$12.50	50,192 four sellouts	Avalon Attractions
DARYL HALL & JOHN OATES	The Spectrum Philadelphia	March 11-12	\$481,770 \$14.50/\$12.50	33,745 sellout	Electric Factory Concerts
CHICAGO ALAN KAYE	The Spectrum Philadelphia	March 23	\$270,367 \$15.50/\$13.50	18,532 sellout	Electric Factory Concerts
PLACIDO DOMINGO MARIA ALONSO MARTA SENN	James L. Knight Center Miami	March 17	\$258,339 \$250-\$20	4,767 5,000	CUND Prods.
RUSH	Lakeland (Fla.) Civic Center	March 11-12	\$232,890 \$14	16,635 20,000	Fantasma Prods.
FOREIGNER GIUFFRIA	Mississippi Coast Coliseum Biloxi	March 16	\$225,127 \$14.50	15,526 sellout	Beaver Prods.
THE FIRM	Oakland (Calif.) Coliseum	March 15	\$217,578 \$16.50/\$15	14,700 sellout	Bill Graham Presents
U2 RED ROCKERS	McNicholas Arena Denver	March 17	\$217,464 \$13.20/\$12.10	17,475 sellout	Feyline Presents
IRON MAIDEN TWISTED SISTER	Cow Palace San Francisco	March 21	\$210,250 \$14.50	14,500 sellout	Bill Graham Presents
NEIL DIAMOND	Memorial Coliseum Portland, Ore.	March 18	\$206,657 \$17.50/\$15	11,998 12,110	Concerts West
DARYL HALL & JOHN OATES SPOONS	Maple Leaf Gardens Toronto	March 14	\$203,607 (\$254,509 Canadian) \$17.50/\$16.50	15,000 sellout	Concert Productions International
IRON MAIDEN TWISTED SISTER	Compton Terrace Phoenix	March 24	\$180,368 \$13.50	14,201 16,176	Evening Star Prods.
FOREIGNER GIUFFRIA	Roanoke (Va.) Civic Center	March 22	\$154,165 \$14.50/\$13.50	10,339 11,000	Sunshine South Promotions
RUSH	Hollywood (Fla.) Sportatorium	March 15	\$144,885 \$13	11,211 11,500	Fantasma Prods.
FOREIGNER GIUFFRIA	Barton Coliseum Little Rock, Ark.	March 18	\$135,000 \$13.50	10,000 sellout	Mid-South Concerts
DEEP PURPLE GIRLSCHOOL	Lakeland (Fla.) Civic Center	March 17	\$134,271 \$13.50	10,000 sellout	Silver Star Prods.
NEW EDITION FAT BOYS	Riverside Centroplex Baton Rouge, La.	March 22	\$128,259 \$11.50	11,153 sellout	Bill Washington
DEEP PURPLE GIRLSCHOOL	Jacksonville (Fla.) Coliseum	March 15	\$113,271 \$12.95	8,884 9,248	Silver Star Prods./ Pace Concerts
NEW EDITION FAT BOYS	Lakefront Arena Univ. of New Orleans	March 21	\$108,000 \$12	9,000 sellout	Bill Washington
MIDNIGHT STAR SHALAMAR KYLMAXX	Civic Auditorium Albuquerque	March 16	\$107,200 \$14.50/\$13.50	8,000 two sellouts	Yolı Espinasa
NEW EDITION FAT BOYS	Fox Theatre St. Louis	March 17	\$106,605 \$13/\$10	4,635 sellout	Bill Washington
TOM JONES GEORGE WALLACE	Midland Center for the Performing Arts Kansas City, Mo.	March 15-16	\$104,202 \$13.50/\$18.50	5,405 5,712	Theater League
MIDNIGHT STAR SHALAMAR KLYMAXX	Community Center Tucson, Ariz.	March 15	\$101,418 \$14.50/\$13.50	7,355 8, 000	Yolı Espinasa
NEW EDITION FAT BOYS	Arie Crown Theater Chicago	March 16	\$99,337 \$13/\$10	4,319 sellout	Bill Washington
BEACH BOYS DEE DEE & THE PHAROAHS	Rushmore Plaza Civic Center Rapid City, S.D.	March 24	\$90,000 \$ 12.50/ \$ 10	7,300 9,400	In-House/KKLF Radio
NEW EDITION FAT BOYS	Music Hall Dallas	March 24	\$88,920 \$14/\$12	3,420 sellout	Bill Washington
NEW EDITION FAT BOYS UTFO	Masonic Hall Detroit	March 14	\$86,164 \$13.50/\$13.50	4,382 two sellouts	Bill Washington
IRON MAIDEN WARRIOR	The Alladin Las Vegas	March 25	\$84,675 \$15	5,645 7,065	Evening Star Prods.
KINKS GONAN	Maple Leaf Gardens Toronto	March 20	\$80,440 (\$100,551 Canadian) \$16.50	6,094 7,5 00	Concert Productions Internationa
NEW EDITION FAT BOYS	Arena Theater Houston	March 23	\$74,178 \$14/\$12	2,853 sellout	Bill Washington
RODNEY DANGERFIELD	Mid-Hudson Civic Center Poughkeepsie, N.Y.	March 16	\$65,208 \$15.50/\$13.50	4,885 5,4 00	Concert Productions Internationa
KISS WASP	Dane County Expo Center Madison, Wis.	March 19	\$62,682 \$12.50/\$11.50	5,321 8,000	Stardate Prods.
UB40 PABLO MOSES	Massey Hall Toronto	March 11-12	\$57,600 (\$72,000 Canadian) \$16	4,500 5,200	Concert Productions Internationa
ASHFORD & SIMPSON BILLY OCEAN	Tampa (Fla.) Sundome	March 15	\$56,160 \$13	4,699 5,000	Fantasma Prods.
IRON MAIDEN TWISTED SISTER	Lawlor Events Center Reno, Nev.	March 19	\$50,746 \$13.50	3,759 7,200	Rocking Chair Prods.
NEW EDITION FAT BOYS	Civic Center Monroe, La.	March 19	\$43,250 \$9/\$8.50/\$6	5,000 sellout	Wilford Smith
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	James L. Kright Center Miami	March 19	\$34,713 \$12.50	2 ,944 4,000	Fantasma Prods.
EMMYLOU HARRIS	Frontrow Theater Cleveland	March 21	\$34,357 \$12.75	2, 788 3,196	In-House
UB40 PABLO MOSES	Orpheum Theater Boston	March 19	\$33,977 \$13	2,829 sellout	Don Law Co.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.



Twin Cities. Tates Noires, a new six-woman rock group from Minneapolis, performs at the Bottom Line in New York. (Photo: Chuck Pulin)

Westworld Lawsuit

Beverly Hit by Injunction

LOS ANGELES Promoter David Duffy, doing business as Westworld Productions, obtained a preliminary injunction last week against Beverly Hills Live Inc., operators of the Beverly Theatre, one of the area's most active concert sites. The injunction restrains the theatre from presenting any future productions without giving Westworld first option to co-produce.

Sought Feb. 26 in Los Angeles Superior Court, the injunction was in response to a \$15 million lawsuit brought last November, wherein Westworld alleged that Beverly Hills Live Inc. and officers Robert Stein and Steve Schneider breached a contract signed last July giving Westworld first right of refusal to put up production costs for presentations at the theatre, in return for an equal share of the profits.

In their November complaint, Westworld further charged that Stein and Schneider committed fraud by agreeing to the July contact, when they had no intention of holding to the terms of the agreement; that the two officers actively worked to keep Westworld from taking part in future productions, in an effort to keep from sharing profits; and that the defendants participated in slandering them to numerous members of the entertainment industry.

According to Duffy's motion for preliminary injunction, Westworld entered into a joint venture agreement to participate in Beverly Theatre productions as early as September, 1982.

PAUL GREIN

ON THE CHARTS

ALISON MOYET

Columbia recording artist Alison Moyet is on her way to duplicating her British chart success in the U.S., as her debut single, "Invisible," jumps to number 61 on the Hot 100. Moyet, who is signed to Columbia in the U.S., has collected three recent top 10 singles in the U.K.

Moyet was the lead singer for the British synth-pop duo Yazoo, with Vince Clark. Though they attained considerable international success, Moyet says she felt that "the electronic format was too limiting," and opted for a solo career in 1983.

Securing a recording contract with Columbia, she recruited Tony Swain and Steve Jolley, whose credits include Bananarama and Spandau Ballet, to produce her current album, "Alf." Moyet was named best female vocalist at the British Record Industry Awards in February. "Invisible," the first video clip in support of the new release, was directed by Nick Morris and produced by Fiona O'Mahoney. Plans for a tour are currently on hold because Moyet is expecting a baby in April.

Moyet is managed by Randy Hoffman of Champion Entertainment, 130 W. 57th St., Suite 12B, New York, N.Y. 10019; (212) 765-8553.

RAVEN

The latest addition to Atlantic's heavy metal roster is the British trio Raven, which moves up to number 120 on the Top Pop Albums chart with "Stay Hard." Formed in England five years ago, the group later recruited drummer "Wacko," whom they discovered in a music store banging his head on a drum set, according to bassist/vocalist John Gallagher.

It was Raven's 1983 release, "All For One" (on the independent Neat label), that "laid the groundwork for the band," states Gallagher. "With no airplay or promotion, it sold over 50,000 copies" in the U.S., he says. Encouraging record sales coupled with a major U.S. tour last year led to a recording contract with Atlantic.

Raven's credits include contributing two songs to the "Hot Moves" soundtrack, released last fall. Raven's first single, "On And On," is also their first video, which is currently being shown on local video shows. The group plans to tour Vancouver and the States.

Raven is managed by John Zazula, Marsha Zazula and Tony Insigeri, CraZed Management, 60 York St., Old Bridge, N.J. 08857; (201) 679-1179.

TALENT IN ACTION

($Continued\ from\ page\ 43$)

Enough") to the gloom and doom of "2 Minute Warning," the band showed remarkable musical variety influenced by everything from Bach to bubblegum to hip-hop.

Energetic dancing by Gahan, un-

Energetic dancing by Ganan, unusual lighting effects, a slide show and a vaguely industrial-looking set all helped to keep the show from being bogged down by the fact that the rest of the band was practically glued to their rows of keyboards. Coupled with the strong material that accompanies all this, Depeche Mode's is one of the best technopop/disco shows happening these days.

A charming 30-minute opening set was provided by fellow Sire Records act Book Of Love, a band of New Yorkers who have strung together a few good synth programs to make some catchy pop songs. Their current club hits "Boy" and "Book Of Love" stood out, but the other material was also engaging. Led by singer Susan Ottaviano, who was surprisingly poised and friendly at the helm, the group played out the "let's get some synthesizers, learn to play and start a band" fantasy with refreshing purity—a quality often missing from today's jaded high-tech scene. KATHY GILLIS

> LET THE GOOD TIMES ROLL Vic Theatre, Chicago Tickets: \$15

NDER THE COLLECTIVE BANNER "Let The Good Times Roll," a handful of vintage rock'n-'rollers rekindled 20-odd years'

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worth of memories for a capacity crowd at the newly renovated Vic Theatre March 1. Hosted by veteran Chicago radio personality Dick Biondi, the concert was the first under the auspices of the Holiday Star Theatre, which recently took over talent booking for the 1,400-seat Vic

Following a rendition of "Tutti Frutti" by all-purpose backing band Rockin' Robin & the Rhythm Kings, Chicago-based a capella doo-wop quintet Stormy Weather took the stage. Leader Henry Farag's supple tenor propelled Stormy Weather's entertaining set, which included such standards as "Runaround Sue," "Teenager In Love" and "Blue Moon."

The Platters were next—not the original Buck Ram Platters, but a group led by former member Paul Robi. Robi's mildly abusive Vegasstyle patter tended to detract from the presentation, but the Platters' selections—"Only You," "Twilight Time" and "Smoke Gets In Your Eyes" among them—were timeless.

Then came Freddy Cannon, who with his aggressive Noo-Yawk-cabbie demeanor virtually intimidated the audience into dancing in the aisles. They couldn't get enough of Cannon, who delivered "Tallahassee Lassie," "Shake Rattle And Roll" ("Big Joe Turner's 1954 version," Cannon emphasized) and "Where The Action Is" with feisty aplomb.

The next performer, Little Anthony (whose Imperials are no more), was a delight, his youthful falsetto unchanged by the years. Running through an all-too-brief set of hits, some his own ("Tears On My Pillow," "Hurt So Bad") and some not, Anthony parlayed his silken voice, engaging personality and ironic sense of humor into one of the highlights of the evening.

The other was headliner Lou Christie, who came on like a purple hurricane, clad in the royal color literally from head top to toe. Switching effortlessly from regular voice to his own falsetto (this despite a cold, Christie informed the audience), he tore through early scorchers like "Rhapsody In The Rain" and his theme song "Ligtnin' Strikes" with fervor.

Christie's first Chicago appearance in 19 years bore the mark of an

old pro thoroughly enjoying himself. Judging from the reception he got, the Vic's patrons were having a pretty good blast themselves.

MOIRA McCORMICK

WEATHER REPORT

(Continued from page 42A)

poser Shorter is already recording his first solo album since 1974's "Native Dancer," and Zawinul says he's nearly ready to begin cutting his first solo set since an eponymous Atlantic album, cut in 1969, paved the way for Weather Report.

Lest skeptics interpret that band's inactivity as a possible harbinger of a more formal retirement, however, the Shorter/Zawinul partnership is due to resume next fall when they begin recording a long-planned studio album for CBS's Masterworks classical line.

That project, offering original compositions from each, is dubbed the "symphonic" album by Zawinul, but the orchestrations and performances will rely on his synthesizers and keyboards and Shorter's Reeds. Now working with MIDI interfaces for his various keyboards, Zawinul is confident that the set can be completed on a self-contained basis.

"We don't need outside players," he asserts. "I've got a better violin sound than the New York Philharmonic at this point."



FEYLINE PROSPECTUS

(Continued from page 42A)

Red Rocks Amphitheatre (which charges 10% of gross for rentals) in summer 1983 resulted in disappointing ticket sales, the prospectus discloses.

Feyline had to pour \$113,000 into a new Kansas City facility in 1984 to encourage patronage, an expenditure it says won't be necessary in future years there.

The report indicates that Feyline hopes to get more involved in souvenir concert merchandise, which for fiscal 1983 represented 19% of gross and for the nine months ending Oct. 31, 1984 was 23% of its gross. Ticket sales for the same periods represented 79% and 75% of its revenues, respectively. Feyline hopes to negotiate contracts for national manufacture and distribution rights to T-shirts, hats, caps and other artist souvenir merchandise.

Feyline, in its prospectus, also says it hopes to snare more management agreements, such as the one it has with the Nitty Gritty Dirt Band, using money from the stock float as an incentive.

A close tie with Willie Nelson, who as a director of the firm shows a Danbury, Conn. address, is shown. Feyline has promoted two-thirds of Nelson's concerts, the prospectus states. Nelson owns 20,000 shares of the firm.

The company confirms its role producing videos by such groups as U2, but does not offer specifics as to the profit or loss in such ventures.





Back to Basics. Fresh from his recent Off-Broadway performance in "La Boheme," Gary Morris, right, returns to cutting country records. Helping him eliminate any operatic traces is producer Jim Ed Norman.

DUNHILL, DOT LABELS COMING BACK

MCA Revives Logos To Record Non-Mainstream Artists

BY KIP KIBBY

NASHVILLE MCA Records will revive its dormant Dunhill and Dot labels this year to provide new sales outlets for non-mainstream contemporary and traditional country artists.

"There is a whole audience of people who grew up in the '60s who aren't hearing what they want on radio right now," asserts MCA Nashville president Jimmy Bowen. "And there is an older demographic that continues to have tremendous loyalty for traditional artists who are still actively working in the industry but can't get label deals."

Bowen is structuring Dunhill and Dot to meet those needs. Dunhill will house MCA's new boutique division, catering to acts with acoustic,

contemporary or eclectic music styles. He says it will be based along the lines of Sugar Hill Records in North Carolina, which successfully markets such artists as Chris Hillman, David Grisman, Herb Pedersen and the New Grass Revival and was the launching label for Ricky Skaggs.

The Dot logo will comprise older acts who have previously established their careers and continue to do concerts and television work but aren't able to get major label distribution. A number of Dot's acts will likely be Opry members.

MCA senior vice president Bruce Hinton will be responsible for both Dunhill and Dot operations. Vice president Tony Brown will oversee a&r functions for Dunhill and has signed violin virtuoso Mark O'Connor as Dunhill's debut artist. Staff producer Chip Hardy will oversee a&r for Dot. The first artist signed to Dot is Tompall Glaser, although Hinton says that paperwork is nearly complete on "half a dozen more" artists who will join Dot's roster.

Dunhill product will carry an \$8.98 price tag. Dot product is being marketed at \$6.98, which Bowen emphasizes is not a discount price but one that MCA feels will be more

affordable for an older record-buying consumer. Both labels will be distributed through regular MCA channels.

Singles will not be an automatic option, according to Bowen, except in cases where MCA promotion believes a particular cut merits air-

play.

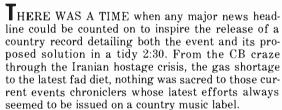
"If we heard what we felt was a hit single and we thought it made sense, we'd release it just as we would any other record. It would tickle me to death to have a hit single from either Dunhill or Dot," Bowen says.

Marketing strategy calls for the first product on both logos to be released around August or September in "six pack" form, six albums per label. In 1986, MCA plans to release three "six packs" per label for a combined total of 36 albums.

Bowen concedes that recording budgets for Dunhill and Dot will be considerably smaller than for mainline MCA country acts, because of projected sales and estimated profit factors. Ballpark figures range from \$25,000 to \$35,000 for Dot albums, and are slightly higher for Dunhill

"We will run costs through the (Continued on page 49)

ASHVILLE SCENE



It's probably an economic sign of the times that country no longer enjoys its share of these novelty, political and satirical records. They have rarely done well at radio in recent years; and in today's accelerated news environment, today's 36-point headline is tomorrow's trash can liner

The headlines inspire two new novelty singles

But the spirit is still alive, if two singles from the past couple of weeks are any indication. One record is called "The N.Y. Subway Song" and discusses the Bernhard Goetz subway shooting in Manhattan. The other is called "Big Time Country Banker's Blues," and deals with the ruination of former Tennessee gu bernatorial candidate Jake Butcher, who brought about the failure of the United American Bank system headquartered in Knoxville. (The title is apt, as Butcher is bankrupt and faces a lengthy prison term.)

SCENE SPOKE LAST WEEK with George Jones' wife Nancy about her version of the Radio City Music Hall episode in which Jones walked off the show minutes before he was to go on and host The Nashville Network's anniversary gala tv taping.

According to his wife, Jones was unhappy with his treatment almost from the first, and felt there was no communication, especially from the CBS Records representative assigned to cover him. Nancy explains that they checked out of the Waldorf Astoria suite arranged for them by The Nashville Network "because we like the Sheraton Center and the food is better there."

Despite an extensive limousine bill now held by The Nashville Network for Jones' entourage, Nancy insists that neither she nor George ever found a limousine waiting for them after they changed hotels. She notes that George could not get ice in his dressing room, and that they had to go out and buy a bag for \$5, while the singer sat in his dressing room all day waiting for instructions about his sound check.

"George walked off the show because he just didn't feel he was wanted," Nancy says. "You can't change George. He's 53 years old, and he's going to do what he's going to do. I don't want to knock The Nashville Network, but they didn't have it together. When we go on and do Ralph Emery's show, everything is fine: George knows where he's supposed to be and when he is supposed to go on.

is supposed to go on.

"We hate it when things get blown up in print," she adds. "George doesn't want to be known as No-Show Jones. He's really trying, and he's come a long way. I think he deserves some credit. All he wants every now and then is for someone to give him a pat on the back and tell him he's doing a good job."

Nancy Jones also says that she and George feel bad about George not making his scheduled "Austin City Limits" taping several weeks ago. She notes that the makeup date offered George conflicted with a "Nashville Now" date, and because he had cancelled Ralph Emery's show twice already, they felt obligated to stay with the "Nashville Now" booking.

CELEBRITIES TURNED OUT in full force—and full of gifts—for a special night at the Nashville Palace. The event was to help Margo Smith and husband Richard Cammeron begin new lives after a fire this winter destroyed their home and furnishings. Guests were asked to bring presents or donate household items.

Among those who showed up to share in the evening's warmth and festivities were Dottie West, Lee Greenwood, Terri Gibbs, Jeanne Pruett, Jim Ed Brown, Gail Davies, Helen Cornelius, Lorrie Morgan, Jan Howard, Leroy Van Dyke, Little Jimmy Dickens and Jack Greene. A number of the artists stayed around to donate some music onstage as well.

One of the most touching moments came when Smith and her two daughters opened a box from Lorrie Morgan and found a live puppy to replace one of their family pets who was burned in the fire.

LEON EVERETTE WAS INVITED to perform with the U.S. Air Force Band at a concert in Washington March 17, at Constitution Hall. The concert followed a St. Patrick's Day parade and featured Everette, his band, the Air Force Band and 26 singers. Everette sang his string of country hits as well as his new Mercury release, "Too Good To Say No To." After the show, Everette and his band were guests of honor at a reception featuring top military and civilian personnel, visiting dignitaries and representatives from Congress.

Haggard Videos Doing Well

Lower Prices, New Ads Aid Sales

NASHVILLE After almost a year of experimentation, Merle Haggard's video company (Billboard, April 28, 1984) keeps finding new ways to sell his concert footage. One way was lowering the original price from \$49.95 to \$29.95; another was to get into print and cable television advertising.

When Video Music Classics started last year, the concept was to tape each Haggard concert and sell the tapes by giving the audiences order envelopes along with their tickets. The method is still being used, according to Dennis Bottomley, the company's director of marketing and distribution, but fewer concerts are now being taped.

"We're just doing the larger concerts and cities," Bottomley reports.
"We select the ones that we think will be the best—although you never know but what a concert in a small town might sell."

Video Music Classics, main advertising outlets of late have been The Nashville Network and Music City News, the monthly fan publication. The lone video for sale via these media is the "Merle Haggard Expo '84" title. A two-minute tv spot ran for a month and elicited approximately 60 orders a day, according to Bottomley. The two months of magazine advertising "have just paid for themselves," he adds.

Each order filled for the hourlong video is accompanied by a brochure advertising the whole line of eight Haggard titles. Bottomley estimates that the company has sold around 4,000 videos since startup.

Because he uses local camera crews—some union and some not—

and because some venues charge a fee to allow the taping, Bottomley says the cost of taping a concert varies widely. The average, he speculates, is around \$6,000.

The manner of soliciting sales from the concert audience also varies. If the concert is being taped, then the order envelopes are distributed; if not, ticket buyers are given a brochure that lists the available titles

Besides initial \$100,000 worth of video equipment, Video Music has added a Sony MCI 24-track board for recording and mixing the audio.

Star Video, also of Phoenix, handles the duplication, labeling, packaging and order fulfillment for Video Music Classics. Videos are available in both Beta and VHS.

Looking ahead, Bottomley says he will do more advertising on local tv and in newspapers, as well as in other country music fan publications. He is particularly interested, he says, in getting his titles into rental outlets.

Since most of the songs featured on the videos are Haggard's own compositons, Bottomley says he has had to obtain only a very few synch Licenses

EDWARD MORRIS

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HOT COUNTRY SINGLES

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,	-	/*	100	Compiled from a national s and one-stop sales reports	
	LAGY WEEK	WEEK SW.	S. J.	\$ / TITLE	ARTIST
1	13	/ ~	S. Z.	PRODUCER (SONGWRITER)	LABEL & NUMBER DISTRIBUTING LABEL
	3	5	14	COUNTRY GIRLS J BOWEN (T SEALS, E SETSER) 1 week at No. One	JOHN SCHNEIDER MCA 52510
2	4	6	14	HONOR BOUND N LARKIN, ET CONLEY (C BLACK, T ROCCO A ROBERTS)	EARL THOMAS CONLEY
3	5	7	13	HIGH HORSE M MORGAN, P WORLEY (J IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS 7 29099
4	6	9	12	I NEED MORE OF YOU D BELLAMY S KLEIN (D BELLAMY)	THE BELLAMY BROTHERS MCA CURB 52518 MCA
5	8	11	12	TIME DON'T RUN OUT ON ME JE NORMAN (C KING G GOFFIN)	◆ ANNE MURRAY CAPITOL 5436
6	2	4	14	WALKING A BROKEN HEART D WILLIAMS, G FUNDIS (A RUSH, D L'INDE)	DON WILLIAMS MCA 52514
7	10	13	10	GIRLS NIGHT OUT B MAHER (J H BULLOCK B MAHER)	THE JUDDS RCA CURB 13991 RCA
8	12	15	9	THERE'S NO WAY H SHEDD ALABAMA (L PALAS W ROBINSON J JARRARD)	ALABAMA RCA 13992
9	14	17	11	DON'T CALL IT LOVE D MALLOY (D PITCHFORD T SNOW)	DOLLY PARTON RCA 13987
10	11	12	12	WALTZ ME TO HEAVEN J.BRIDGES, G SCRUGGS (D.PARTON)	WAYLON JENNINGS RCA 13984
11	13	16	12	MAJOR MOVES J BOWEN H WILLIAMS, JR (H WILLIAMS, JR)	HANK WILLIAMS, JR. WARNER CURB 7-29095/ WARNER BROS
(12)	16	18	10	THE COWBOY RIDES AWAY J BOWEN, G STRAIT (S THROCKMORTON, C KELLY)	GEORGE STRAIT MCA 52526
13	17	19	10	I'M THE ONE MAMA WARNED YOU ABOUT J BOYLAN (M.JAMES, G ZEILER)	MICKEY GILLEY EPIC 34-04746
14)	20	23	8	SOMEBODY SHOULD LEAVE H SHEDD (H HOWARD, C RAINS)	REBA MCENTIRE. MCA 52527
15	1	2	16	CRAZY DFOSTER (K ROGERS R MARX)	♦ KENNY ROGERS RCA 13975
16)	22	24	9	STEP THAT STEP R SCRUGGS (M MILLER)	◆ SAWYER BROWN CAPITOL CURB 5446 CAPITOL
17)	24	27	7	WARNING SIGN E.STEVENS E RABBITT J BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS 7 28089
18	25	28	8	RADIO HEART N WILSON (S DAVIS, D MORGAN)	CHARLY MCCLAIN EPIC 34-04777
19	7	8	14	THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY (PROSE MAKENNEDY PBUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731
20	9	10	14	ROLLIN' LONELY JBOWEN (JD MARTIN G HARRISON)	JOHNNY LEE FULL MOON 7 29110, WARNER BROS
21)	26	29	8	FALLIN' IN LOVE B MAHER (R GOODRUM, B MAHER)	SYLVIA RCA 13997
(22)	27	30	11	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE JLWALLAGE, TSKINNER (T SKINNER, K BELL JL WALLAGE)	THE FORESTER SISTERS WARNER BROS 7 29114
23	28	32	7	IN A NEW YORK MINUTE B KILLEN (M.GARVIN C WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-04816
24	15	1	17	SEVEN SPANISH ANGELS B SHERRILL (T SEALS, E SETSER)	RAY CHARLES WITH WILLIE NELSON COLUMBIA 38 04715
25)	30	34	6	WORKING MAN BLOGAN (JHURT, BR REYNOLDS)	JOHN CONLEE MCA 52543
26	29	33	8	CALIFORNIA K LEHNING (C CRAIG, K STEGALL J MCBRIDE)	◆ KEITH STEGALL EPIC 34-04771
27	23	25	11	LET THE HEARTACHE RIDE T.DUBOIS, S HENDRICKS (T DUBOIS, D ROBBINS V STEPHENSON)	RESTLESS HEART
28	31	35	7	SOMETIMES WHEN WE TOUCH S BUCKINGHAM (D HILL B MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38 04782
29	34	39	5	YOU'RE GOING OUT OF MY MIND JE NORMAN (J MCBEE W HOLYFIELD)	T.G. SHEPPARD WARNER CURB 7 29071 WARNER BROS
30	33	38	9	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT JKENNEDY (JL WALLACE T SKINNER K BELL)	THE MAINES BROTHERS BAND MERCURY 880 536-7 POLYGRAM
31	19	21	10	IT SHOULD HAVE BEEN LOVE BY NOW BARBA T COLLINS, J CRUTCHFIELD (J.CRUTCHFIELD P HARRISON)	RA MANDRELL & LEE GREENWOOD MCA 52525
32	39	47	4	DON'T CALL HIM A COWBOY C TWITTY DHENRY R TREAT (DHUPP J MCRAE, B MORRISON)	CONWAY TWITTY WARNER BROS 7 29057
33	36	43	6	FOUR WHEEL DRIVE B FISHER (M. WATKINS)	THE KENDALLS MERCURY 880-588-7 POLYGRAM
34)	37	46	5	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R SKAGGS, M MORGAN (D FRAZIER)	THE WHITES
35	41	48	5	THERE'S NO LOVE IN TENNESSEE T COLLINS (D MORGAN S.DAVIS)	BARBARA MANDRELL MCA 52537
36	42	49	4	NATURAL HIGH M HAGGARD, R BAKER (F POWERS)	MERLE HAGGARD EPIC 34 04830
37	38	44	7	NOTHING CAN HURT ME NOW G DAVIES L SKLAR (P KENNERLY B MCDILL)	GAIL DAVIES
38	21	22	12	NOW THERE'S YOU B BECKET JE NORMAN (L'CHERA R PEOPLES B MORRISON)	SHELLY WEST VIVA 7-29106 WARNER BROS
39	18	3	17	WHAT ! DIDN'T DO T BROWN J BOWEN (W NEWTON M NOBLE)	STEVE WARINER
40	46	59	3	COUNTRY BOY R.SKAGGS (T. COLTON, R.SMITH, A LEE)	◆ RICKY SKAGGS EPIC 34 04831
(41)	45	53	4	LET IT ROLL (LET IT ROCK) J KENNEDY (E ANDERSON)	MEL MCDANIEL CAPITOL 5458
42	32	14	18	CRAZY FOR YOUR LOVE B KILLEN (J P PENNINGTON S LEMAIRE)	EXILE EPIC 34 04722
43	51	64	3	NOBODY WANTS TO BE ALONE M MASSER (M MASSER R FLEMING)	CRYSTAL GAYLE WARNER BROS 7-29050
44)	55		2	LITTLE THINGS R CHANCEY (B BARBER)	THE OAK RIDGE BOYS
45	35	20	16	YOU'VE GOT A GOOD LOVE COMIN' JCRUTCHFIFLD (D MORRISON J SILBAR, V STEPHENSON)	LEE GREENWOOD MCA 52509
46	43	45	6	ONE HELL OF A HEARTACHE REEDER G WATSON (K PAI MER J WHITE)	GENE WATSON MCA CURB 52533 MCA
47	50	54	7	ONLY A DREAM AWAY R DIXON, D SCHAFER (P DETMER)	MASON DIXON TEXAS 5558
48	48	51	6	GIVE HER ALL THE ROSES G MILLS (L REED T DEMPSEY)	TOM JONES MERCURY 880 569-7 POLYGRAM
(49)	56	61	4	TRUE LOVE E GORDY JR (V GILL)	VINCE GILL RCA 14020
(50)	60	76	3	WHEN GIVIN' UP WAS EASY	ED BRUCE RCA 14037
	50			B MEVIS (K PALMER)	RCA 14037

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/	S.WEEK	ST WEEK	100	NO SI TITLE	
J. J.		7	S. A. A.	TITLE PRODUCER (SONGWRITER)	ARTIST
12	/ 3	/ ~	1/2	PRODUCER (SONGWRITER)	LABEL & NUMBER DISTRIBUTING LABEL
(51)	67	_	2	WHITE LINE E HARRIS, P KENNERLEY (E HARRIS, P KENNERLEY)	EMMYLOU HARRIS WARNER BROS 7-29041
(52)	59	66	4	IT'S YOUR REPUTATION TALKIN' A REYNOLDS (M JOHNSON H SHANNON)	KATHY MATTEA MERCURY 880 595 7 POLYGRAM
(53)		NEW		SHE KEEPS THE HOME FIRES BURNING R MILSAP T COLLINS, R GALBRAITH (D MORGAN, D PFRIMME	RONNIE MILSAP RCA 14034
54	47	50	6	IS THERE ANYTHING I CAN DO M WRIGHT (G NICHOLSON W HOLYFIELD)	BILL MEDLEY RCA 14021
(55)	62	68	4	I'D RATHER BE CRAZY KLEHNING (PFRIMMER GALLIMORE, WORLEY)	CON HUNLEY CAPITOL 5457
56	63	69	3	WHO'S THE BLOND STRANGER J BOWEN (J BUFFETT M UTLEY, W JENNINGS, J LEO)	◆ JIMMY BUFFETT MCA 52550
(57)	66		2	MY OLD YELLOW CAR KLEHNING (T SCHUYLER)	DAN SEALS EMI-AMERICA 8261
58	64	72	3	I'VE BEEN HAD BY LOVE BEFORE T WEST (T DAMPHIER)	JUDY RODMAN MTM 72050 CAPITOL
59	40	26	18	MY ONLY LOVE J KENNEDY (J FORTUNE)	◆ THE STATLER BROTHERS MERCURY 880-411 7 POLYGRAM
60	65	78	3	MODERN DAY MARRIAGES T BROWN, J BOWEN (R BAILEY, K CARLISLE)	RAZZY BAILEY MCA 52547
61	49	36	19	WHAT SHE WANTS JE NORMAN (K CHATER, R ARMAND)	◆ MICHAEL MARTIN MURPHEY EMI AMERICA 8243
62	70	_	2	TOO GOOD TO SAY NO TO B RICE (B.RICE, M S RICE)	LEON EVERETTE MERCURY 880 611 POLYGRAM
63)	77	_	2	MAYBE MY BABY R C BANNON (E CARMEN)	LOUISE MANDRELL
64)	71		2	A FEW GOOD MEN	TERRI GIBBS
65	44	31	19	S BUCKINGHAM (K BELL, M BUCKINS) A LADY LIKE YOU	warner Bros 7-29056 ◆ GLEN CAMPBELL
66	52	42	9	ONLY LOVE WILL MAKE IT RIGHT	NICOLETTE LARSON
67	68	71	3	E GORDY,JR. T BROWN (B MCDILL) WHY DIDN'T I THINK OF THAT	MCA 52528 MALCHAK & RUCKER
68)	78	/1	2	B MCCRACKEN, J.RUTENSCHROER (JR POTTS, JO HARA) FIRE IN THE SKY	REVOLVER 85-007 THE WRIGHT BROTHERS
69		NEW		M DANIEL, J DOWELL (J CYMBAL) YOU'RE EVERY STEP I TAKE	MERCURY 880-596 POLYGRAM JOHNNY PAYCHECK
		NEW		T JENNINGS, M SILLIS (R J FRIEND) MY BABY'S GOT GOOD TIMING	AMI 1323 NSD DAN SEALS
70	53	40	20	KLEHNING (D.SEALS, B.MCDILL) BABY'S GOT HER BLUE JEANS ON	EMI-AMERICA 8245 MEL MCDANIEL
71	69	55	22	J KENNEDY (B.MCDILL) HEART TROUBLE	CAPITOL 5418 STEVE WARINER
(72)	1	NEW		T BROWN, J BOWEN (K ROBBINS, D GIBSON) SHE USED TO LOVE ME A LOT	MCA 52562
73	58	41	18	B.SHERRILL (K FLEMING, D MORGAN, C QUILLEN) BIG TRAIN FROM MEMPHIS	DAVID ALLAN COE COLUMBIA 38 04688
74	61	52	10	JFOGERTY (JFOGERTY) SHE'S A MIRACLE	JOHN FOGERTY WARNER BROS 7-29100
(75)		NEW		B KILLEN (J P PENNINGTON S LEMAIER)	EXILE EPIC 34-04864
(76)		NEW		MY SWEET-EYED GEORGIA GIRL D.HUNGATE. J BOWEN (S.HARRIS. J ROSASCO)	ATLANTA MCA 52552
77	74	77	3	IT'S ME AGAIN, MARGARET R STEVENS (P CRAST)	RAY STEVENS MCA 52548
(78)		NEW		STARLITE T SPARKS (K TAYLOR-GOOD, T SPARKS)	KAREN TAYLOR-GOOD MESA 12922 NSD
79	54	37	16	HALLELUJAH, I LOVE YOU SO B SHERRILL (R CHARLES)	GEORGE JONES WITH BRENDA LEE
80	57	58	5	AM I GOING CRAZY (OR JUST OUT OF HER I LOBO. J MORRIS (B AERTS, W ROBINSON, LOBO)	MIND) LOBO EVERGREEN 1028
81	I	NEW		LOVE, IT'S THE PITS T COLLINS (C WATERS, H.DUNN)	LISA ANGELLE EMI AMERICA 8258
82	ľ	NEW		SHOWDOWN R.RUFF (C MCCRACKEN, H GARFIELD)	CARLETTE LUV 106
83	ı	NEW		HERE I AM AGAIN R ALBRIGHT (S SILVERSTEIN)	JOHNNY RODRIGUEZ EPIC 34-04838
84	ı	NEW		BLUE DAYS BLACK NIGHTS M MORGAN P WORLEY, J MCEUEN (B HALL)	JOHN MCEUEN WARNER BROS 7-29047
85	79	63	6	COUNTRY MUSIC LOVE AFFAIR S GARRETT S.DORFF (J HURT B R REYNOLDS)	DAVID FRIZZELL VIVA 7-29066 WARNER BROS
86	86	_	2	STAY WITH ME M CHAPMAN (J P PENNINGTON)	EXILE MCA CURB 52551 MCA
87	72	56	5	IN MY ARMS AGAIN P WORLEY, JE NORMAN (D SHANNON)	DEL SHANNON WARNER BROS 7 29098
88	75	57	20	BABY BYE BYE JE NORMAN G MORRIS (G MORRIS, J BRANTLEY)	GARY MORRIS WARNER BROS 7 29131
89	76	79	3	TEMPTATION R J JONES (M MARTIN, M JOHNSON)	MIKE MARTIN COMPLEAT 139 POLYGRAM
90	81	60	19	SLOW BURNING MEMORY B MEVIS (V GOSDIN, M D BARNES)	VERN GOSDIN COMPLEAT 135 POLYGRAM
91	83	70	22	SHE'S GONNA WIN YOUR HEART E RAVEN P WORLEY (M WILLIAMS B BURNETTE)	◆ EDDY RAVEN
92	73	74	3	IT'S MY LIFE	GARY WOLF
93		NEW		M SHERRILL (G WOLF R DOYLE R SHEPARD) UNTIL WE MEET AGAIN	MERCURY 2 57344 POLYGRAM THE WRAY BROTHERS BAND
94	89	84	26	WRAY BROTHERS (B WRAY) GOT NO REASON NOW FOR GOIN' HOME	SASPARILLA 0003 GENE WATSON
95		NEW I	1	R REEDER, G WATSON (J RUSSELL) MEXICO	MCA CURB 52457 MCA BACKTRACK (WITH JOHN HUNT)
96	80	67	22	J MORGAN (JR HUNT) ONE OWNER HEART	T.G. SHEPPARD
97	85	73	6	J.E NORMAN (W ALDRIDGE, T BRASFIELD M MCANALLY) ALL THAT'S LEFT FOR MF	WARNER CURB 7 29167 WARNER BROS CARL JACKSON
98		65	20	J CORNELIUS C JACKSON (C JACKSON) IF THAT AIN'T LOVE	COLUMBIA 38 04786 LACY J. DALTON
	84			M MORGAN, P WORLEY (J HARRINGTON, J PENNIG) I DROPPED YOUR NAME D	COLUMBIA 38 04696 ANNY DAVIS AND THE NASHVILLE BRASS
99	82	83	3	DAVIS, GANT, VIENNEAU (K BELL, T SKINNER) A HARD ACT TO FOLLOW	WARTRACE 730 KEITH WHITLEY
100	97	88	7	N WILSON (G NICHOLSON D CHAMBERLAIN)	KEITH WHITLEY RCA 13996

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

Billboard Hot Country Singles SALES & AIRPLAY

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

/ J. J.	Zamer Zaguera Zaguera	SALES	ARTIST	HOTCOUNTRY POSITION
1	3	COUNTRY GIRLS	JOHN SCHNEIDER	1
2	4	HONOR BOUND EA	RL THOMAS CONLEY	2
3	5	HIGH HORSE NITT	Y GRITTY DIRT BAND	3
4	7	I NEED MORE OF YOU THE	BELLAMY BROTHERS	4
5	10	TIME DON'T RUN OUT ON ME	ANNE MURRAY	5_
6	11	GIRLS NIGHT OUT	THE JUDDS	7
7	15	DON'T CALL IT LOVE	DOLLY PARTON	9
8	12	MAJOR MOVES	HANK WILLIAMS, JR.	11
9	13	THERE'S NO WAY	ALABAMA	8
10	9	WALTZ ME TO HEAVEN	WAYLON JENNINGS	10
11	16	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	13
12	14	THE COWBOY RIDES AWAY	GEORGE STRAIT	12
13	20	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	14
14	21	STEP THAT STEP	SAWYER BROWN	16
15	1	CRAZY	KENNY ROGERS	15
16	26	WARNING SIGN	EDDIE RABBITT	17
17	2	WALKING A BROKEN HEART	DON WILLIAMS	6
18	24	RADIO HEART	CHARLY MCCLAIN	18
19	6	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	19
20	29	WHEN YOU'RE IN LOVE THI	FORESTER SISTERS	22
21	8	ROLLIN' LONELY	JOHNNY LEE	20
22	25	CALIFORNIA	KEITH STEGALL	26
23	_	FALLIN' IN LOVE	SYLVIA	21
24	17	SEVEN SPANISH ANGELS RAY CHARLES	WITH WILLIE NELSON	24
25	_	IN A NEW YORK MINUTE	RONNIE MCDOWELL	23
26	22	IT SHOULD HAVE BEEN LOVE BY NOW MAN	IDRELL/GREENWOOD	31
27	_	EVERYBODY NEEDS LOVE ON SATURDAY NI	GHT MAINES BROS.	30
28	18	NOW THERE'S YOU	SHELLY WEST	38
29	19	WHAT I DIDN'T DO	STEVE WARINER	39
30	28	CRAZY FOR YOUR LOVE	EXILE	42

	SWEEZ (AS)	AIRPLAY	HOTCOUNTRY POSITION
1	3	COUNTRY GIRLS JOHN SCHNEIDER	1
2	4	HONOR BOUND EARL THOMAS CONLEY	2
3	5	HIGH HORSE NITTY GRITTY DIRT BAND	3
4	6	I NEED MORE OF YOU THE BELLAMY BROTHERS	4
5	2	WALKING A BROKEN HEART DON WILLIAMS	6
6	8	TIME DON'T RUN OUT ON ME ANNE MURRAY	5
7	12	THERE'S NO WAY ALABAMA	8
8	11	GIRLS NIGHT OUT THE JUDDS	7
9	13	WALTZ ME TO HEAVEN WAYLON JENNINGS	10
10	14	DON'T CALL IT LOVE DOLLY PARTON	9
11	16	THE COWBOY RIDES AWAY GEORGE STRAIT	12
12	15	MAJOR MOVES HANK WILLIAMS, JR.	11
13	1	CRAZY KENNY ROGERS	15
14	17	I'M THE ONE MAMA WARNED YOU ABOUT MICKEY GILLEY	13
15	19	SOMEBODY SHOULD LEAVE REBA MCENTIRE	14
16	20	STEP THAT STEP SAWYER BROWN	16
17	24	WARNING SIGN EDDIE RABBITT	17
18	25	RADIO HEART CHARLY MCCLAIN	18
19	9	ROLLIN' LONELY JOHNNY LEE	20
20	7	THE FIRST WORD IN MEMORY IS ME JANIE FRICKE	19
21	26	FALLIN' IN LOVE SYLVIA	21
22	28	IN A NEW YORK MINUTE RONNIE MCDOWELL	23
23	27	WHEN YOU'RE IN LOVE THE FORESTER SISTERS	22
24	10	SEVEN SPANISH ANGELS RAY CHARLES WITH WILLIE NELSON	24
25	29	WORKING MAN JOHN CONLEE	25
26	23	LET THE HEARTACHE RIDE RESTLESS HEART	27
27	30	SOMETIMES WHEN WE TOUCH MARK GRAY & TAMMY WYNETTE	28
28	_	CALIFORNIA KEITH STEGALL	26
29	_	YOU'RE GOING OUT OF MY MIND T.G. SHEPPARD	29
30		EVERYBODY NEEDS LOVE ON SATURDAY NIGHT MAINES BROS.	30

COUNTRY SINGLES

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

NO OF TITLES

LABEL	NO. OF TITLES ON CHART
MCA (16) MCA/Curb (5)	21
WARNER BROS. (11) Warner/Curb (3) Viva (2) Full Moon (1)	17
RCA (15) RCA/Curb (1)	16
EPIC	10
POLYGRAM Mercury (8) Compleat (2)	10
CAPITOL (4) Capitol/Curb (1) MTM (1)	6
COLUMBIA	6
EMI-AMERICA	4
NSD AMI (1) Mesa (1)	2
ATLANTIC Atlantic/America (1)	1
EVERGREEN	1
GOLDMINE	1
LUV	1
REVOLVER	1
SASPARILLA	1
TEXAS	1
WARTRACE	1

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

TITLE

(Publisher - Licensing Org.) Sheet Music Dist.

97 ALL THAT'S LEFT FOR ME
(Glen Tan, BMI)
80 AM I GOING CRAZY (OR JUST OUT OF HER MIND)
(BOO, ASCAP/LOg Jam, ASCAP)

88 BABY BYF BYF

88 BABY BYE BYE
(WB, ASCAP/Gary Morris, ASCAP)
71 BABY'S GOT HER BLUE JEANS ON
(HAII-Clement, BMI)
74 BIG TRAIN FROM MEMPHIS
(Wanaha, ASCAP) CPP
84 BLUE DAYS BLACK NIGHTS
(Rightsong BMI)

(Rightsong, BMI) 26 CALIFORNIA

(April, ASCAP/Blackwood, BMI/Stegall, BMI) COUNTRY BOY

(Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP) COUNTRY MUSIC LOVE AFFAIR

(Tapadero, BMI/Maypop, BMI) THE COWBOY RIDES AWAY

12 (Cross Keys, ASCAP/Tightlist, ASCAP)
CRAZY

15 CRAZY
(Lionsmate, ASCAP/Security Hogg, ASCAP)
42 CRAZY FOR YOUR LOVE
(Pacific Island, BMI/Tree, BMI) CPP
32 DON'T CALL HIM A COWBOY

(Southern Nights, ASCAP)

DON'T CALL IT LOVE
(Pzazz, BMI/Snow, BMI) CPP

30 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT

(Hail-Clement, BMI)
FALLIN' IN LOVE

(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)

A FEW GOOD MEN

A FEW GOOD MEN
(Hall-Clement, BMI)
FIRE IN THE SKY
(Longjohns, ASCAP)
THE FIRST WORD IN MEMORY IS ME (Irving, BMI/Love Wheel, BMI) CPP/ALM
33 FOUR WHEEL DRIVE

(ANDERT, ASCAP)
GIRLS NIGHT OUT
(Welbeck, ASCAP/Blue Quill, ASCAP)
GIVE HER ALL THE ROSES
(Chappell, ASCAP/Fruit, BMI)

94 GOT NO REASON NOW FOR GOIN' HOME

ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA

I DRUPPED YOUR NAME
(Hall-Clement, BMI)
I NEED MORE OF YOU
(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP
I'D RATHER BE CRAZY
(Don Pfrimmer, ASCAP/Dejamus, ASCAP/Dick James,

34 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

(Tree, BMI/O'Lyric, BMI)
87 IN MY ARMS AGAIN

IT SHOULD HAVE BEEN LOVE BY NOW

America, BMI) MCA

52 IT'S YOUR REPUTATION TALKIN'

(Welbeck, ASCAP/Terrace, ASCAP)

(Vogue, BMI/Sunflower County, BMI)
HALLELUJAH, I LOVE YOU SO
(Rightsong, BMI)
A HARD ACT TO FOLLOW

(Cross Keys, ASCAP)
72 HEART TROUBLE (Irving, BMI/Silverline, BMI)

83

HERE I AM AGAIN
(Evil Eye, BMI)
HIGH HORSE

(Unami, ASCAP)
HONOR BOUND
(Chappell, ASCAP/Bibo, ASCAP/MCA,

99 I DROPPED YOUR NAME

98 IF THAT AIN'T LOVE
(Flowering Stone, ASCAP)
13 I'M THE ONE MAMA WARNED YOU ABOUT
(Sweet Close, PM)

(Sweet Glenn, BM1)
IN A NEW YORK MINUTE

ITS MT AKMS AGAIN
(Shidel, BMI)/Bug, BMI)
IS THERE ANYTHING I CAN DO
(Cross Keys, ASCAP/April, ASCAP/Ides Of March,
ASCAP)

(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of

IT'S ME AGAIN, MARGARET (Acuff-Rose, BMI) IT'S MY LIFE (Galleon, ASCAP)

I'VE BEEN HAD BY LOVE BEFORE

I VE BEEN HAD BY LOVE BEFORE
(Coal Miners, BMI)
A LADY LIKE YOU
(Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall,
BMI/Blackwood Music, BMI) CPP

41 LET IT ROLL (LET IT ROCK)

41 LETTI ROLL (LETTI ROCK)
(Arc, BMI)

27 LET THE HEARTACHE RIDE
(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)

44 LITTLE THINES

(Reynsong, BMI) 81 LOVE, IT'S THE PITS (Tree, BMI/Blackwood, BMI)

11 MAJOR MOVES Bocephus, BMI) CPP

(Bocephus, BMI) CPP 63 MAYBE MY BABY (Safespace, BMI/E.C.B., BMI) 95 MEXICO (Great American Goldmine, ASCAP)

60

(Great American Goldmine, ASCAP)
MODERN DAY MARRIAGES
(Razzy Bailey, ASCAP)
MY BABY'S GOT GOOD TIMING
(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)
MY OLD YELLOW CAR
(Debdave, BMI/Briarpatch, BMI)
MY ONLY LOVE
(Statle Rether, BMI)

(Statler Brothers, BMI)

MY SWEET-EYED GEORGIA GIRL

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)
NOTHING CAN HURT ME NOW

(Rondor, BMI/Irving, BMI/Hall-Clement, BMI)
NOW THERE'S YOU
(Southern Nights, ASCAP/Music City, ASCAP)
ONE HELL OF A HEARTACHE

(Cavesson, ASCAP)
ONE OWNER HEART

(R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)

47 ONLY A DREAM AWAY
(MDS, ASCAP)
66 ONLY LOVE WILL MAKE IT RIGHT

(Hall-Clement, BMI)
18 RADIO HEART

RADIO HEART
(Tapadero, BMI/Tom Collins, BMI)
ROLLIN' LONELY
(MCA/Dick James/BMI) MCA
SEVEN SPANISH ANGELS
(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons,

53 SHE KEEPS THE HOME FIRES BURNING (Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)

SHE USED TO LOVE ME A LOT (Hall-Clement, BMI/Jack & Bill, ASCAP)

SHE'S A MIRACLE (Pacific Island, BMI/Tree, BMI) SHE'S GONNA WIN YOUR HEART

(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP) 82

SHOWDOWN
(See No Evil, ASCAP/Kick Drum, ASCAP/Cool, ASCAP)
SLOW BURNING MEMORY
(Hookit, BMI/Blue Lake, BMI) CPP
SOMEBODY SHOULD LEAVE 90

14 (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys. ASCAP)

ASCAP)
SOMETIMES WHEN WE TOUCH
(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)
STARLITE
(BILKAr, SESAC)
STAY WITH ME

86 (Careers, BMI) 16 STEP THAT STEP

(GIG, ASCAP)
TEMPTATION
(Blue Lake, BMI/Terrace, ASCAP)
(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE

(Hall-Clement, BMI)
THERE'S NO LOVE IN TENNESSEE 35 (Tom Collins, BMI/Tapadero, BMI)

(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)
TOO GOOD TO SAY NO TO
(April, ASCAP/Swallowfork, ASCAP)
TRIE I OVE

49 TRUE LOVE

(Benefit, BMI)
UNTIL WE MEET AGAIN
(Banfield Flyer, BMI) 93 WALKING A BROKEN HEART

(Comoine, BMI)
WALTZ ME TO HEAVEN
(Velvet Apple, BMI) CPP
WARNING SIGN
(Deb Dave, BMI/Briarpatch, BMI)
WHAT I DIDN'T DO

(Warner House of Music, BMI/WB Gold, ASCAP)
WHAT SHE WANTS
(Vogue, BMI/Padre, BMI)

50 WHEN GIVIN' UP WAS EASY

29

(Cavesson, ASCAP)
WHITE LINE
(Emmylou, ASCAP/Irving, BMI)
WHO'S THE BLOND STRANGER

(Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI) WHY DIDN'T I THINK OF THAT

WHY DIDN'T I THINK OF THAT
(Tree, BM//Cross Keys, ASCAP)
WORKING MAN
(Tapadero, BMI)
YOU'RE EVERY STEP I TAKE
(Music Makers, ASCAP/Silver Dust, ASCAP)
YOU'RE GOING OUT OF MY MIND
(PS LI ASCAP) Idde CM ARCH ASCAP) 25

(CBS-U, ASCAP/Ides Of March, ASCAP) 45 YOU'VE GOT A GOOD LOVE COMIN'
(Warner House of Music, BMI/WB Gold, 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 B-M Belwin Mills B-3 Big Three BP Bradley

HAN Hansen HL Hal Leonard IMM Ivan Moguli

CHA Chappell CLM Cherry Lane CPI Cimino

MCA MCA PSP Peer Southern PLY Plymouth WBM Warner Bros.



'85 MARLBORO TOUR TO FEATURE MORE HEADLINERS

By KIP KIRBY

NASHVILLE Trying something different this year, the annual Marlboro Country Music Tour will offer more than twice as many headliners during the 10-city series.

Confirmed to appear on the tour are Hank Williams Jr., the Statlers, Ricky Skaggs, Ronnie Milsap, Lee Greenwood, George Strait, John Anderson, Reba McEntire and Ex-

The Statlers, Skaggs and Greenwood kick off the series April 12 at the Greensboro Coliseum in Greens-

boro, N.C. Other dates span Charlotte, N.C., St. Louis, Memphis, Indianapolis, Lexington, Pittsburgh, Cincinnati, Birmingham and, finally, Atlanta's Omni Theatre, where Exile will join the Statlers, Skaggs and Greenwood on May 11.

Marlboro Country Music Tour producer Regis Boff of Entertainment Services Group in New York notes that most of the dates are played in halls ranging from 18,000 to 23,000 seats to accommodate the extensive staging demands. Many of the dates on the preceding Marlboro itineraries have been sellouts,

and Boff says that where possible, promoter Ron Farrell of Lon Varnell Enterprises tries to repeat markets to capitalize on boxoffice strength. Ticket prices for the spring and fall Marlboro series remain at \$12 and \$10.

The tour utilizes more than 36,000pounds of staging, trusses and electrical equipment, and employs 350,000 watts of lighting and more than 30,000 watts of sound. It requires five 44-foot semi-trailers to haul the various components for the concerts, and two busloads of tech

Marlboro uses no logos or corporate advertising in its shows. The stage is covered in drapery weighing more than a ton, hung from 800 feet of curtain tracks. During the shows, special effects and lighting change the backdrop to coordinate with the artist and the song. Four cameras record the activity on stage and shoot it to Marlboro's three 16by 20-foot video screens, designed to give greater visibility to audiences in large arenas.

Marlboro '85 will again feature the Marlboro Country Music Talent Roundup, in which unknown per-

formers compete in local contests held in markets where the concert series is slated to appear. The winners receive \$5,000 cash prizes and perform as opening acts on the concerts held in their market.



Billboard.

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED

NATIONAL

RONNIE MILSAP SHE KEEPS THE HOME FIRES BURNING RCA THE OAK RIDGE BOYS LITTLE THINGS MCA EMMYLOU HARRIS WHITE LINE WARNER BROS STEVE WARINER HEART TROUBLE MCA JOHNNY PAYCHECK YOU'RE EVERY STEP I TAKE AMI

1 2 TOTAL 3

RETAIL BREAKOUTS

NATIONAL 64 REPORTERS

REPORTING 23 JOHN CONLEE WORKING MAN MCA MARK GRAY & TAMMY WYNETTE SOMETIMES WHEN WE TOUCH COLUMBIA 22 THE KENDALLS FOUR WHEEL DRIVE MERCURY 21 T.G. SHEPPARD YOU'RE GOING OUT OF MY MIND WARNER/CURB 19 KEITH STEGALL CALIFORNIA EPIC 17

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

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

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

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

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

WJAZ Albany, GA WWNC Asheville, lle, NC WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charleston, SC
WSOC-FM Charleston, SC
WDOD Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
Fayettville, NC
WESC Greenville, SC
WCPL Leskenwille, FI WCRJ Jacksonville, FL Knoxville, TN Lynchburg, VA Norfold, VA WWOD WHOO Orlando, FL Orlando, FL Panama City, FL Raleigh, NC Richmond, VA WKIX Roanoke, VA St. Petersburg, FL West Palm Beach, FL Winston-Salem, NC **WQYK**

A weekly national indicator of 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 rutailurs and one-stops reporting to Billboard's Not Country Singles chart. The outliets in each region chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

REGION 4

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WONE Dayton, OH
WCXL-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
Indianapolis, IN
Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Mitwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH

REGION 5

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 Omaha, NE WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Witchita, KS

REGION 6

ADDS ON

66 67

40 99

36 74

29

26 35

31

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
KPLX Fort Worth, TX
KILY Houston, TX
KILT 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
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KULIFM Wichita Falls, T;

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

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KYGO Denver, CO
KYGO Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

KGHL Billings, MT Boise, ID Chico, CA Eugene, OR Fresno, CA

KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KUJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

REGION 1

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

Peter's One Stop Norwood, MA Record Town Latham, NY

A&C Records Pittsburgh, PA Elkins One Stop Charleston, WV J.E.K. Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile Record Serv Pittsburgh, PA Musical Sales Baltimore, MD

REGION 3

Bibb Distributors 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 Columbus, GA
Record Bar Atlanta, GA
Pintel Peaceds, Especies, Es Record Bar Atlanta, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL Tuckers Record Shop Knoxville, TN

REGION 4

Am-Bat Records Cincinnati, OH Arc Distributing Cincinnati, OH Arrow Dist Solon, OH Gemini Records Cleveland, OH Martin & Snyder Dearborn, MI National Record Mart Akron, OH National Record Mart St. Clairsville, OH

OH Radio Doctors Milwaukee, WI Singer One Stop Chicago, IL Sounds Unlimited Nikes, IL Wax Works Owensboro, KY

REGION 5

Lieberman Kansas City, MO Lieberman Minneapolis, MN Musical Sales Minneapolis, MN Phil's One Stop Oktahoma City, OK Uptown Records St. Louis, MO

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

ABC One Stop San Antonio, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Service Houston, TX
Sound Warehouse Metarie, LA
Southwest Wholesalers Houston,
Top Ten Records Dallas, TX
Western Merch. Dallas, TX iston, TX

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

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

Charts Records And Tapes Phoenix. Charts Records And Tapes Phoe AZ KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower Las Vegas, NV Tower El Cajon, CA Tower El Toro, CA

American Stereo Springfield, OR Major Dist. Seattle, WA Sea Port Records 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 stati in each region represent the entire panel in that region, not just those which have added the records listed.



DUNHILL. DOT LABELS COMING BACK

(Continued from page 45)

computer to find out what we have to sell and how much we can afford to spend based on each label's list price," says Bowen. "At this point, I feel MCA will come out ahead if we can sell 40,000 to 50,000 albums on Dot."

However, he says, artists will have another way of recouping recording costs over and above what MCA commits. "We are only taking the U.S. and Canada on the acts we sign," he explains. "So they can still take their masters and make foreign deals in other territories to offset expenses and make money."

In-house research proved that

many of the Dot-oriented artists work frequently through The Nashville Network, according to Bowen. Thus, MCA is currently in negotiation with Westinghouse and The Nashville Network to co-op advertisements for Dot acts.

"It's still being finalized, but the artists won't have to buy their spots. It will be a situation between The Nashville Network and us," Bowen explains. He says TNN's penetration level nationally makes it an ideal outlet to promote older-demographic artists.

"If we do a Carl Perkins album, for instance, and Carl goes on the Network to do a number or holds the album up on 'Nashville Now,' it could have the same impact as an author going on the 'Tonight Show,' "Bowen says. "I think it will sell records."

The concept for revitalizing Dunhill and Dot came about as a two-fold attempt to expose viable acts through major label distribution, and to merge what Bowen describes as "warring factions of the country music industry."

"Country is in a terrible period where it seems to be at war with itself over 'new' and 'traditional' music," states Bowen. "You have artists going down one side of the success mountain and others going up. And radio isn't playing either one."

Bowen says he expects both Dot and Dunhill to become an important part of MCA's bottom line within the next three years. But he adds that he feels the gap the companies may be able to bridge in exposing deserving non-mainstream artists will be equally important.

Both the Dunhill and Dot logos were part of ABC Records prior to ABC's acquisition by MCA in late 1977. Dunhill's roster at one time included Three Dog Night, Steppenwolf, the Mamas & the Papas and Jimmy Buffett, whose "Come Monday" single was one of the last hits on Dunhill. Dot was primarily geared toward country and housed such artists as Barbara Mandrell, the Oak Ridge Boys, Don Williams, Commander Cody, Donna Fargo, Joe Stampley, Tommy Overstreet and Roy Clark.

Videorassette Top 40 Sales & Rentals Charts Every Week In Fill board

FOR WEEK ENDING APRIL 6, 1985

Billboard. TOP COUNTRY ALBUMS

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	_			
	/.	/_		Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* ALABAMA POLYMAN SAMPLE SA
	LAG WEET	S W. WEEK	Sy Su Su	3
	3			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
	1	4	7	ALABAMA RCA AHL1-5339 (8.98) (CD) 2 weeks at No. One 40 HOUR WEEK
(2)	2	1	33	RAY CHARLES COLUMBIA FC:39415 FRIENDSHIP
3	6	6	20	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD) WHY NOT ME
4	3	3	23	GEORGE STRAIT MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND
(5)	5	8	16	RAY STEVENS MCA 5517 (8.98) HE THINKS HE'S RAY STEVENS
6	4	2	23	EARL THOMAS CONLEY RCA AHL1-5175 (8.98) TREADIN' WATER
7	7	5	23	RICKY SKAGGS EPIC FE-39410 (CD) COUNTRY BOY
8	8	10	38	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98) PLAIN DIRT FASHION
9	9	9	31	JOHN SCHNEIDER MCA 5495 (8.98) TOO GOOD TO STOP NOW
10	10	11	43	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98) MAJOR MOVES
<u>(11)</u>	14	18	6	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD) CENTERFIELD
12	13	16	9	EMMYLOU HARRIS WARNER BROS. 25205 (8.98) THE BALLAD OF SALLY ROSE
13	12	12	24	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD) HEART OVER MIND
14	11	13	28	EXILE EPIC FE-39424 KENTUCKY HEARTS
15	15	17	21	REBA MCENTIRE MCA 5516 (8.98) MY KIND OF COUNTRY
16	17	19	6	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98) SAWYER BROWN
17	16	7	43	LEE GREENWOOD MCA 5488 (8.98) (CD) YOU'VE GOT A GOOD LOVE COMIN'
18	18	14	24	KENNY ROGERS RCA AJL-5335 (8.98) (CD) WHAT ABOUT ME
19	20	15	47	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD) ATLANTA BLUE
20	21	23	8	STEVE WARINER MCA 5545 (8.98) ONE GOOD NIGHT DESERVES ANOTHER
21	19	20	32	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD) GREATEST HITS 2
(22)	29	35	5	DOLLY PARTON RCA AHL1-5414 (8.98) REAL LOVE
23	22	22	21	JOHN CONLEE MCA 5521 (8.98) BLUE HIGHWAY
24	27	28	7	RICKY SKAGGS EPIC FE-39409 (8.98) FAVORITE COUNTRY HITS
25	30	60	3	WILLIE NELSON COLUMBIA FC 40008 ME AND PAUL
26	26	31	32	BARBARA MANDRELL & LEE GREENWOOD MEANT FOR EACH OTHER MCA 5477 (8.98)
27	25	26	25	JOHNNY LEE WARNER BROS. 25125 (8.98) WORKIN' FOR A LIVIN'
28	23	21	14	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98) THE BEST OF MICHAEL MARTIN MURPHEY
29	24	24	36	WILLIE NELSON ● COLUMBIA FC-39145 (CD) CITY OF NEW ORLEANS
30	32	34	36	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98) LETTER TO HOME
31	34	29	42	THE BELLAMY BROTHERS MCA/CURB 5489/MCA (8.98) RESTLESS
32	31	33	20	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD) WAYLON'S GREATEST HITS - VOL. 2
33	28	30	7	SHELLY WEST VIVA 25189/WARNER BROS. (8.98) DON'T MAKE ME WAIT ON THE MOON
(34)		IEW]		MEL MCDANIEL CAPITOL 12402 (8.98) LET IT ROLL
(35)	47	_	2	DAVID ALLAN COE COLUMBIA FC 39617 DARLIN', DARLIN'
36	35	27	21	DAN SEALS EMI-AMERICA ST-17131 (8.98) SAN ANTONE
37	38	37	71	JIM GLASER NOBLE VISION NV-2001 (8.98) THE MAN IN THE MIRROR
38_	40.	46	43	DON WILLIAMS MCA 5493 (8.98) CAFE CAROLINA

,		/* ,	/o ,	144/		
/,	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* TITLE 19 39 44 7 RAZZY BAILEY MCA 5544 (8 98) CUT FROM A DIFFERENT STONE					
SE	1/3		The second	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
39	39	44	7	RAZZY BAILEY MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE	
40	42	62	3	SYLVIA RCA AHLI-5413 (8.98)	ONE STEP CLOSER	
41	33	25	áğ.	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY	
(42)	67		12	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	
43	43	45	19	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO	
44	45	40	25	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE	
45	37	38	74	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG	
46	41	43	22	THE EVERLY BROTHERS MERCURY 822-431/POLYGRAM (8.98) (CD) EB84		
47	36	36	19	GENE WATSON MCA/CURB 5520/MCA (8.98)	HEARTACHES, LOVE & STUFF	
48	48	63	3	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN	
49	46	32	51	ALABAMA ▲2 RCA AHL1-4939 (8.98) (CD)	ROLL ON	
50	44	41	21	GEORGE JONES EPIC FE-39272	LADIES CHOICE	
(51)	P	NEW)	>	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE	
52	49	49	19	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS	
53	51	53	24	TOM JONES MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO	
54	53	39	42	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME	
55	58	52	81	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN	
56	55	42	50	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE	
57	57	61	159	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND	
58	59	56	185	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS	
59	50	47	74	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD	
60	60	64	54	WAYLON JENNINGS ▲ RCA AHL1-3378 (8.98)	GREATEST HITS	
61	61	65	16	DOLLY PARTON RCA AHL1-4422 (8.98)	GREATEST HITS	
62	62	72	26	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND	
63)	ł	NEW)	>	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS	
64	65		2	GUS HARDIN RCA CLP1-5358 (8.98)	WALL OF TEARS	
(65)	70	_	2	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY	
66	63	59	361	WILLIE NELSON ▲3 COLUMBIA JC 35305 (CD)	STARDUST	
67	72	70	160	ALABAMA ▲3 RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC	
68	69	75	13	ED BRUCE RCA AHL1-5324 (8.98)	HOME COMING	
69	74	67	107	ALABAMA ▲2 RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET	
70	75	- 57	101	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS	
71	52	54	22	2 DAVID FRIZZELL & SHELLY WEST GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148/WARNER BROS. (8.98)		
72	56	51	38	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE	
73	54	55	5	VARIOUS ARTISTS EPIC FE 39597 (8.98)	19 HOT COUNTRY REQUESTS	
74	68	66	114	WILLIE NELSON & MERLE HAGGARD A EPIC FE 37	958 (CD) PANCHO & LEFTY	
75	71	69	72	WILLIE NELSON ● COLUMBIA FC-39110 (CD)	WITHOUT A SONG	
	Albums with the greatest sales gains this week (CD) Compact Disc available. Recording Industry Assn. Of America (RIAA)					

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

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ARE TRINIDAD TRENDS HEADING NORTH?

Observers Hope That Calypso's Influence Will Spread

BY MARK ROWLAND

PORT-OF-SPAIN, Trinidad Recent top 10 pop hits like Lionel Richie's "All Night Long" and Billy Ocean's "Caribbean Queen" suggest that the lilting melodies and gently percussive rhythms of West Indian calypso music may increasingly be coming into vogue. In Trinidad, the birthplace of modern calypso and of Billy Ocean himself, observers are hoping that burgeoning popularity for the calypso "sound" will eventually result in a stronger economic base for that island's musical community, much as reggae provided for Jamaica's during the '70s.

Trinidad's current calypso scene can be divided into two distinct genres: the traditional calypso song, marked by a blend of infectious melody and lyrics of topical import; and "pan," an instrumental music played by orchestras consisting of anywhere from 50 to 500 finely tuned steel drums. Both styles are showcased in a spectacular manner during Trinidad's annual Carnival, which takes place in the capital city of Port-of-Spain.

Like similar costumed spectacles in Rio and New Orleans, the Trinidad Carnival, held every March, attracts thousands of foreign visitors with its mix of native music and revelry. Such evocatively titled singers as Mighty Sparrow, Lord Kitchener, Blue Boy, Crazy and Black Stallion compete for the Calypso

Monarch crown by performing their original, usually witty, tunes. The steel bands also compete in an event called "panorama," performing folk melodies arranged with such harmonic precision and subtlety that their overall effect more closely resembles that of a symphony orchestra. But like Carnival itself—another Trinidad invention—foreign derivations of calypso and pan appear to be considerably more popular than the real thing.

In New York, where there is a sizeable community of Trinidad expatriates, a Mother's Day concert at Madison Square Garden's Felt Forum featuring such calypso legends as Mighty Sparrow and Lord Kitchener has become an annual event. Promoter Hugh Loy reports that an extra show has been added this year to accommodate increased demand.

A few savvy calypsonians are also beginning to meld elements of American pop into their own music, a prime example being Kitchener's recent hit "Breakdancing." But as Loy points out, the impenetrable dialects and self-referential lyrics that characterize many native calypso songs tend to exclude all but diehard fans.

Loy, whose B's Records material includes selections by Sparrow and Kitchener, suggests that an American crossover may be attained more quickly by "soca" (the name refers to a combination of "soul" and "calypso") singers like Montserrat's Arrow, who employs repetitive vo-

cal riffs on songs like "Hot Hot Hot" and "Long Time." In fact, many calypso fans accuse Arrow of "discofying" their music. But to Loy, Arrow's innovations are a necessary "blend" of American and Caribbean pop patterns.

"Soca's slower rhythms are more dance-oriented [than calypso], so it's more marketable here," Loy observes. "Americans can't relate to [calypso] lyrics anyway."

Trinidad's steel bands, perhaps that country's greatest cultural resource, face more difficult hurdles. Trinidad now boasts more than 100

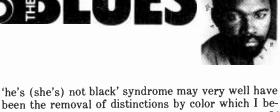
(Continued on opposite page)



Summit Meeting. Philip Bailey recently visited "The Today Show" and host Bryant Gumbel for an interview about his "Chinese Wall" album. The album's producer Phil Collins was beamed in live via satellite.

RHYTHM&BLUES!

by Nelson George



HE RECENT BOYCOTT of Warner Bros. product instigated by the management of Los Angeles' KACE (Billboard, March 30) is part of an ongoing philosophical debate in black music that has important economic consequences. KACE was upset with Warner Bros. for failing to put as many promotional dollars into black radio during Prince's recent concerts at the Forum as it gave to pop radio. The station cited this as yet another example of how "crossover" by a black artist can have negative economic effects on black music enterprises.

Prince, by every conceivable yardstick, has indeed

Don Cornelius speaks out on the crossover issue

"crossed over" to mass white acceptance. But does that mean he has also crossed away from the stations that supported records like "Soft And Wet," "I Wanna Be Your Lover" and "Sexy Dancer?" On one level, this is the gripe of one radio station, with the support of others, against a record label, sparked by the tour of a particular artist. But this question of what (if anything) a "crossover" act owes the black music community recurs because of the dollars these acts can generate.

Don Cornelius, creator of "Soul Train," America's most durable black music tv program, sent a letter last week to 11 major black program directors, offering his views on this matter. Cornelius says that while he has no problems with any individual act or label, he is concerned about the issue, since "Soul Train" is definitely affected by this atmosphere

initely affected by this atmosphere.

Cornelius wrote the program directors "to express my concern over the ever-developing 'he's (she's) not black' syndrome in referring to black crossover artists . . . For record companies, this unfortunate approach is a rather insidious form of pragmatism in that it is widely used to deter lesser known black artists and managers from requesting the services being provided to crossover artists. In being denied the full services that they see preferred artists receive, the artist and his representative are simply told, 'But he's not black.' Not what you'd call the fairest way to compare one black artist to another.

"In my view, the most damaging affect by far is seen in the attitudes of the artists who are being told they are 'not black.' Their response, almost without exception, has been a de-emphasis of the importance of black radio, black attendance at concerts, and, emharrassing I will admit 'Soul Train' appearance."

barrassing I will admit, 'Soul Train' appearances.''
Cornelius continues: "The original intent of the

'he's (she's) not black' syndrome may very well have been the removal of distinctions by color which I believe everyone, including myself, would welcome. If indeed this is our goal, I say our goal has been perverted somewhere along the line, for that clearly is not what is taking place. Those of us who labor in this industry are all naturally very proud whenever an artist crosses over, since we were usually there in the beginning. The problem we're facing now is something akin to amnesia.

"It is my hope that eventually black crossover artists come to understand that as important as pop exposure may be, it is not necessary to avoid communication or contact with the black audience or media to hold onto it."

THE NEW MOVIE "Berry Gordy's The Last Dragon" is good, corny fun that could have Motown back in the film business in a big way. A mesh of kung fu (Bruce Lee's spirit hovers throughout), juvenile comedy and music video production numbers, it shapes up to be excellent Saturday night fodder for the all-important youth market.

Surprisingly, of the film's three hooks (action, comedy and music), the Motown-supplied soundtrack is the weakest element. DeBarge's "Rhythm Of The Night" sounds great on screen, but with the exception of Willie Hutch's "The Glow," most of the music remains in the background, failing to cut through the story and command our attention. In that respect, "Dragon" is not "Purple Rain," or even "Saturday Night Fever," and doesn't figure to do as much business as either. One thing this film has that Prince's vehicle didn't, however, is Vanity. Portraying a video music show host with the guileless sohpistication of a Valley girl, Vanity looks great and is actually more endearing than sexy.

LONDON CALLING: Lamont Dozier is becoming a major presence on the English musical scene. Dozier, the "D" in the H-D-H Motown production team, has been working with a number of British recording artists. In fact, he wrote Alison Moyet's hit U.K. single, "Invisible," recently released in the U.S. . . . Jenny Burton's single "Bad Habits" is shaping up as her biggest hit to date. The song is already top 10 on the soul charts there . . . One of the most interesting records on the English market is a new version of Marvin Gaye's "Inner City Blues," done by the integrated group Working Week. The trio's sound is reminiscent of Sade and falls in the category of what the British call "jazz-dance"—a mix of jazz instrumental coloring, usually entailing the use of saxophone, with a black female vocalist and relaxed dance tempos.

Annual Reggae Awards Set

4,000 Expected at Chicago Event

BY MOIRA McCORMICK

CHICAGO Yellowman, Gregory Isaacs, Mutabaruka, Freddie McGregor and Black Uhuru vocalist Michael Rose are among the artists scheduled to perform at the fourth annual International Reggae Arts Awards, to be held here May 4 at the Aragon Ballroom.

According to Ephraim Martin, founder and chairman of event sponsor Martin's International Corp., 31 awards will be presented to "entertainers, promoters, producers, journalists, DJs and other prominent figures in the field of reggae music." The event is to be co-sponsored by Martin's International, Air Jamaica and Red Stripe Beer/Dragon Stout.

Top nominees include Jimmy Cliff (11 nominations), Black Uhuru (six nominations), Steel Pulse and Frankie Paul (five nominations each), Yellowman, Mutabaruka, Sugar Minott and Lloyd Parkes & We the People Band (four nominations each), Gregory Isaacs, Freddie McGregor, Peter Tosh, Synergy, Papa Levi and Sly Dunbar & Robbie Shakespeare (three nominations each).

Award categories include best international reggae entertainer, best male and female vocalist, best reggae song, single and album, best reggae video and most culture-oriented artist.

Also on the agenda, says Martin, are two special citations. One, the Marcus Garvey Humanitarian Award, is to be presented to an individual or group "cited for using his/her/their influence to help humanity... especially in the areas of civil rights, human rights and education." Nominees are Stevie Wonder, Jimmy Cliff, Lou Rawls and Rita Marley.

The other citation, Martin's International Special Honor Award, is to be given to "any reggae artist, band, promoter, producer, writer or media member cited for most outstanding contributions in the field of reggae arts and culture over the years." Nominees include Jimmy Cliff, Toots & the Maytals, Synergy, Clement Dodd, Charles "Organaire" Cameron and Derrick Harriott.

Martin says 4,000 people are expected to attend this year's Reggae Arts Awards. Tickets are \$11 and \$13 in advance, and \$15 at the door.

Chicago's own reggae performers were honored at a separate ceremony Saturday (30) at the North Side's Tropic Zone club. Twenty awards, as well as certificates of appreciation, were presented to local reggae musicians, promoters, journalists, clubs, magazines, etc.

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Jillboord Hot Black Singles SALES & AIRPLA

nce to each title's composite position on the main Hot Black Singles chart.

	LAC.	SALES	ARTIST	HOT BLACK POSITION
1	1	NIGHTSHIFT	COMMODORES	1
2	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2
3	3	NEW ATTITUDE	PATTI LABELLE	3
4	5	PRIVATE DANCER	TINA TURNER	9
5	10	BE YOUR MAN JESSE	JOHNSON'S REVUE	5
6	7	BACK IN STRIDE MAZE FEATURIN	G FRANKIE BEVERLY	6
7	11	RHYTHM OF THE NIGHT	DEBARGE	7
8	15	IN MY HOUSE	MARY JANE GIRLS	8
9	8	'TIL MY BABY COMES HOME	LUTHER VANDROSS	4
10	_	WE ARE THE WORLD	USA FOR AFRICA	10
11	6	OUTTA THE WORLD A	SHFORD & SIMPSON	15
12	20	HEARTBEAT	THE DAZZ BAND	12
13	26	SMOOTH OPERATOR	SADE	13
14	9	CARELESS WHISPER WHAM FEATURIN	G GEORGE MICHAEL	29
15	4	MISSING YOU	DIANA ROSS	11
16	14	KING OF ROCK	RUN-D.M.C.	14
17	12	TONIGHT REA	DY FOR THE WORLD	27
18	13	NEUTRON DANCE	POINTER SISTERS	30
19	17	THE REAL ROXANNE R	OXANNE WITH UTFO	46
20	16	ROXANNE, ROXANNE	UTFO	32
21	21	SOME KINDA LOVER	. THE WHISPERS	17
22	_	SCIENTIFIC LOVE	MIDNIGHT STAR	16
23	27	MY TIME GLADYS	KNIGHT & THE PIPS	20
24	30	INNOCENT	ALEXANDER O'NEAL	18
25		INTO THE NIGHT	B.B.KING	21
26	22	ROXANNE'S REVENGE	ROXANNE SHANTE	44
27		MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	26
28	18	EASY LOVER PHILIP BAILEY	WITH PHIL COLLINS	38
29		FRESH	KOOL & THE GANG	22
30	_	I FOUND MY BABY	THE GAP BAND	25

	AIRPLAY					
	1	4	BE YOUR MAN	JESSE JOHNSON'S REVUE	5	
i	2	3	TIL MY BABY COMES HOME	LUTHER VANDROSS	4	
Ì	3	5	BACK IN STRIDE MAZE F	EATURING FRANKIE BEVERLY	6	
Ī	4	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2	
1	5	1	NIGHTSHIFT	COMMODORES	1	
Ì	6	6	NEW ATTITUDE	PATTI LABELLE	3	
Ī	7	8	RHYTHM OF THE NIGHT	DEBARGE	7	
Ī	8	11	IN MY HOUSE	MARY JANE GIRLS	8	
	9	7	MY TIME	GLADYS KNIGHT & THE PIPS	20	
Ì	10	12	BAD HABITS	JENNY BURTON	19	
Ī	11	9	HEARTBEAT	THE DAZZ BAND	12	
	12	14	SCIENTIFIC LOVE	MIDNIGHT STAR	16	
	13		WE ARE THE WORLD	USA FOR AFRICA	10	
	14	16	INNOCENT	ALEXANDER O'NEAL	18	
	15	18	SMOOTH OPERATOR	SADE	13	
İ	16	29	LOST IN LOVE	NEW EDITION	24	
	17	17	YOU SEND ME	THE MANHATTANS	23	
	18	28	FRESH	KOOL & THE GANG	22	
	19	23	MY GIRL LOVES ME	SHALAMAR	28	
	20	27	INTO THE NIGHT	B.B.KING	21	,
	21	13	SOME KINDA LOVER	THE WHISPERS	17	
	22	24	I FOUND MY BABY	THE GAP BAND	25	
Ī	23	15	KING OF ROCK	RUN-D.M.C.	14	
	24	30	MY LOVE IS TRUE (TRULY FOR YOU	J) THE TEMPTATIONS	26	
ſ	25	_	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	36	
	26	_	RAINBOW	EUGENE WILDE	34	
	27	_	READ MY LIPS	MELBA MOORE	35	
	28	22	WEEKEND GIRL	THE S.O.S. BAND	40	
ĺ	29	26	GIMME, GIMME	WALDEN/AUSTIN	41	
	30	10	PRIVATE DANCER	TINA TURNER	9	

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BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

olisher – Licensing Org.)

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(Famous, ASCAP) BACK IN STRIDE

BAD HABITS
(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, PMI)

BMI)
BASKETBALL GNEUTRAL GRAY, BMI/MOFUNK, BMI/Original J.B, BMI/Mokojumbi, ASCAP) BE READY FOR LOVE

RE YOUR MAN

(Crazy People, ASCAP/Almo, ASCAP)
BEHIND THE MASK
(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane,

BELIEVE IN THE BEAT
(Watch Hill, BMI/Unichappell, BMI)
THE BORDERLINES
(WB, ASCAP/Zubaidah, ASCAP)

(WB, ASCAP/ZUBaidah, ASCAP)
BRIMG BACK YOUR LOVE
(Chappell, ASCAP/Richer, ASCAP)
CAN'T STOP
CSTORE City, ASCAP/National League, ASCAP)
CARELESS WHISPER
(Chappell, ASCAP)

(Pierponte, SMI)
DO YOU WANNA GET AWAY
(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)

DO YOU WANT IT RIGHT NOW

DO TOO SALL (Virgin, ASCAP) DON'T WASTE THE NIGHT (National League, ASCAP/Chappell, ASCAP/Richer,

ASCAP)
DON'T YOU FEEL IT LIKE I FEEL IT
(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)
EASY LOVER
(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun,
ASCAP/New East, ASCAP)

ELECTRIC LADY

ELECTRIC LADY
(Funk Groove, ASCAP/Zomba, ASCAP)
EVERYTHING SHE WANTS
(Morrison Leahy, ASCAP/Chappell, ASCAP)
FALLING FOR YOUR LOVE
(Chappell, ASCAP/Richer, ASCAP/Unichappell,
BMI/Mr.Dapper, BMI)

56 FEEL SO REAL

(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)

91 FINDER OF LOST LOVES
(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)

FLY GIRL FLY GIRL
(Believe Me, BMI/Silver Satin, BMI/Puff,
BMI/Capt.Key Board, ASCAP)

98 A FORK IN THE ROAD (Jobete, ASCAP) CPP 86 FREAK-A-RISTIC

o, ASCAP/Jodaway, ASCAP) 22 FRESH (Delightful, BMI)
60 FRIENDS

(RCA Musica, BMI/Gipsy, BMI)
90 FULFILL YOUR FANTASY

52 GENTLE Trend RMI) (New Trend, BMI)
GIMME, GIMME, GIMME
(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds,

BMI)
GIRLS ON MY MIND
(Fired Up, ASCAP/Sign Of The Twins, ASCAP)

HALF CRAZY (DeCreed, ASCAP/Large Jar, ASCAP)

HEARTREAT HEARTBEAU
(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)
I FOUND MY BABY
(Temp. Co., BMI)
I GUESS IT MUST BE LOVE

59

(Flyte Tyme, ASCAP)
45 | JUST WANNA HANG AROUND YOU I JUST WARMA HANG AROUND YOU

(WB, ASCAP/Cravity Raincast, ASCAP/Unicity,
ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI

Dente, ASCAP)

I WANT TO KNOW WHAT LOVE IS

(Somerset, ASCAP/Evansongs, ASCAP)

I'LL STILL BE LOOKIN' UP TO YOU

(Abbo P. Mill Albertar J. Mill)

(Abkco, BMI/Ashtray, BMI) 70 I'M STILL

(We, BMI/Ferncliff, BMI)
8 IN MY HOUSE

(MCA. ASCAP) MCA

(Stone City, ASCAP/Jay Warner, ASCAP)
INNOCENT 18 INNOCENT
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
21 INTO THE NIGHT 78 JAMMIN' (April, ASCAP/Midnight Magnet, ASCAP) 85 JUST FOR YOU

(Tricky-Trac, BMI)

(Tricky-Trac, BMI)

14 KING OF ROCK
(Protons, ASCAP/Rush Groove, ASCAP)

83 LET'S GO TOGETHER
(Guadeloupe, BMI)

24 LOST IN LOVE
(Colgems-EMI, ASCAP)

66 LOVE & HAPPINESS
(Final DMI (AISCAP))

(Irving, BMI/AI Green, BMI)

67 LOVE'S CALLING
(Hombre Del Mundo, ASCAP)

MATERIAL GIRL
(Minong, BMI)
MEETING IN THE LADIES ROOM

(Hip Trip, BMI/Midstar, BMI)
THE MEN ALL PAUSE

58 METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappe

94 MISLED
(Paliohtful, BMI) CPP (Delightful, BMI) CPI
MISSING YOU
(Brockman, ASCAP)
MOVIN' & GROOVIN'

(V-Kidd, BMI)

96 MR. TELEPHONE MAN A ASCAL

(Raydiola, ASCAP)
MY GIRL LOVES ME
(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva,
BMI/Irving, BMI/Dark Idol, BMI)
MY LOVE IS TRUE (TRULY FOR YOU)
(Jobete, ASCAP/Tall Temptations, ASCAP/Stone
Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign,
RMI)

DMI)
MY TIME
(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika,
BMI)
NEUTRON DANCE

(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)
NEW ATTITUDE

(Unicity/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP) BMI/ROCKINITURE, BMI/ROCKINIAN, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP 69 NOT TOO YOUNG TO FALL IN LOVE (Philesto, BMI/Ensign, BMI) 81 OH YEAH!

(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig,

(Foster Frees, BMI/Shankman de Blasio, BMI/B ASCAP/Pal Dog, ASCAP) OUTTA THE WORLD (Nick-O-Val, ASCAP) POO POO LA LA (Ubiquity, ASCAP/Warner Bros., ASCAP) PRIVATE DANCER (Stratijacket, ASCAP/Almo, ASCAP) CPP/ALM

RAGING WATERS

(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)

ASCAP/Manacud, ASCAP)
RAINBOW
(Philly World, BMI)
READ MY LIPS
(WB, ASCAP/Montgomery, ASCAP/Cross Keys,

THE REAL ROXANNE (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)

(ADVA, BMI/K.E.D., BMI/MOKOJUMDI, BMI)
RHYTHM OF THE NIGHT
(Edition Sunset, ASCAP/Arista, ASCAP)
ROCK ME TONIGHT
(Bush Burnin', ASCAP)
ROXANNE, ROXANNE

(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
ROXANNE'S REVENGE

ROXANNE'S REVENGE
(Pop Art, ASCAP)
SCIENTIFIC LOVE
(Hip Trip, BMI/Midstar, BMI)
SENSE OF PURPOSE
(Worlers, ASCAP)
SETTLE DOWN
(Bush Burnin', ASCAP/Johnnie Mae, BMI)

SMOOTH OPERATOR

(Adu, MCPS/St.John, MCPS) 87 SOLID LOVE AFFAIR

87 SOLID LOVE AFFAIR
(Harlem, BMI/Hay Boogie, BMI)
17 SOME KINDA LOVER
(Hip Trip, BMI/Midstar, BMI)
39 STEP BY STEP
(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)
73 STOMP AND SHOUT
(Stean City, ASCAR)

73 STUMP AND SHOUT
(Stone City, ASCAP)
75 SUDDENLY
(Zomba, ASCAP/Willesden, BMI)
49 SUGAR WALLS
(Tionna, ASCAP)

Tabu (2) Portrait (1) Private I (1) MOTOWN (2) 6 Gordy (4) **POLYGRAM** 6 De-Lite (2) Mercury (2) Polydor (2) 6 RCA (3) Planet (2)
Total Experience (1) ARISTA 4 ELEKTRA (1) 4 Solar (3) 3 A&M SELECT EMI-AMERICA **EMERGENCY ISLAND** 4th & Broadway/TTED (1) PANDISC

BLACK SINGLES

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

Constellation/MCA (2) MCA/Curb (1)

LABEL

MCA (10)

ATLANTIC (4)

Cotillion (2) Mirage (2) Island (1) Philly World (1) Prism/Island (1) COLUMBIA

WARNER BROS. (6)

Geffen (1) Owest (1) Sire (1) CAPITOL

EPIC (2)

NO. OF TITLES

11

11

9

6

6

1

1

1

1

48 TAKE ME WITH U

POP ART PRELUDE Savoy (1) **PROFILE**

SRO

SOUNDTOWN

TEMPRE

SUPERTRONICS

TIMETRAX/HEAT WORLD TRADE

(Controversy, ASCAP)
72 THIEF IN THE NIGHT

33

THIEF IN THE NIGHT
(Mycenae, ASCAP)
THIS IS MY NIGHT
(CBS, ASCAP/Science Lab, ASCAP) CPP
TIL MY BABY COMES HOME
(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller,
ASCAP/MCA, ASCAP) MCA

27 TONIGHT (Ready For The World, BMI)

ONIGHT

(Ready For The World, BMI)

WE ARE THE WORLD

(Mijac, BMI/Brockman, ASCAP)

WE BELLONG TOGETHER

(Rainbow Horse, BMI/Firehorse, ASCAP/Bug, BMI)

WEEKEND GIRL

(Flyte Tyme, ASCAP/Avant Garde, ASCAP)

WHEN THE RAIN BEGINS TO FALL

(Edition Sunrise/BMI/Edition Sunset, ASCAP)

WHERE DID OUR LOVE GO

(Artoe Three, BMI/Charlton Singles, BMI)

YO LITTLE BROTHER

(Jobete, ASCAP/Not Fragile, BMI) CPP

36 YOU GIVE GOOD LOVE

(New Music Group, BMI/MCA, BMI)

27 YOU SEND ME

23 YOU SEND ME

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
B-M Belwin Mills B-3 Big Three BP Bradley

HAN Hansen HL Hal Leonard IMM Ivan Moguli MCA MCA

CHA Chappell PSP Peer Southern CLM Cherry Lane CPI Cimino

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RADIO MOST ADDED

NATIONAL

SHANNON DO YOU WANNA GET AWAY MIRAGE RICK JAMES CAN'T STOP GORDY USA FOR AFRICA WE ARE THE WORLD COLUMBIA ATLANTIC STARR FREAK-A-RISTIC AAM FREDDIE JACKSON ROCK ME TONIGHT CAPITOL

22 37



RETAIL BREAKOUTS

NATIONAL 137 REPORTERS	NUMBER REPORTING
CON FUNK SHUN ELECTRIC LADY MERCURY	13
WHITNEY HOUSTON YOU GIVE GOOD LOVE ARISTA	12
NEW EDITION LOST IN LOVE MCA	11
ALFIE STAR MOTOWN	8
KOOL & THE GANG FRESH DE-LITE	8

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

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WJAS-FM Philadelphia, PA
WWSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

WIGO Atlanta, GA
WYEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC WYAL Charleston, SC
WGIV Charleston, SC
WGIV Charleston, SC
WFEG Charlotte, NC
WFEG Charlotte, NC
WFEBD Ft. Lauderdale, FL
WJAX-FM Jacksonville, FL
WFDQ Jacksonville, FL
WFDQ Miami, FL
WOWI Norfolk, VA
WORL Orlando, FL
WHAPL Orlando, FL
WHAPL Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Savannah, GA
WFAS Septersburg, FL
WWDM Sumter, SC
WANM Tallahasse, FL
WWDM Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

> A weekly national indicator of the five most added records on the radio stations reporting to Billbean's stations reporting to Billboard's Hot Black Singles shart. The statio

REGION 4

WBMX Chicago, IL WGC+FM Chicago, IL WJPC Chicago, IL WBLZ Cincinnati, OH Cleveland, OH Cleveland, OH WZAK WDAO WGPR Detroit, MI WJLB Detroit, MI WILB Detroit, MI
WKWM Grand Rapids, MI
WILC Indianapolis, IN
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, C
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 WENN-FM Birmingham, AL KNOK F. Worth, TX KCOH Houston, TX KUJM Jackson, MS WKXI Jackson, MS WKXI Jackson, MS KLAZ Little Rock, AR KRNB Memphis, TN WDIA Memphis, TN WLOK Memphis, TN WLOK Memphis, TN WOIL Mobile, AL NGW Nashville, TN WYOL Nashville, TN WYOL Nashville, TN WYUD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX

REGION 7 AZ,Southern CA,CO,HI,Southern

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

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

KSOL San Francisco, CA

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

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

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N. Quincy, MA
Hill Records E. Norwalk, CT
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Carnden,

NJ
C&M Distributors Hyattsville, MD
Disc-0-Mat New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
Kirig James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore,
MD

MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sound Of Market Philadelphia, PA Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower New York, NY
Universal One Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Wins Records Long Island City, NY
Your Record Shop Baltimore, MD

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

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassn's 1-Stop N.Miami Beach,
FL
Marc Records

FL
Nova Dist. Inc. 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 Music Miami, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

A weekly national indicator of "breakout" singles, i.e., these with significant future sales potential based on initial market reaction. These records are not yet no the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Black Singles shart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

REGION 4

Angott Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central One 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 Gemin Une-Stop Cleveland, OH Greater Detroit Mil Kendricks Records Detroit, Mil Metro Music Chicago, IL Music Master Chicago, IL Music Master Chicago, IL Musichand Southfield, Mil Northern Record's Cleveland, OH Old Town Record Shop Hamtramck, Mil Professionals Detroit, Mil Radio Doctors Milwaukee, Wil 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
Musiciand St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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
Mushroom New Orleans, LA
Music Center, One Stop Birmingham,
AL

AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metarie, LA
Southern Records New Orleans, LA
Southern Records New Orleans, LA
Southerst Distributing Houston, TX
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metaire, LA
Western Merch. One Stop Houston, TX
Wherehouse Metarie, LA

REGION 7

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

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, 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
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco,

CA
Leopold San Jose, CA
Leopold Records Berkley, 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

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- 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

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Ol. Artists, managers, agents, attorneys

Ol. Concert promoters, concert facilities

Ol. Music fans

Ol. Music publishers, unions, industry associations.

Olthers (please be specific)

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TOP INSPIRATIONAL ALBUMS

	Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER DISTRIBUTING LABEL AMY GRANT MYRPH 7016757064/WORD (CD) 53 weeks at No. One						
Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER DISTRIBUTING LABEL ANY CRANT PROPERTY AND ANY CRANT PROPERTY ANY CRANT PROPERTY AND ANY CRANT PROPERTY AND ANY CRANT PROPERTY AN							
LABEL & NUMBER DISTRIBUTING LABEL 1							
1	1	57	STRAIGHT AHEAD				
2	4	9	PETRA STARSONG 7102057881 BEAT THE SYSTEM				
3	2	29	SANDI PATTI BENSON RO 3884 SONGS FROM THE HEART				
4	3	142	AMY GRANT MYRRH MSB 6697/WORD (CD) AGE TO AGE				
5	5	93	SANDI PATTI IMPACT R3818/BENSON . MORE THAN WONDERFUL				
6	9	13	CARMAN MYRRH 7016807061/WORD COMING ON STRONG				
7	6	53	LEON PATILLO MYRRH 7016771067/WORD THE SKY'S THE LIMIT				
8	8	64	PETRA STAR SONG 7102050860/WORD NOT OF THIS WORLD				
9	7	21	DEGARMO AND KEY POWER DISC PWR 01073/BENSON COMMUNICATION				
10	10	53	MICHAEL W. SMITH REUNION 7010004129/WORD MICHAEL W. SMITH 2				
11	12	5	IMPERIALS MYRRH 7-01-682006-8/WORD LET THE WIND BLOW				
12	11	45	TWILA PARIS MILK AND HONEY MN 1048/ZONDERVAN WARRIOR IS A CHILD				
13	33	57	CARMAN PRIORITY 38713 SUNDAY'S ON THE WAY				
14	17	21	STRYPER ENIGMA EC1064 THE YELLOW AND BLACK ATTACK				
15	22	101	MICHAEL W. SMITH REUNION 7010002126/WORD MICHAEL W. SMITH PROJECT				
16	NE	wÞ	LARNELLE HARRIS IMPACT RO 3732/BENSON I'VE JUST SEEN JESUS				
17	13	5	PHILIP BAILEY MYRRH 7-01-679606X/WORD THE WONDERS OF HIS LOVE				
18	NE	w	DEBBY BOONE LAMB & LION LLR3008/SPARROW				
19	18	17	CHOOSE LIFE THE MARANATHA SINGERS MARANATHA MUSIC 7-100-12382-8/WORD				
20	24	124	PRAISE 7 PETRA STAR SONG SSR 0045/WORD MORE POWER TO YA				
21	34	49	CRISTY LANE ARRIVAL 9644/DOMINION ONE DAY AT A TIME				
22	14	17	MICHELE PILLAR SPARROW SPR 1095 LOOK WHO LOVES YOU NOW				
23	30	17	SCOTT WESLEY BROWN SPARROW SPR 1081 KINGDOM OF LOVE				
24	26	49	STEVE TAYLOR SPARROW SPR-1063 MELTDOWN				
25	NE	wÞ	MICHAEL CARD SPARROW SPR1097 KNOWN BY THE SCARS				
26	19	21	NEW GAITHER VOCAL BAND DAYSPRING 7014127012/WORD				
27	25	29	KATHY TROCCOLI REUNION 7-01-000512-5/WORD				
28	20	9	HEART AND SOUL LESLIE PHILLIPS MYRRH SPCN701680206-X/WORD DANICING WITH DANICED				
29	RE-E	NTRY	THE MARANATHA KIDS MARANATHA 7100078822/WORD				
	15	24	KIDS PRAISE 2 KEITH GREEN PRETTY GOOD RECORDS PGR 004				
30		\square	JESUS COMMANDS US TO GO				
30	23	41	FARRELL & FARRELL STAR SONG 710205386X/WORD				
	23	41	CHOICES WHITEHEART MYRRH 7016782069/WORD				
31			### CHOICES WHITEHEART MYRRH 7016782069/WORD				
31	35	49	### CHOICES WHITEHEART MYRRH 7016782069/WORD				
31 32 33	35 16	49	### CHOICES WHITEHEART				
31 32 33 34	35 16 29	49 9 12	### CHOICES WHITEHEART				
31 32 33 34 35	35 16 29 21	49 9 12 65	### CHOICES WHITEHEART				
31 32 33 34 35 36	35 16 29 21 27	49 9 12 65 41	CHOICES WHITEHEART MYRRH 7016782069/WORD SERVANT MYRRH 7016799062/WORD LIGHT MANEUVERS CANDLE SPARROW BWR 2010 BULLFROGS AND BUTTERFLIES BULLFROGS AND BUTTERFLIES SURRENDER SURRENDER LIVING WATERS THE IMPERIALS DAYSPRING 7014118013/WORD THE IMPERIALS SING THE CLASSICS REZ BAND SPARROW SPR-1099				
31 32 33 34 35 36 37 38	35 16 29 21 27 37 28	49 9 12 65 41 45 17	### CHOICES WHITEHEART				
31 32 33 34 35 36 37	35 16 29 21 27	49 9 12 65 41 45	CHOICES WHITEHEART MYRRH 7016782069/WORD SERVANT MYRRH 7016799062/WORD LIGHT MANEUVERS CANDLE SPARROW BWR 2010 BULLFROGS AND BUTTERFLIES DEBBY BOONE LAMB & LION 3001/SPARROW SURRENDER JIMMY SWAGGART JIM 143 LIVING WATERS THE IMPERIALS DAYSPRING 7014118013/WORD THE IMPERIALS SING THE CLASSICS REZ BAND SPARROW SPR-1099 HOSTAGE				

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ECTERN by Bob Darden

PHILIP BAILEY USED TO BE known as one of the voices behind some of the biggest hits of Earth, Wind & Fire, hits like "Shining Star," "September," "Boogie Wonderland," "Singasong," "That's The Way Of The World" and others. Lately he's become known as the face and the voice (with Phil Collins) behind the hot video and single "Easy Lover."

own little scope of what kind of music we personally like and be what God wants us to be."

If he feels that strongly, would he want to become primarily a gospel singer? "When I see people, I naturally think of songs," he says. "And to not be able to express those things I see every day would not be true to me. That's what would happen if all I sang were

to witness to someone is to first become a friend.

"I feel like Phil Collins, for example, is my neighbor in my heart and I want my heart to show me the best way to be a friend and a witness to him," he says with a smile. "My manager, Julius West, became saved, not because I sat down and talked with him, but through my daily relationship with God. Julius was there during a real crucial time in my life. He saw that my help is from God, and that's how I got by from day to day."

What's ahead for Philip Bailey? "Right now, the world doesn't know always who the Christians are," he says. "I'm working towards a time when the world can't ignore the reality of the benefits of Christianity. When the press sees sold-out concerts and millions of albums sold, that's something they can't ignore. Earth, Wind & Fire sang songs that made people think; now I'm singing words of life that

really have power.

"My responsibility to CBS is not to win the world to the Lord: it is to give them a record that sells. My responsibility to Word is to give them a record that ministers. If I tried to combine them now, I'd be torn; it doesn't mesh."

Philip Bailey: an eloquent spokesman for contemporary Christian music

There's one more side to Philip Bailey: Myrrh Records recently released his fist gospel album, "The Wonders Of His Love." And in the process, he's quickly become one of the most eloquent spokesmen for contemporary Christian music.

"I did the recent Greenbelt Festival in England that the Christian community put on to draw the unsaved of that country," he says. "Something like 35,000 people came. Music can be an incredibly effective tool for reaching the lost.

"But all too often, Christians want to stay within their own comfort zone. Let's push beyond our Christian songs. As a Christian I want to write songs that are true.

"Some songs are nothing more than pure entertainment. People look for all these hidden meanings—but it is just a song! A song is a storybook, a cartoon. "The thing is, you can't isolate

"The thing is, you can't isolate one facet of my life. It would be anticlimatic to isolate myself only in the First Presbyterian Church."

As one of a growing number of Christians with a prominent position in the music industry, Bailey admits there has been considerable pressure on him from some quarters to proselyte the people he works with. He says the best way





by Sam Sutherland
& Peter Keepnews

THE U.S. PRESENCE of Timeless Records gets its biggest boost yet this month as Zebra, the U.S. indie that began releasing albums from the Dutch line last year, adds 84 more catalog titles to its Timeless vaults here. Together with the Timeless titles already actively marketed by Zebra, the move brings the entire line—108 titles—into distribution

line—108 titles—into distribution.

According to Zebra chief Ricky Schultz, the move will also include more than a dozen Timeless Traditional albums, and plans call for the addition of cassette product and Compact Disc releases in late spring. The current LP line, still pressed abroad, will carry an \$8.98 suggested list. Schultz, an avid CD convert, expects to ship between six and eight CD titles around June.

Among the artists in the Timeless catalog release due this month are Art Blakey, Lionel Hampton, the George Adams/Don Pullen group, Cedar Walton, Bobby Hutcherson, Machito, Rodney Jones and Tete Montoliu. The traditional line offers recordings by Acker Bilk, Chris Barber, Phil Franklin and Max Collie's Rhythm Aces, along with other trad bands.

Meawnhile, Schultz is mulling the release of five new Timeless titles later this spring, including Percy Mayfield's last session and a Benny Golson set featuring both Freddie Hubbard and Woody Shaw on trumpet.

ALENT CONTESTS underwritten by corporate sponsors have become increasingly commonplace in many fields of music, but not in jazz. Now Hennessy Cognac has announced that it is sponsoring Hennessy Jazz Search '85, a three-city contest, with the winner to perform at this year's Playboy Jazz Festival.

Appropriately "undiscovered" jazz groups are being asked to mail cassettes of their work to Hennessy, with semifinalists chosen to represent New York, Chicago and Los Angeles. Semifinals will be held on May 28 at New York's Blue Note, Chicago's Jazz Showcase and the Playboy Club in Los Angeles. One winning group from each city will be flown to Los Angeles for the June 13 finals, and the ultimate winner will get to take the stage at the Hollywood Bowl during the Playboy Festival a few days later.

More information is available from Hennessy Jazz

Zebra steps up its Timeless releases

Search '85, Suite C, 2801-B Ocean Park Blvd., Santa Monica, Calif. 90405.

ALSO NOTED: Newark's WBGO, the only all-jazz radio station in the New York area, is the most listened-to public radio station in the U.S., according to recently released Arbitron figures . . Another station in the New York market that does a lot for jazz is Columbia Univ.'s WKCR. Among this unusually creative station's specialties is the marathon devoted to a single artist, and this weekend the subject is Billie Holiday, who would be observing her 70th birthday this Sunday (7) if she were still alive. WKCR will play 26 hours of Lady Day's music, beginning at 6 p.m. Saturday.



AFTER A THREE-YEAR ABSENCE from the New York concert scene, Mexican singer Emmanuel will play the Felt Forum on April 28. The show coincides with a resurgence in Emmanuel's career, thanks to the success of his Manuel Alejandro-produced RCA album "Emmanuel.'

The Mexican balladeer recently played a series of sold-out concerts at Mexico City's El Patio nightclub. "It was a different crowd from the one usually seen there," observed Emmanuel two weeks ago in Miami, when he had slipped away from his El Patio obligation to play at the yearly Miami Carnival.

Emmanuel is enjoying a career resurgence

Mexico City's most prestigious venue usually attracts a more mature crowd. Emmanuel's modern interpretation of the Latin pop ballad brought out the cream of the city's youth.

"The son of the current president of Mexico and the son of the last president were making bets with one another to see who had attended the most nights of my concert," Emmanuel noted. As of two weeks ago,

the contest was a tie.

Emmanuel's New York show will be presented by promoter Jose A. Tejeda, who was responsible for his last appearance in the city. Tejeda, one of the area's leading Latin promoters, was recently honored as promoter of the year by the Latin showbiz journalists' association ACE for the third year in a row. This year, he shared the honor with Ralph Mercado, the kingpin of the local salsa promotion scene.

WITH ALL THE TALK about Latin crossover, it's interesting to note that talent from one Latin American country enjoys nothing but a crossover audience in the U.S.: Brazil.

For the past couple of years, Brazilian pop has been receiving an enthusiastic American response, at least at the critical level. This sign of acceptance seems to have motivated Discos CBS, the major's label for the U.S. Latin market and Puerto Rico, to release CBS-Brazil singer/songwriter Djavan in the American market.

The Brazilian star, who records in Los Angeles, has a new album, "Lilas," out on the Discos CBS label. Though the core of the album, which is self-produced, is Djavan and a trio of Brazilian musicians-Luiz Avellar, Theo Lima and Sizao Machado-the artist invited several Amercian session men to round out the album and give it a cosmopolitan pop flavor.

ONE EFFECT OF the Latin recording community's dissatisfaction with the Grammy Awards has been the creation of an independent Latin award-giving organi-

Although the International Academy of Latin Recording Artists has sought and enjoys the cooperation of the National Academy of Recording Arts & Sciences (NARAS), street talk has it that its success is somewhat predicated on NARAS's failure.

In any case, this new organization promises a comprehensive list of awards exclusively for Latin product. Information is available from 10030 Owensmouth Ave., Suite 30, Chatsworth, Calif. 91311.

EEPING SCORE by Is Horowitz



"WEST SIDE STORY," in a spanking new album conducted by its composer, Leonard Bernstein, will of course be issued on LP and cassette. But special stress will be placed by Deutsche Grammophon on the Compact Disc version. Strategists at the label see in the package an important stimulusas if that were needed-behind CD marketing.

For one thing, the album will be sold at pop CD prices, even though it sports an all-star operatic cast. Cost to the trade will be \$10 a disk for the two-pocket set, rather than the "normal" DG \$11. And then, says DG's Grace Patti, consumer ads will highlight the laser-read version, with priority placement due in national publications that concentrate on CD.

Like other multiple-disk boxed sets, the LP version will carry a suggested list of \$9.98 per record. The same goes for the cassette alternate.

Lots of point-of-purchase material is due, says Patti, in addition to major market radio and print ads, and specially imprinted T-shirts and sweatshirts as walk-around attention getters.

Should the promotional drum-

BILLBOARD APRIL 6, 1985

beat taper after the April 18 release date, it can be expected to crescendo again on May 17, when PBS airs a 90-minute documentary based on the "West Side Story" recording sessions. There were four days of sessions at the RCA studios in New York last fall, and cameras were present at all.

cording Merchandisers convention last weekend, the first time it has been tendered to a classical artist. That might normally be a time when one reviews a long and productive career.

Stern, more than most other artists today, indeed has accomplishments in abundance to recall, but

DG sees the new 'West Side Story' as a major stimulus for CD marketing

Production of the documentary was by Unitel Munich, in association with the BBC, and there is no doubt that it will receive broadcast attention in markets abroad as well as here.

In the cast, if anyone needs reminding, are Kiri Te Kanawa, José Carreras, Tatiana Troyanos, Kurt Ollmann and Marilyn Horne. The production is said to be the first to include the entire score. and it is the first time that Bernstein has directed it.

VIOLINIST ISAAC STERN was due to pick up the President's Award at the National Assn. of Rehe is too busy looking ahead, commissioning new works and recording, as well as maintaining an active concert schedule.

Two weeks ago he was in the studio recording one of the six Bach Sonatas and Partitas for Unaccompanied Violin he is doing for CBS Masterworks. It's hard to believe that it is the first time he has taped these seminal pieces. It'll take about a year to complete the project, he says, as he fits the recordings between other obligations. They are being cut in a newly altered room in the Carnegie Hall complex.

(Continued on page 73)

FOR WEEK ENDING APRIL 6, 1985

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ATIN ALBUMS

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	_	7			
	/.	/_ ,	/。	CLUB PLAY Compiled from a national sample of dance TITLE LABEL & NUMBER/ DISTRIBUTING LABEL IN MY HOUSE	
THS.	£/	S S S S S S S S S S S S S S S S S S S	W.S. AGO	Compiled from a national sample of dance	club playlists.
/ SE	18	2 2	XX S	TITLE LABEL & NUMBER/ DISTRIBUTING LABEL	ARTIST
	3	8	6	IN MY HOUSE MOTOWN 4529MG 1 week at No. One	◆ MARY JANE GIRLS
2	1	3	6	MATERIAL GIRL (REMIX) SIRE 0-20304/WARNER BROS.	◆ MADONNA
(3)	4	5	7	TURN YOUR BACK ON ME EMI-AMERICA V-7850	KAJA
4	6	13	5	POINT OF NO RETURN ARISTA AD1-9326	. EXPOSE
<u>.</u>	9	9	7	STEP BY STEP JEFF LORBER FEATUR	RING AUDREY WHEELER
6	8	10	10	ARISTA ADI-9311 TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
7	2	1	9	BAD HABITS ATLANTIC 0-86909	◆ JENNY BURTON
(8)	16	29	6	DO YOU WANT IT RIGHT NOW (REMIX)	◆ SIEDAH GARRETT
9	10	17	6	QWEST 0-20302/WARNER BROS. BOY/BOOK OF LOVE SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
(10)	13	23	5	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
(11)	14	26	5	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
(12)	12	21	7	JUST ANOTHER NIGHT COLUMBIA 44-05181	◆ MICK JAGGER
(13)	31	21	2	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
\equiv			2		◆ KOOL & THE GANG
14	43		<u> </u>	FRESH DE-LITE 880 623-1	THE TIME
15	7	6	9	THE BIRD (REMIX) WARNER BROS. 0-20315	
16	17	24	6	LUCKY EMI-AMERICA V-7855	◆ GREG KIHN
17)	40	_	2	TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	◆ JULIAN LENNON
18	20	40	4	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
19	29	28	7	SCIENTIFIC LOVE SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR
20	5	2	10	NEW ATTITUDE/AXEL F MCA 23534 PATTI LABELLE/I	HAROLD FALTERMEYER
21)	44		2	BEHIND THE MASK PLANET YW-14024/RCA	GREG PHILLINGANES
22)	36	41	4	I'M NO ANGEL/ECSTACY TSR TSR835	MADLEEN KANE
23	38	_	2	SMOOTH OPERATOR PORTRAIT (PROMO)	◆ SADE
(24)	41	44	4	BE YOUR MAN A&M SP-12122 ◆ JE:	SSE JOHNSON'S REVUE
25	18	18	11	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS. 25175-1	DEODATO
26	11	4	11	OUTTA THE WORLD CAPITOL V-8623	ASHFORD & SIMPSON
27	30	35	6	MAKE LUV TONITE POSSE POS 5001/SPRING PRITTI	BOYZ FEATURING FELIX
28	45	45	3	WHEN THE RAIN BEGINS TO FALL/COME TO ME	ACKSON & PIA ZADORA
29	28	33	7	ANIMAL/SUSAN RECOVERY R-2003	◆ 4·3·1
30	35	36	6	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
31	34	38	6	THE BEAST IN ME/TIGHT BLUE JEANS	♦ BONNIE POINTER
32	32	39	5	PRIVATE I ZS4-05166 FOREVER YOUNG ATLANTIC (PROMO)	ALPHAVILLE
33	26	25	9	PLEASE DON'T GO FEVER SF-802/SUTRA	NAYOBE
(34)	46		2	MOVIN' AND GROOVIN' 4TH & B'WAY/T.T.E.D. ITT-205/ISLAND	REDD\$ AND THE BOY\$
35	15	7	9	EASY LOVER COLUMBIA 44-05160	◆ PHILIP BAILEY
36	19	19	9	MIDNIGHT MAN EPIC 49-05188	FLASH & THE PAN
(37)	49	13	2	-	RING FRANKIE BEVERLY
38	27	30	8	CO TO A DOLLH LTIME	AMAALADEEN TACUMA
		NEW		GRAMAVISION 188 830-1/POLYGRAM RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
<u>39</u>	47		4		◆ DAN HARTMAN
		48 NEW		SECOND NATURE MCA 23535	
41)				NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
42	42	43	6	TWO WRONGS MAKE IT RIGHT TSR TSR834	YVONNE WILKINS
43		NEW)		NEVER YOU DONE THAT I.R.S. SP-70413/A&M	GENERAL PUBLIC
44	21	15	11	BAD TIMES, GOOD TIMES MCA (PROMO)	THELMA HOUSTON
45	33	32	8	FOUR YEAR BATTLE ATLANTIC 0-86906	PAULA ANDERSON
46	F	E-ENTR	Y	LET IT ALL HANG OUT/88 LINES ABOUT 44 WOMEN RCA PW-13994	◆ THE NAILS
47	50		2	KING OF ROCK PROFILE PRO-7064	♦ RUN-D.M.C.
48	48	47	8	SETTLE DOWN CAPITOL V-8625	LILLO THOMAS
<u>49</u>	-	NEW)	<u> </u>	VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL CHARADE FEA	TURING NORMA LEWIS
<u>(50)</u>		NEW)	<u> </u>	SENSE OF PURPOSE COLUMBIA 44-05146	◆ THIRD WORLD
BREAKOUTS	1. ZIE ZIE WON'T DANCE PETER BROWN COLUMBIA				.N
8				9. I WONDER IF I TAKE YOU HOME LISA LISA AND CUL IMPORT (CBS, UK)	JAM WITH FULL FUNCE

	<u> </u>			12 INCH SINGLES	SALES			
		NE /	S. /	Compiled from a national sample of retail st	tore sales reports.			
12 INCH SINGLES SALES Compiled from a national sample of retail store sales reports. TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST ARTIST ARTIST PATTIL AREL E/HADDLD FALTERMEYER								
1	1	1	4	NEW ATTITUDE/AXEL F MCA 23534 4 weeks at No. One PATTI LABELLE	/HAROLD FALTERMEYER			
2	P	1EW		WE ARE THE WORLD COLUMBIA US2-05179	◆ USA FOR AFRICA			
3	2	2	4	MATERIAL GIRL SIRE 0-20304	◆ MADONNA			
4	7.	10	4	OBSESSION MERCURY 880 266-1	◆ ANIMOTION			
5	4	12	4	IN MY HOUSE MOTOWN 4529MG	◆ MARY JANE GIRLS			
6	3	3	4	CARELESS WHISPER COLUMBIA 44-05170 ◆ WHAM FEAT	URING GEORGE MICHAEL			
(7)	22		2	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE			
8	20		2	NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES			
9	21		2	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MIND\$			
	27	29	4	'TIL MY BABY COMES HOME EPIC 49-05159	LUTHER VANDROSS			
10	43	40	3		FUN FUN			
11			-	GIVE ME YOUR LOVE IMPORT (HIGH FASHION, BELGIUM)				
12	39	42	3	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON			
13	12	13	4	BAD HABITS ATLANTIC 0-86909	◆ JENNY BURTON			
14	6	5	4	SUGAR WALLS EMI-AMERICA V-7852	◆ SHEENA EASTON			
15	13	17	4	DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE IMPORT (FANTASIA, UK)	PAUL PARKER			
16	9	6	4	THE REAL ROXANNE SELECT FMS62256	ROXANNE WITH UTFO			
17	8	9	4	ROXANNE, ROXANNE SELECT FMS62254	UTFO			
18	18	37	4	BE YOUR MAN A&M SP-12122	ESSE JOHNSON'S REVUE			
19	30	30	4	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD			
(20)	40		2	JUST ANOTHER NIGHT COLUMBIA 44-05181	◆ MICK JAGGER			
21	25	21	4	YOU SPIN ME ROUND (LIKE A RECORD) IMPORT (EPIC, UK)	DEAD OR ALIVE			
22	16	35	3	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT			
23	15	15	4	STEP BY STEP ARISTA ADI-9311 JEFF LORBER FEATL	JRING AUDREY WHEELER			
24	28	44	3	BOY/BOOK OF LOVE SIRE 0-20299/WARNER BROS.	BOOK OF LOVE			
25	14	20	4	THE MEN ALL PAUSE CONSTELLATION 23526/MCA	◆ KLYMAXX			
26	5	4	4	EASY LOVER COLUMBIA 44-05160	◆ PHILIP BAILEY			
27	11	7	4	PLEASE DON'T GO FEVER SF-802/SUTRA	NAYOBE			
28		NEW		1 WALLES IN 1 TAKE WALL WALL	T JAM WITH FULL FORCE			
29		NEW		SOME LIKE IT HOT AND THE HEAT IS ON	◆ THE POWER STATION			
(30)	47	47	4	CAPITOL V-8631 SINDERELLA JAMAICA JR 9004	BETTY WRIGHT			
31	17	19	4	TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER			
32	19		4	I WANT TO KNOW WHAT LOVE IS	EW JERSEY MASS CHOIR			
		14	<u> </u>	SAVOY SCS0004/PRELUDE	<u> </u>			
33	38		2	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE			
34)		NEW			BEVERLY HILLS VERSION			
35	24	24	4	VICIOUS GAMES ELEKTRA 0-66919	♦ YELLO			
36	44	46	4	SPARKY'S TURN NIA NI-1245	SPARKY D			
(37)		NEW		MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX			
38	31	33	. 4	COME INSIDE/CHINESE EYES PERSONAL P49812	◆ FANCY			
39	23	32	4	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST			
40	I	NEW	<u> </u>	THE HEAT IS ON MCA 23540	◆ GLENN FREY			
41)	Ì	NEW		INNOCENT TABU 429-05140	◆ ALEXANDER O'NEAL			
42	7	MEM		FRESH DE-LITE 880 623-1/POLYGRAM	♦ KOOL & THE GANG			
43	35	39	4	YOU SHOULD HAVE KNOWN BETTER IMPORT (HOT MELT, UK)	T.C. CURTIS			
44	10	8	4	THIS IS MY NIGHT WARNER BROS. 0-20296	◆ CHAKA KHAN -			
45)	ı	NEW		VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL CHARADE F	EATURING NORMA LEWIS			
46	 			WHY? MCA 23538	BRONSKI BEAT			
47	29	18	4	I'M NO ANGEL/ECSTACY TSR TSR835	MADLEEN KANE			
48	49	_	2 ,	ONE NIGHT IN BANGKOK SILVER BLUE 4Z9-05145/CBS ASSOCIATED	◆ ROBEY			
49	50	·	2	TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	◆ JULIAN LENNON			
50	42	43	3	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR			
BREAKOUTS	chart based	with fu potenti on sale ted this	al, es	1. QUEEN OF ROX (SHANTE ROX ON) ROXANNE SHAI 2. BACK IN STRIDE MAZE FEATURING FRANKIE BEVEF 3. IF LOOKS COULD KILL PAMALA STANLEY MIRAGE 4. JAMMIN TEENA MARIE EPIC 5. TURN YOUR BACK ON ME KAJA EMI-AMERICA 6. TIME AFTER TIME MILES DAVIS COLUMBIA 7. WORLD DESTRUCTION TIME ZONE CELLULOID 8. OVERWORKED AND UNDERPAID DO IT DREAM				
8								

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(Continued from page 27)

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LP Columbia BFC 40021/CBS/no list

CA BCT 40021/no list

O.T. HUSH

LP Epic FE 39937/CBS/no list CA FET 39937/no list

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LP Motown 5361ML/MCA/\$5.98
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LP Epic FE 39583/CBS/no list CA FET 39583/no list

WYNETTE, TAMMY Sometimes When We Touch LP Epic FE 39971/CBS/no list CA FET 39971/no list

JA77

WEATHER REPORT Sportin' Life LP Columbia FC 39908/CBS/no list CA FCT 39908/no list

COMPACT DISC

TEMPTATIONS Compact Command Performances
CD Gordy/Motown 6125GD/MCA/no list

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UNQUESTIONABLY, the most influential record of the last two years was Shannon's "Let The Music Play,'' which spawned knockoffs so prolifically that the term "Shannon clone" became common usage. Her followup—fi-nally!—is "Do You Wanna Get Away" (Mirage/Emergency 12inch), and it sounds as much a pop record as "Don't You Want Me," or "Strut." That's not only from the inclination of the producers but also from the current musical context, wherein everyone's been dabbling with modern dance. Fans of "Give Me Tonight" might find this one a bit less soulful, but it has the winner's hook that put the first Shannon album in the gold-plus category.

Meanwhile, the band behind this year's "Roxanne" phenomenon, Brooklyn's Full Force, are delivering another developing hit. "I Wonder If I Take You Home" (CBS U.K.) by Lisa Lisa & Cult Jam with Full Force has been one of the big buzz records on import for some weeks, appearing simultaneously on the U.S. and U.K. sales charts this week. It currently appears on the Columbia "Break Dancing" compilation, in a short version marred by narration, though we understand the long import track (with a capella and dub) is now on a rush-release schedule on 12-inch. Recorded in 1984, it fuses the hip-hop sound of John Rocca's hits that year with the characteristic girl-group sound of local New York productions and more earthy male backup vocals.

MORE SINGLES: Go For Yr Gun's "Get On Top" (Epic 12-inch) is the work of the team behind Dominatrix and affects the same electro-pop groove that people found so catchy in the first go-round, and didn't seem to tire of even after months of play . . . Power Station's "Some Like It Hot" (Capitol 12-inch) is just in the niche between "Let's Dance" and the 'Wild Boys' dub mix, not surprisingly, given the band lineup, though the most noteworthy detail is the showiest mix job on record.

KEMIXES: Thelma Houston should have no trouble scoring a third big dance hit with "(I Guess)
It Must Be Love" (MCA 12 inch promo), a Kashif-influenced, lushly melodic sing-along with some Time-ly beat-box effects... Teena Marie's "Jammin'" (Epic 12-inch) should easily consolidate her pop breakthrough with its brittle rock feel; in any case, it's long overdue for her . . . Needless to say, we like the remixed Tears For Fears single, "Everybody Wants to Rule The World" (Mercury 12-inch), in direct proportion to its increased length; it will be commercially released soon... Two new remixes of Kool & the Gang's "Fresh" have been pressed promotionally on De-Lite. One, by Mark Berry, surprisingly, is the more pop; the alternate, by the producers, has the reverb and hard edge. Either way, this record sounds like spring Pennye Ford's "Dangerous

(Total Experience 12-inch) should be a club crossover from black radio, where its natural base lies: there is a multitude of new effects in the club version . . . The Firm's "Radioactive," of all things, is now a promo 12-inch on Atlantic with an amazingly thorough dance remix.

Harold Faltermeyer's pop crossover "Axel F," No. 1 again this week on the sales chart, has spawned two remakes, both of which superimpose a more street flavor onto the cut. The one appearing on the sales chart this week is artist-less but produced by some chap whose name spelled backwards is Ted Currier, on Club Records (212-582-9661), elaborating the original with a series of jolting edits done by the Latin Rascals; the flip has a philosophi-cal rap, "Like Eddie Did," which should please Murphy, who seems to enjoy being a role model.

ASSORTED CUTS: November Group, always one of the most polished of emerging acts, has delivered a world-class effort in "Work That Dream" (A&M), a six-cut EP recorded in Germany with producer Peter Hauke. The title track has a great uptempo pump and strong vocals; the Bronski-like "Put Your Back To It" is also of immediate interest; "Arrows Up To Heaven" could be an AOR crossover. All in all, a highly consistent and enjoyable techno-pop EP.

It only takes one listen to fuel the suspicion that Steve Arrington's "Dancin' In The Key of Life' (Atlantic) may well be one of the albums of the year. Like the rising lead single, "Feel So Real," the album as a whole represents a smoothing of texture but not of West Coast session talent and gives them as much of a new sound as they give him. Best cuts: the pumping title track, timed as a segued companion cut to "Feel So Real"; a more spare, gospel-text "Stand With Me," and the amusingly new-wavey "Gasoline." Two for lyric-of-the year nominations: a prayerful "Willie Mae" and the impassioned, daringly frank "Brown Baby Boy."

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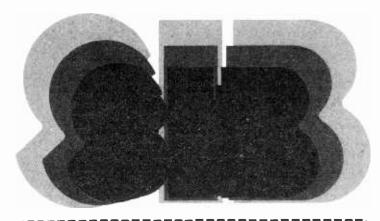
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U.K.'s Blue Suede Views Expands Reach

LONDON Blue Suede Views, the pop magazine section of British commercial television's Oracle teletext system, now reaches an audience of more than two million viewers, outstripping even the biggestselling pop papers here, according to editor Julian Newby.

Blue Suede News, which is said to be the only seven-days-a-week pop magazine in the world, was launched in the London area in November, 1983, and went national a year later. Features include news and reviews of concerts, record releases, videos and movies; gig guides; viewers' letters; pop polls and competitions; and a Stateside news section incoporating Billboard's single and album charts.

Most significant from the record industry's point of view is the 20page section compiled independently by media company Abacus, containing comprehensive chart and new release information, in some cases up to a week ahead of its publication elsewhere.

Using charts prepared for the in-dependent local radio network by the Media Research & Information Bureau (MRIB), Abacus already covers heavy metal, disco, independent and national hit listings, and is now adding a country chart, plus information on all U.K. television pop appearances.

Advertising pages are sold within the section, and record companies including EMI, Virgin, Phonogram, &M, Beggars Banquet and Island/ Stiff have taken space to date.

Says Abacus chief Richard Jakubowski: "The ads run 16 hours a day, seven days a week. But the real beauty of teletext for the record companies is that they can change the advertising message at literally a moment's notice, after the weekend sales figures are in, for instance, or when an act is going on the network chart show 'Top Of The

Some 2.4 million U.K. households now have teletext television sets, and the number is rising by around 100,000 a month, giving Blue Suede Views a potential maximum audience of some eight million viewers. Research indicates a massive preponderance of young viewers: one 1984 survey, now outdated, found around 260,000 over-15s watched the section at least once a day compared with more than 1.1 million under-15s.

"It's not an old person's medium," says Newby. "It's a medium for the keypad generation. It's there, it's free and it attracts the kids. The closest thing you can compare it with is radio.

"I don't think it will ever replace the pop papers, because you can't pick a photograph off the set and pin it on the wall, and you can't read 3,000-word features about your favorite act. But it's clear from the enormous postbag we get that it is exercising a powerful influence on young record buyers.'

The counterpart of youthful enthusiasm has been establishment skepticism. Says Newby: "The pop industry is extremely conservative, and it was uphill work for the first year.

'Some record companies have been helpful and understood what we were trying to do. But others are simply way behind the times. One executive I talked to about Blue Suede Views even asked if he could have a copy to look at."

Crackdown on Soviet Studios

MOSCOW Soviet cultural affairs officials are planning to impose stricter controls over a chain of recording studios that are authorized to make tape recordings for private customers.

The studios were set up because of what was seen as a limited range of catalog offered by the stateowned record company Melodiya. But following a series of complaints from the public, the activities of these studios are to be limited.

There have been reports in the Soviet press that untrained staffers at the studios have been taping Western music and performances at "fringe" Soviet concerts, and offering the tapes at high prices to the public on the black market.

The authorities already placed a number of controls last year on the studios, which are run by a wide variety of organizations. But now it appears that the studios may be placed under a central governing body.

It has also been reported that some studio managers and technicians have been dismissed for taping unauthorized Western music.

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LINDISFARNE'S JACKSON

(Continued from page 9)

Richard Hart-Jackson, says record companies can no longer afford to be "complacent" with their artists. "It's now impossible for a company to sign a band and then sit back and do nothing," he claims. "There could be repercussions for a large number of acts.'

But EMI maintains that the case was too specific to set any precedents. Says EMI business affairs executive Gareth Hopkins: "We're disappointed and surprised at the judgment. But the judge's remarks about EMI personnel relate to a past era and bear no relation to EMI Records and its business procedures today. It was a straightforward case, the judge underlined, of interpretation of a specific record contract dated 1976."

McKay says he regrets the case had to go to court, claiming he and Jackson had made "continuous efforts in 1979 and 1980 to avoid legal proceedings. But no compromise could be found for what Jackson considers a two-year watershed in his career."

He alleges that the only settlement offer from EMI came just before the trial, when 2,500 pounds in damages was suggested, but with Jackson and McKay paying their own costs.

Lindisfarne did, in fact, re-form with all the original members in

1978. The group released the Atlantic album "Back And Fourth," and the single "Run For Home" reached number 33 in the Billboard chart.

International Correspondents

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Bid for New Subscribers

MuchMusic in Free Preview

TORONTO MuchMusic Network, the Canadian music video pay-tv service, beamed its signal to cable firms for free last week in another attempt to lure subscribers.

Already financially healthy after six months on the air, MuchMusic was also given a big boost by the federal broadcast regulator in a decision only one day before the free preview began.

The Canadian Radio-Television & Telecommunications Commission, in a bid to keep people from buying satellite dishes, is bolstering basic cable service in many remote and underserved communities. Up to 1.2 million households will now, if their cable firms so decide, have access to a wide range of channels on their basic service. One of those will be

MuchMusic, which has until now been a discretionary channel. Because MuchMusic is a pay-tv

Because MuchMusic is a pay-tv service, cable firms had to scramble its signal and force people to buy a descrambler, often at a steep price, to receive the channel. Now, companies with only two signals, or with fewer than 3,000 subscribers and 12 signals, can put MuchMusic on basic, unscrambled service.

The move is a major shot in the arm for MuchMusic, because it will give the network blanket coverage in some cable firms. MuchMusic has said it will offer its service to remote and underserved areas for as little as 10 cents a subscriber, if it means universal carriage on a cable evertem.

Employment Minister Flora Mac-

donald, in announcing the move,

said the commission could not im-

mediately determine the impact of

will not be affected. The main

thrust of the move is to increase the

number of Canadians entertaining

U.S. has become more restrictive in

its entry conditions for Canadian

nightclub performers. MacDonald

says the plan will encourage the use

of Canadian talent and ease the de-

pendence on foreign performers. In 1983, about 22,000 employment

permits were issued to Americans.

about half of them for work in bars

According to the commission, the

in nightclubs and bars.

and nightclubs.

Concerts and cultural attractions

the decision.

New Rules for Nightclub Talent *Restrictions Asked on U.S. Acts*

OTTAWA The federal government has asked nightclub owners and promoters to increase their use of Canadian musicians through a tightening of rules for American performers coming into Canada.

Three classes of entertainment establishments are affected by the Immigration Commission action. Large hotels or resorts with several acts performing will have to ensure one of them is Canadian. Cabarets and nightclubs making heavy use of foreign artists will have to ensure a certain number of backup musicians are Canadian. Smaller nightclubs, which the commission says make the most use of U.S. talent, will be asked to increase Canadian participation over a period of time.

British Columbia Does Its Part for 'Tears' Charity

VICTORIA The British Columbia government is turning back the 7% sales tax it collects on "Tears Are Not Enough," the Canadian-made all-star single for Ethiopian famine relief, to the charitable foundation established to disburse revenue from the song. And the Ontario government is studying the move, says treasurer Larry Grossman.

A video of the song has been released, and sales continue to be brisk on the ballad, written by Bryan Adams, Jim Vallance and Grammy-winning producer David Foster. A documentary of the making of the single is being prepared by the CBC for an April or May air date.

CBS Records Canada reports that the single has surpassed platinum. A 12-inch extended version was expected to follow the seven-inch to market late last week.

PolyGram Sees Hopeful Signs for '85

Label Optimistic Despite Loss of Arista, Attic Lines

BY KIRK LaPOINTE

MONTREAL The people at Poly-Gram Canada would like it to be known that the roof hasn't fallen in. Sure, the Arista label left for RCA, and domestic indie Attic hustled over to A&M for distribution. Sure, the blockbuster years CBS and WEA enjoyed in 1984 eroded Poly-Gram's share of the market.

But there's little sense of doom and gloom. Coming off a record year in 1983, PolyGram matched net sales in 1984. Bob Ansell, vice president of press relations and artist development, doesn't suggest 1985 is going to be a record year; the aforementioned label losses, he acknowledges, will affect volume. Even so, there's optimism in the PolyGram camp for a variety of reasons. Profits, for one, may be up sharply.

The most obvious focus of joy these days is Tears For Fears. The group's "Songs From The Big Chair" is past platinum in only three weeks, while "Shout" is giving Phil Collins" "One More Night" a run for its money as the No. 1 single in the country.

"I think, realistically, we can do a half a million albums," Ansell predicts. A tour of eastern Canada is slated for late May, while the group's first album, "The Hurting," is about to go platinum. "Shout" already has, without a U.S. release. "Songs" is currently the top AOR album in Canada.

Next down the list of hopeful signs is the better-than-expected Compact Disc sales in the first quarter of this year. PolyGram estimated that the firm would sell 235,000 CDs in Canada this year; sales have already surpassed 100,000. Now, says Ansell, the company is looking

at 450,000 units or more.

With more than 1,000 CD titles in its catalog, PolyGram has almost twice as many as any competitor. It is also seeking CD distribution rights for other labels in Canada.

Cassette sales offer more good news, up significantly in 1984. Cassettes now represent almost 50% of the company's overall recording sales. PolyGram's "Walkman" series of classical cassettes, each 80 minutes or longer, brought many new customers.

There has been a resurgence by the London label. Bronski Beat's "The Age Of Consent" is platinum here. And the Philips label has reasserted itself with its "On Tour" series.

Although PolyGram receives scant attention for its children's recordings, the label has three gold disks for Care Bears albums. On the horizon is a May 10 release of "It's Okay To Say No," a booklet and recording about never talking to strangers. Produced by the Florida-based Kidstuff label, it will ship 55,000 units in Canada (gold) and be distributed exclusively for the first two or three weeks by the Steinberg's grocery chain in eastern Canada.

One area for which PolyGram has taken its knocks, however, is domestic production. That situation is changing, the company says, and will change even more. Kim Mitchell's "Akimbo Alogo," released on PolyGram through Alert Records, is nearing platinum.

Meanwhile, PolyGram has signed Gino Vannelli to a Canadian label deal and plans to launch a Canadian label it says will complement its existing roster. A Toronto a&r person will soon be hired.

Alternative Awards

U-Knows Hit the Big Time

TORONTO The U-Know Awards, once a spoof of the Canadian music industry's Juno Awards, are going big league this year. CBC-TV will broadcast them across the country.

All eyes are on the U-Knows (which will be renamed the night of the show, April 24) to see just how many changes will occur. Will they move toward the mainstream? Will they become the springtime equivalent of the Junos?

David Marsden, the CFNY-FM broadcast executive who has assembled the awards for the last four years, insists they'll be little different this year and next year and the year after that. "Our awards herald the future," he says. "The Junos salute the past."

The U-Knows were never silly or entirely off-the-wall, but there was little predictable about them. Essentially a "people's choice" award show, it has often honored local and unrecorded groups. Until last year, the U-Knows were scheduled on the eve of the Junos and served as a harbinger of stars to come.

CFNY-FM isn't likely to get the sort of praise it deserves on the CBC telecast, but Marsden says attention for the station is no longer "what we do them for anyway."

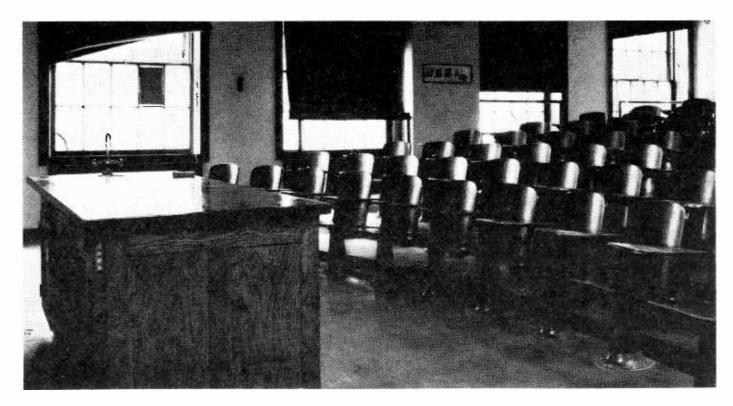
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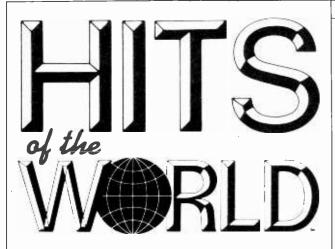
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This	Last			
Week	Week	SINGLES		
1	1	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS		
2	2	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS		
3	14	PIE JESU SARAH BRIGHTMAN & PAUL MILES-KINGSTON HIS MASTERS VOICE		
4	4	EVERY TIME YOU GO AWAY PAUL YOUNG CBS		
5	NEW	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZTT		
6	7	DO WHAT YOU DO JERMAINE JACKSON ARISTA		
7	3	MATERIAL GIRL MADONNA SIRE		
8	9	WE CLOSE OUR EYES GO WEST CHRYSALIS		
9	5	KISS ME STEPHEN 'TINTIN' DUFFY 10/VIRGIN		
10	12	WIDE BOY NIK KERSHAW MCA		
11	8	THE LAST KISS DAVID CASSIDY MLM		
12	6	YOU SPIN ME ROUND DEAD OR ALIVE EPIC		
13	20	HANGIN' ON A STRING LOOSE ENDS VIRGIN		
14	17	SOME LIKE IT HOT POWER STATION PARLOPHONE		
15	15	BETWEEN THE WARS BILLY BRAGG GO! DISCS		
16	NEW	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY		
17	11	NIGHTSHIFT COMMODORES MOTOWN		
18	32	COVER ME BRUCE SPRINGSTEEN CBS		
19	28	MOVE CLOSER PHYLLIS NELSON CARRERE		
20	19	MR. TELEPHONE MAN NEW EDITION MCA		
21	25	DANCING IN THE DARK BIG DADDY MAKING WAVES		
22	18	THE BELLE OF ST. MARK SHEILA E WARNER BROS.		
23	34	THE HEAT IS ON GLENN FREY MCA		
- 24	39	COULD IT BE I'M FALLING IN LOVE DAVID GRAND & JAKI GRAHAM CHRYSALIS		
25	37	NOW THAT WE'VE FOUND LOVE THIRD WORLD ISLAND		
26	38	WON'T YOU HOLD MY HAND NOW KING CBS		
27	13	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS		
28	10	I KNOW HIM SO WELL ELAINE PAIGE/BARBARA DICKSON RCA		
29	NEW	SHAKESPEARE'S SISTER SMITHS ROUGH TRADE		
30	16	LET'S GO CRAZY PRINCE & REVOLUTION WARNER BROS.		
31	40	SPEND THE NIGHT COOL NOTES ABSTRACT DANCE		
32	21	SOLID ASHFORD & SIMPSON CAPITOL		
33	NEW	GRIMLY FIENDISH DAMNED MCA		
34	NEW	LOVE IS A BATTLEFIELD PAT BENATAR CHRYSALIS		
35	22	BREAKING UP MY HEART SHAKIN' STEVENS EPIC		
36	33	STARVATION/TAM-TAM POUR L'ETHIOPIE STRAVATION ZARJAZZ		
37	23	THE BOYS OF SHIMMED DON HENLEY CESSEN		

37	23	THE BOYS OF SUMMER DON HENLEY GEFFEN
38	NEW	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
39	NEW	SOMEBODY BRYAN ADAMS A&M
40	NEW	LET'S GO TOGETHER CHANGE COOLTEMPO
		ALBUMS
1	1	PHIL COLLINS NO JACKET REQUIRED VIRGIN
2	2	HOWARD JONES DREAMINTO ACTION WEA
3	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
4	3	ALISON MOYET ALF CBS
5	11	PLACIDO DOMINGO/SARAH BRIGHTMAN/LORIN MAAZEL REQUIEM
		HMV
6	5	BRUCE SPRINGSTEEN BORN IN THE USA CBS
7	6	TINA TURNER PRIVATE DANCER CAPITOL
8	10	MADONNA LIKE A VIRGIN SIRE
9	8	ERIC CLAPTON BEHIND THE SUN DUCK
10	19	BRYAN ADAMS RECKLESS A&M
11	7	MEAT LOAF HITS OUT OF HELL CLEVELAND INTERNATIONAL
12	9	ZZ TOP ELIMINATOR WARNER BROS.
13	12	PRINCE & REVOLUTION PURPLE RAIN-SOUNDTRACK WARNER BROS.
	2.7	

FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME

15	15	WHAM! MAKE IT BIG EPIC	
16	13	SADE DIAMOND LIFE EPIC	
17	16	DON HENLEY BUILDING THE PERFECT BEAST	GEFFEN
18	23	WHAM! MAKE IT BIG EPIC SADE DIAMOND LIFE EPIC DON HENLEY BUILDING THE PERFECT BEAST PAUL YOUNG NO PARLEZ CBS MICK JAGGER SHE'S THE BOSS CBS THE VIEW PERST OF DEPICE A CBS	
19	20	MICK JAGGER SHE'S THE BOSS CBS	
20	NIEW.	THE HERY BEST OF BOSHOW LEE	

21 SISTERS OF MERCY FIRST AND LAST AND ALWAYS MERCIFUL RELEASE RELEASE.

BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT

PHIL COLLINS FACE VALUE VIRGIN

VARIOUS BEVERLY HILLS COP-SOUNDTRACK MCA 22 23 24 25

COMMODORES NIGHTSHIFT MOTOWN
HOWARD JONES THE 12" ALBUM WEA
SMITHS MEAT IS MURDER ROUGH TRADE
VARIOUS CHESS RCA 26 27 29 24 22 40 NEV 28

KING STEPS IN TIME CBS
BILLY BRAGG LIFE'S A RIOT WITH SPY VS SPY GO! DISCS
VARIOUS NOW THAT'S WHAT I CALL MUSIC 4 VIRGIN 29 30 31 31 37 FOREIGNER AGENT PROVOCATEUR ATLANTIC VARIOUS MODERN LOVE K-TEL LIONEL RICHIE CAN'T SLOW DOWN MOTOWN 32 21 35 30 35

KILLING JOKE NIGHT TIME EG
PHILIP BAILEY CHINESE WALL CBS
ULTRAVOX THE COLLECTION CHRYSALIS
GEORGE BENSON 20/20 WARNER BROS. NEW 32 39 THE BARBARA DICKSON SONGBOOK K-TEL
THE VERY BEST OF CHRIS DE BURGH . TELS CANADA (Courtesy The Record) As of 3/28/85

11 12

SINGLES SHOUT TEARS FOR FEARS MERCURY/POLYGRAM I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA CARELESS WHISPER WHAM! COLUMBIA/CBS
ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA ONE NIGHT IN BANGKOK MURRAY HEAD RCA NEUTRON DANCE POINTER SISTERS PLANET/RCA EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS SOLID ASHFORD & SIMPSON CAPITOL CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC/CBS
TOO LATE FOR GOODBYES JULIAN LENNON ATLANTIC/WEA 12 11 TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS./WEA 18 10

MATERIAL GIRL MADONNA SIRE/WEA
JUST ANOTHER NIGHT MICK JAGGER COLUMBIA/CBS 15 14 THE HEAT IS ON GLENN FREY MCA LOVERBOY BILLY OCEAN JIVE/QUALITY 19 9 THE OLD MAN DOWN THE ROAD JOHN FOGERTY WARNER BROS./WEA

13 14 15 16 17 18 16 JUNGLE LOVE THE TIME WARNER BROS./WEA 19 20 13 SOMEBODY BRYAN ADAMS A&M NEW GOWAN A CRIMINAL MIND COLUMBIA/CBS ALBUMS

PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/POLYGRAM FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

CHICAGO 17 FULL MOON/WEA TINA TURNER PRIVATE DANCER CAPITOL
BRYAN ADAMS RECKLESS A&M 5 JOHN FOGERTY CENTERFIELD WARNER BROS./WEA MADONNA LIKE A VIRGIN SIRE/WEA 10 POINTER SISTERS BREAK OUT PLANET/RCA

MICK JAGGER SHE'S THE BOSS COLUMBIA/CBS 11 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS 11 WHAM! MAKE IT BIG COLUMBIA/CBS

DON HENLEY BUILDING THE PERFECT BEAST GEFFEN/WEA 13 13 THE FIRM THE FIRM ATLANTIC/WEA

CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT/CBS 14 15 14 15 ALISON MOYET ALF COLUMBIA/CBS
COREY HART FIRST OFFENSE AQUARIUS/CAPITOL 16 17

DARYL HALL & JOHN OATES BIG BAM BOOM RCA BILLY OCEAN SUDDENLY MOTOWN/QUALITY 18 18 NEW 20 20 DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/1/85

AUSTRALIA (Courtesy Kent Music Report) As of 4/1/85 **SINGLES**

I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M 2 3 SHOUT TEARS FOR FEARS MER YOU SPIN ME ROUND DEAD OR ALIVE EPIC MATERIAL GIRL MADONNA SIRE

NEW WE ARE THE WORLD USA FOR AFRICA CBS ONE NIGHT IN BANGKOK MURRAY HEAD RCA NEUTRON DANCE POINTER SISTERS PLANET 8 LOVERBOY BILLY OCEAN LIBERATION BOYS OF SUMMER DON HENLEY GEFFEN

10 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC 11 BORN IN THE USA BRUCE SPRINGSTEEN CBS 12 CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS 13 STRUT SHEENA EASTON EMI

14 15 12 13 TI AMO LAURA BRANIGAN ATLANTIC JUST ANOTHER NIGHT MICK JAGGER CBS SUSSUDIO PHIL COLLINS WEA
INVISIBLE ALISON MOYET CBS 16 17 20

15 OLD MAN DOWN THE ROAD JOHN FOGERTY WARNER BROS.
NEVER ENDING STORY LIMAHL EMI 18 16 19

ALBUMS

BRUCE SPRINGSTEEN BORN IN THE U.S.A CBS VARIOUS 1985 COMES ALIVE EMI CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT PHIL COLLINS NO JACKET REQUIRED WEA 3 PARADE SPANDAU BALLET CHRYSALIS
JOHN FOGERTY CENTERFIELD WARNER BROS. DON HENLEY BUILDING THE PERFECT BEAST GEFFEN VERY BEST OF THE BEACH BOYS J+B MADONNA LIKE A VIRGIN SIRE INXS DEKADANCE WEA 11

MICK JAGGER SHE'S THE BOSS CBS FOREIGNER AGENT PROVOCATEUR ATLANTIC NEIL YOUNG GREATEST HITS REPRISE ALISON MOYET ALF CBS 13 NEW 15

ULTRAVOX THE COLLECTION CHRYSALIS
PHILIP BAILEY CHINESE WALLS CBS
LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN
MIDNIGHT OIL RED SAILS IN THE SUNSET CBS 17 16 WHAM! MAKE IT BIG EPIC 19 15 20 SADE DIAMOND LIFE EPIC

(Courtesy Music Labo) As of 4/1/85 **JAPAN**

YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING SOLID ASHFORD & SIMPSON CAPITOL/EMI LIVE IS LIVE OPUS POLYDOR/DGG
YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS 13 NEW NIGHTSHIFT COMMODORES MOTOWN/RCA THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EM WOODPECKERS FROM SPACE VIDEO KIDS POLYDOR/DGG COMANCHERO RAGGIO DI LUNA MOON RAY/ARIOLA LOVE & PRIDE KING CBS

DELIRIO MIND SCOTCH ZYX/MIKULSKI

LET'S DANCE TONIGHT PIA ZADORA CURB/INTERCORD 10 6 14 12 FOTONOVELA IVAN CBS
EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
SHOUT TEARS FOR FEARS MERCURY/PHONOGRAM
I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA 12 13 14 11 10 15 JUST ANOTHER NIGHT MICK JAGGER CBS
GIVE ME YOUR LOVE FUN FUN TELDEC NEW 18 COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC NEW 19 JET SET ALPHAVILLE WEA
SEHNSUCHT PURPLE SCHULZ UND DIE NEUE HEIMAT EMI 19 20 ALBUMS PHIL COLLINS NO JACKET REQUIRED WEA
HERBERT GROENEMEYER 4630 BOCHUM EMI
ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/ARIOLA 2 3 4 1 TEARS FOR FEARS SONG FROM THE BIG CHAIR MERCURY/PHONOGRAM 5

MICK JAGGER SHE'S THE BOSS CBS
JENNIFER RUSH CBS
FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA COMMODORES NIGHTSHIFT MOTOWN/RCA
TINA TURNER PRIVATE DANCER CAPITOL/EMI
MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
YELLO STELLA VERTIGO/PHONOGRAM
ASHFORD & SIMPSON SOLID CAPITOL/EMI 12 10 10 12 15 13 ACCEPT METAL HEART RCA ALISON MOYET ALF CBS VARIOUS CHESS RCA 16 14 BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA KALUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI 16 13

MILVA MUT ZUM RISIKO METRONOME

SANTANA BEYOND APPEARANCES CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40)
As of 3/30/85

ROGER WHITTAKER EIN GLUECK AVON/INTERCORD

11

NEW

18

SINGLES

SINGLES NEW ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA THREE STARS MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTY.M
ROMANTIC GA TOMARANAI C-C-B POLYDOR/NICHION 2 10 10 12 13 15 16 17 NEW 19

3

5

10

12

13 14 15

17

18 19

NEW

SOTSUGYO MOMOKO KIKUCHI VAP/BERMUDA JCM-GEIEI CINDERELLA WA NEMURENAI ALFEE CANYON/TANABE ORA TOKYO SA IGUDA KUZO YOSHI UJC/DAIICHI ONGAKU
NEVER ENDING STORY LIMAHL TOSHIBA-EMI/TOSHIBA-EMI.M SOTSUGYO YUKI SAITO CANYON/PMP-TOHO-FUJI ONGAKU TENSHINO WINK SEIKO MATSUDA CBS-SONY/SUN FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M FURAREKIBUNDE ROCK 'N' ROLL TOM CAT CANYON/YAMAHA JEALOUS TRAIN NAOKO KAWAI COLUMBIA/GEIEI JEALOUS I RAIN NAORU NAWAI COLUMBIA/GEIEI
NESSHISEN AMZENCHITAI KITTY/KITTY
YOUNG BLOODS MOTOHARU SANO EPIC-SONY/THUNDER
Z. TOKIOTOMETE MAMI AYUKAWA KING/CHAPPELL-INTERSONG
SHIROI BASKET SHOES MIYOKO YOSHIMOTO TEICHIKU/GEIEI OTOKOBUNE MIKA SHINNO RVC/GEIEI
YOISHO MASAHIKO KONDO CBS-SONY/JOHNNY'S
CALL OFF COURSE FUN HOUSE/FAIRWAY-PMP 20 19 **ALBUMS** NEW

ICHIMANKONEN NO AI HIDEKI SAIJO RVC/EARTH YUTAKA OZAKI KAIKISEN CBS-SONY YUKIKO OKADA FAIRY CANYON MICK JAGGER SHE'S THE BOSS CBS-SONY SEIKO MATSUDA SEIKO-TRAIN CBS-SONY NEW NEW SENRI OOE MISEINEN EPIC/SONY YOSUI INOUE 9.5 CARATS FOR LIFE KYOKO KOIZUMI TODAY'S GIRL VICTOR MADONNA LIKE A VIRGIN WARNER-PIONEER
SOUND TRACK NEVER ENDING STORY TOSHIBA-EMI TAKASHI SATO DOYO NO YORU TO NICHIYO NO ASA TOSHIBA-EMI TOSHIYUKI OSAWA CONFUSION EPIC-SONY

WHAM! MAKE IT BIG EPIC-SONY MARI IIGIMA MIDORI VICTOR
TATSUHIKO YAMAMOTO MEDITERRANEE TOSHIBA-EMI NFW THE FIRM VICTOR KAI BAND LOVE MINUS ZERO FUN HOUSE PHILIP BAILEY CHINESE WALL CBS-SONY
TUNNELS NARIMASU VICTOR 13

20 NAOKO KAWAI STAR DUST GARDEN COLUMBIA 10 **ITALY** (Courtesy Germano Ruscitto) As of 3/26/85

EPO HARMONY MIDDY

NIGHT SHIFT COMMODORES MOTOWN IK MEEN 'T ANDRE HAZES EMIBOVEMA LOVE AND PRIDE KING CBS
THIS IS NOT AMERICA DAVID BOWIE EMIBOVEMA
YOU'RE MY HEART MODER TALING ARIOLA JUST CAN'T GET ENOUGH DEPECHE MODE VIP JUST ANOTHER NIGHT MICK JAGGER CBS MATERIAL GIRL MADONNA WEA 10 SHOUT TEARS FOR FEARS PHONOGRAM SLIPPERY PEOPLE TALKING HEADS EMI 10 **ALBUMS** PHIL COLLINS NO JACKET REQUIRED WEA MICK JAGGER SHE'S THE BOSS CBS TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY TALKING HEADS STOP MAKING SENSE EMI.
ALAN PARSONS PROJECT VULTURE CULTURE ARISTA COMMODORES NIGHTSHIFT MOTOWN

SINGLES RAGAZZI DI OGGI. I UIS MIGUEL. EMI **4 5**

EROS RAMAZZOTTI UNA STORIA IMPORTANTE DDD/CBS THE WILD BOYS DURAN DURAN EMI EVERYTHING SHE WANTS WHAM! EPIC/CBS
THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/RICORDI
GHOSTBUSTERS RAY PARKER JR. CGD MM
SPANDAU BALLET I'LL FLY FOR YOU RCA 6 7 8 9 THE RIDDLE NIK KERSHAW WEA

DO THEY KNOW IT'S CHRISTMAS BAND AID POLYGRAM
SE MI INNAMORO RICCHI E POVERI BABY
SOUVENIR MATIA BAZAR ARISTA/RICORDI 11 NEW 12

WHEN THE RAIN BEGINS TO FALL JACKSON & ZADORA ARISTA/CGD 13 14 SHOUT TEARS FOR FEARS POLYGRAM SUSSUDIO PHIL COLLINS WEA SORRISI NEW GLORY CBS NEW 15 18 SORRISI NEW GLORY CBS
SQUARE ROOM AL CORLEY POLYGRAM
THINGS CAN ONLY GET BETTER HOWARD JONES WEA
ONE NIGHT IN BANGKOK MURRAY HEAD RCA
CHIAMALO AMORE GIGLIOLA CINQUETTI BABY/CGD MM
NOTTE SERENA CRISTIAN POLYGRAM 18 19 1.3

38

SADE DIAMOND LIFE EPIC

ZZ TOP ELIMINATOR WEAKING STEPS IN TIME CBS

ANDRE HAZES JIJ EN IK EMI



ALBUMS SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification NEW & NOTEWORTHY , highlights new and developing acts worthy of attention . PICKS new feleases predicted to ... PICKS new receases product in the hit the top half of the chart in the format listed RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of "" superior quality , Whi. All albums commercially available in the U.S. are eligible for review Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 37 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 *Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

HOWARD JONES **Dream Into Action** PRODUCER: Rupert Hine Elektra 9 60390-1

Jones follows his widely admired 1984 debut with a more commercially minded collection produced by Rupert Hine, who has supervised several hits by the Fixx. The first single, "Things Can Only Get Better," has the same optimistic spirit as Jones' breakthrough hit "New Song," and there are several followup candidates here as well.

GRAHAM PARKER & THE SHOT Steady Nerves PRODUCERS: William Wittman, Graham Parker Elektra 9 60388-1

Parker debuts on Elektra with a solidrocking effort that should bring both pop and AOR play. Parker wrote all the songs on the album, on which he receives crisp backup by the Uptown Horns. His last Album for Arista, "The Real Macaw," was a disappointing seller, but a label switch may revitalize Parker's recording

VAN ZANT Van 7ant PRODUCER: Rodney Mills Geffen GHS 24059

Van Zant bows on Geffen with a hard rocking effort produced by Rodney Mills, who has brought .38 Special to platinum. The five-man group, fronted by Johnny Van Zant, co-wrote several of the highlight tracks, including "Lonely Girls" and "Midnight Sensation." The first single is the rocker "I'm A Fighter."

PAUL HARDCASTLE

Rain Forest
PRODUCER: Paul Hardcastle
Profile 1206

Title track is already a hit on urban and top 40 radio, and the rest of the album mines a similar instrumental vein. The outing also marks a shift for Profile, which had become increasingly associated with rappers, to the exclusion of other stylists.

RECOMMENDED

THE DYNATONES Tough To Shake PRODUCER: John Rewind Rounder 9000

Solid Bay Area sextet with a roots rock approach adds '80s production polish that could pull AOR and mainstream play; crisp mix of originals and muscular attack will invite inevitable comparison with neighbors Huey & the News.

JOHN RENBOURN & STEFAN GROSSMAN

Live...In Concert
PRODUCERS: Stefan Grossman, John Re
Shanachie 95004

Two folk/blues guitar masters offer their trans-Atlantic partnership from U.S. and Australian shows; both duo and solo tracks, originals and traditional work, are offered on this double package.

Beat The System PRODUCER: Jonathan David Brown A&M SP-5067

Already one of the most successful Christian hard rock bands, quintet reaches secular market via the new Word/A&M alliance; otherwise identical to the Star Song release for the gospel market, this latest set is solid pop/rock with polished arena rock production.

AZTEC CAMERA Backwards And Forwards
PRODUCERS: Aztec Camera
Sire 25285 (EP)

Five-cut 10-inch mini-album, offered in a unique oversized sleeve, attests to the young Scottish band's live charisma and leader Roddy Frame's lyrical acoustic pop writing. Timed to band's current U.S. tour, it should further consolidate their slow but steady rise.

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK The Slugger's Wife PRODUCERS: Various MCA MCA-5578

New Neil Simon screen comedy offers a natural pop/rock opportunity through title character, a rock singer played by Rebecca DeMornay; her pleasant mainstream performances here are reinforced by tracks from Nik Kershaw, James Ingram, Klymaxx, Van Stephenson, Jimmy Buffett and others.

Hell Awaits PRODUCERS: Brian Slagel, Slayer Combat/Important MX8020

Tunes pertaining to death and hell seem to be a preoccupation with this new heavy metal band. Mean instrumental work held at a frenzied pace marks the album, which offers little variation in sound and content. A true test for dedicated headbangers.

THE ANDY STATMAN KLEZMER ORCHESTRA

Statman, known for his new acoustic music, also carries on the standard for this lively stream of Yiddish music;

quartet brings virtuoso skill and evident respect to these new compositions, cleanly produced.

I Told You So PRODUCER: Richard Mullen Austin Records 8401

Texas blues and rock trio with guts. Leader Omar Dykes is a hard-driving rhythm player in the best tradition of the Lone Star State. Worth the hunt. Contact: P.O. Box 33207, Austin, Tex.

THE DRONGOS Small Miracles
PRODUCERS: Mike Shatzkin, the Drongos
Proteus Rocks 2

New York band takes it to the streets-literally. Recorded live on a

corner in Manhattan, it's as good a showcase as most small, indie titles. Contact: P.O. Box 5233, FDR Station, New York 10150; (212) 751-4558.

Key Notes
PRODUCERS: various
Capitol ST-12405

Compendium of previously released tracks by the jazz/pop guitarist showcases his ability to traverse numerous markets, including AC, pop and jazz.

THE BEAST OF BOURBON The Axeman's Jazz PRODUCER: Roger Grierson Big Time BTA 001

Eclectic guitar-driven Aussierockers recapture '60s-style outlaw blues with rare intensity and atmosphere. A bold, brash synthesis. Contact: Big Time Records, 9110 Sunset Blvd., Suite 100, Los Angeles 90069.

BLACK

GEORGE DUKE Thief In The Night PRODUCER: George Duke Elektra 60398-1

Hit-making machine Duke finally hits solo stride in his Elektra debut, as the title tune aims to spring the artist/ producer up the charts. Armed with his strongest songs to date and some lyrical assistance from James Ingram and Stevie Wonder, duke rounds out his sharp production with a sophisticated musical presentation.

MELBA MOORE

Read My Lips
PRODUCERS: Keith Diamond, Paul Laurence, Richard James Burgess Capitol ST-12382

Vocalist sports a tougher sound this time around, mostly courtesy of producer Keith Diamond. Title track as well as "Love Of A Lifetime" should garner strong support. Album also contains a straight rip of Diamond's own Billy Ocean hit, "Caribbean Queen," on "King Of My

STEVE ARRINGTON
Dancin' In The Key Of Life PRODUCERS: Keg Johnson, Wilmer Raglin Atlantic 81245-1

Singer/songwriter Arrington discovers the musical key of life, last used by Stevie Wonder, and sings out with gospel-tinged exuberance on the rising "Feel So Real." Arrington's persuasive vocals and danceable beat strengthen his grip on the charts, and his freewheeling rock-easy style, once caught in crossover, could well climb into the top 40.

RECOMMENDED

COSMETIC WITH JAMAALADEEN TACUMA So Tranquilizin' PRODUCER: Jamaaladeen Tacuma Gramavision 18-8310

Jazz bassist Tacuma has flirted with dance-oriented material in the past, but this is by far his strongest effort in that direction to date. Best tracks: 'All Things Must Change," "Take It To The Top."

Q.T. HUSH PRODUCERS: Teena Marie, Allen McGrier Epic FE 39937

Teena Marie discovery and production also finds her sharing a few vocals with the five Detroiters, whose fiery mainstream rock should ignite the charts with "Turn It Up."

THE EMOTIONS If I Only Knew PRODUCERS: Various Motown 6136ML

Emotions are flowing in Motown debut, as the Wanda Vaughn-led trio finds new chart life with

"Superatural" and other tunes charged by their evocative harmonies.

COUNTRY

PICKS

MERLE HAGGARD

Kern River PRODUCERS: Merle Haggard, Grady Martin, Ray Epic FE 39602

Give Haggard a good song and he'll sing it with as much soul as anybody in country music. But give him the lame and limp stuff he has here and even he can't elevate it to significance. Except for Haggard's covers of "Old Flames Can't Hold A Candle To You" and "There I've Said It Again" (the old pop standard), there's little here to rejoice over.

JOHNNY RODRIGUEZ Full Circle
PRODUCER: Richie Albright
Epic FE 39583

Few artists paint more soul, infuse more depth or give more meaning to lyrics than Rodriguez, who keeps getting better with age. This album, with its superb song choices and beautifully detailed production, proves the point. Among the standouts: "Here I Am Again," "If You See Me," "Stone Cold" and "Forgiving Her Was Easy" (with Willie Nelson).

TAMMY WYNETTE Sometimes When We Touch PRODUCER: Steve Buckingham Epic FE 39971

There are no "Stand By Your Man" blockbusters here, Wynette's title duet with Mark Gray notwithstanding. But there are plenty of well-done offerings that speak to a or well-done offerings that speak to a variety of yearnings, including "Breaking Away," "It's Only Over For You," "The Party Of The First Part" and the modestly triumphant "He Talks To Me." Wynette's voice is as moving as ever.

GENE WATSON **Greatest Hits** PRODUCERS: Russ Reeder, Gene Watson MCA MCA-5572

This is apparently Watson's last project for MCA (now that he's gone to Epic), and it's certainly a fair representation of his sterling country vocals. Among the hits are "Between This Time And The Next Time,' 'Maybe I Should Have Been Listening," "Fourteen Karat Mind,"
"Sometimes I Get Lucky And Forget" and "Forever Again."

Greatest Hits PRODUCER: Tommy West MCA MCA-5577

Can't go wrong with 10 certified Bruce chart hits, especially when one of them is "The Last Cowboy Song."
Others include "You're The Best
Break This Old Heart Ever Had," "If
It Was Easy" and "Love's Found You And Me." Stronger cover graphics would have dressed up this collection considerably.

RECOMMENDED

EXILE The Best Of Exile PRODUCER: Mike Chapman, Peter Coleman MCA/Curb MCA-5581

Don't blame consumers for being confused about this one: It's older catalog stuff from Exile's "Kiss You All Over" days—in fact, that former No. 1 pop hit is included here.

STEVE WARINER PRODUCERS: Norro Wilson, Tony Brown, Tom Collins RCA AHL1-5326

Not all these cuts were hits, but among those that were are "Lonely Women Make Good Lovers," "By Now," "All Roads Lead To You,

"Kansas City Lights" and "Your Memory.

DOYLE LAWSON & QUICKSILVER Once & For Always
PRODUCERS: Doyle Lawson & Quicksilver
Sugar Hill SH-3744

The former Country Gentlemen stalwart and his troupe turn in a fine collection of basic bluegrass, including some gospel and country efforts.

JAZZ-FUSION

PICKS

TANIA MARIA Made In New York PRODUCERS: Eric Kressman, Tania Maria Manhattan ST 53000

Brazilian keyboardist and vocalist finds herself a new label. Sound is essentially unchanged from previous recordings for Concord, although a slightly heavier emphasis on electronics is evident. Title track owes everything to Return To Forever's "Light As A Feather" period.

RECOMMENDED

DOUG SERTL BIG BAND FEATURING NICK **BRIGNOLA**

Groovin'
PRODUCERS: Doug Sertl, Chick Esposito, Vince Morette Discovery DS-920

Hard-swinging band led by young trombonist in a 1981 studio date, spotlighting Brignola on various saxes and flute.

EARL HINES/JAKI BYARD Duet! PRODUCER: Don Schlitten Verve/MPS 825 195

Two top-flight pianists reflecting two generations of jazz tradition, paired in a vivid 1972 studio date; program mixes originals from each with chestnuts.

MAYNARD FERGUSON Live From San Francisco PRODUCERS: Maynard Ferguson, Jeffrey Weber Palo Alto PA 8077

Trumpeter's bracing 12-piece band offers brassy fireworks from a 1983 live show at the Great American Music Hall; artist's first concert release in almost 10 years.

MAL WALDRON/DAVID FRIESEN

Encounters
PRODUCERS: Mai Waldron, David Friesen
Muse MR 5305

Waldron's wide-ranging piano musings and Friesen's sympathetic bass range from easy, swinging lyricism to harmonic sketches with equal confidence; best are the duo's originals, which predominate.

American Eyes PRODUCERS: Rare Silk Palo Alto PA 8086

Vocal group, which cut one set for Polydor, moves its fusion-edged approach to jazz group arrangements to a new label; eclectic but accessible crossover fare, ranging from Monk to Michel Legrand to Jimi Hendrix.

RICKY FORD Shorter Ideas PRODUCER: Michael Cuscuna Muse MR 5314

The young tenor sax stylist pays tribute to Wayne Shorter with an album dominated by his compositions; astute choice of allies (Jimmy Knepper, Rufus Reid, James Spaulding, Jimmy Cobb, Kirk Lightsey) yields a fleets, lively set.

THE COUNT BASIE ORCHESTRA High Voltage/Basic Basie, Vol. 2 PRODUCER: Sonny Lester Productio Verve/MPS 825 194 (Reissue)

Early '70s edition of the Basie band, including Eddie Davis, Joe Newman, Freddie Green and George Duvivier, performing a set of sturdy pop standards.

HOT 100 SALES & AIRPLA

	A ranking of the top 30 singles by sales and airplay, respectively, with						
SALES SALES ARTIST							
1	5	WE ARE THE WORLD USA FOR AFRICA	2				
2	1	ONE MORE NIGHT PHIL COLLINS	1				
3	4	MATERIAL GIRL MADONNA	3				
4	9	NIGHTSHIFT COMMODORES	7				
5	2	CAN'T FIGHT THIS FEELING REO SPEEDWAGON	6				
6	6	LOVER GIRL TEENA MARIE	5				
7	14	CRAZY FOR YOU MADONNA	4				
8	8	PRIVATE DANCER TINA TURNER	16				
9	12	MISSING YOU DIANA ROSS	13				
10	3	THE HEAT IS ON GLENN FREY	17				
11	19	RHYTHM OF THE NIGHT DEBARGE					
12	7	TOO LATE FOR GOODBYES JULIAN LENNON					
13	18	OBSESSION ANIMOTION					
14	16	SOMEBODY BRYAN ADAMS	11				
15	22	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS					
16	15	JUST ANOTHER NIGHT MICK JAGGER	12				
17	17	I'M ON FIRE BRUCE SPRINGSTEEN	8				
18	13	HIGH ON YOU SURVIVOR	15				
19	11	RELAX FRANKIE GOES TO HOLLYWOOD	26				
20	_	ONE NIGHT IN BANGKOK MURRAY HEAD	19				
21	10	CARELESS WHISPER WHAM FEATURING GEORGE MICHAEL	27				
22	_	NEW ATTITUDE PATTI LABELLE	35				
23	20	ONLY THE YOUNG JOURNEY	23				
24	23	KEEPING THE FAITH BILLY JOEL	22				
25		SOME LIKE IT HOT THE POWER STATION	24				
26	30	ALL SHE WANTS TO DO IS DANCE DON HENLEY	20				
27	25	I WANT TO KNOW WHAT LOVE IS FOREIGNER	45				
28	_	RADIOACTIVE THE FIRM	29				
29	27	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY	51				
30	_	DON'T COME AROUND HERE NO MORE PETTY/HEARTBREAKERS	36				

AIRPLAY						
1	1	ONE MORE NIGHT PHIL COLLIN	S 1			
2	2	MATERIAL GIRL MADONN	A 3			
3	7	WE ARE THE WORLD USA FOR AFRIC	A 2			
4	6	CRAZY FOR YOU MADONN	A 4			
5	4	LOVER GIRL TEENA MARI	E 5			
6	10	I'M ON FIRE BRUCE SPRINGSTEE	N 8_			
7	3	CAN'T FIGHT THIS FEELING REO SPEEDWAGO	N 6			
8	16	NIGHTSHIFT COMMODORE	S 7			
9	9	JUST ANOTHER NIGHT MICK JAGGE	R 12			
10	13	SOMEBODY BRYAN ADAM	S 11			
11	8	HIGH ON YOU SURVIVO	R 15			
12	17	RHYTHM OF THE NIGHT DEBARG	E 9			
13	5	TOO LATE FOR GOODBYES JULIAN LENNO	N 10			
14	19	ALONG COMES A WOMAN CHICAG	O 21			
15	21	OBSESSION ANIMOTIO	N 14			
16	20	MISSING YOU DIANA ROS	S 13			
17	14	KEEPING THE FAITH BILLY JOE	L 22			
18	24	ALL SHE WANTS TO DO IS DANCE DON HENLE	Y 20			
19	27	ONE NIGHT IN BANGKOK MURRAY HEA	D 19			
20	12	PRIVATE DANCER TINA TURNE	R 16			
21	29	THAT WAS YESTERDAY FOREIGNE	R 25			
22	30	DON'T YOU (FORGET ABOUT ME) SIMPLE MIND	S 18			
23	11	ONLY THE YOUNG JOURNE	Y 23			
24	22	TAKE ME WITH U PRINCE & REVOLUTION/APOLLON	A 31			
25	_	SOME LIKE IT HOT THE POWER STATIO	N 24			
26	18	THE HEAT IS ON GLENN FRE	Y 17			
27	15	SAVE A PRAYER DURAN DURA	N 33			
28	_	SOME THINGS ARE BETTER LEFT UNSAID HALL/OATE	S 32			
29		SMOOTH OPERATOR SAD	E 28			
30	26	CARELESS WHISPER WHAM FEATURING GEORGE MICHAE	L 27			

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

(Publisher – Licensing Org.) Sheet Music Dist.

20 ALL SHE WANTS TO DO IS DANCE

(Kortchmar, ASCAP)
ALONG COMES A WOMAN
(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP

(Famous, ASCAP) CPP

AXEL F

BABY COME AND GET IT (Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)

BACK IN STRIDE

(Amazement, BMI)
BE YOUR MAN
(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM BEAT OF A HEART

BEAT OF A HEART (Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP

THE BIRD
(Tionna, ASCAP)
THE BOYS OF SUMMER
(Cass County, ASCAP/Wild Gator, ASCAP) WBM

CALIFORNIA GIRLS

(Irving, BMI) CPP/ALM CAN'T FIGHT THIS FEELING

(Fate, ASCAP) WBM

CAN'T STOP
(Stone City, ASCAP/National League, ASCAP) CPP CARELESS WHISPER

(Chappell, ASCAP) CHA/HL
CELEBRATE YOUTH

60

(Super Ron, BMI) CHANGE

(Land Of Dreams, ASCAP/Arista, ASCAP) CPP CRAZY FOR YOU

(Warner-Tamerlane, BMI/WB, ASCAP) WBM DO YOU WANNA GET AWAY (Emergency, ASCAP/Green Star, ASCAP/Jobete,

DON'T COME AROUND HERE NO MORE
(Gone Gator, ASCAP/Blue Network Inc., ASCAP)
DON'T YOU (FORGET ABOUT ME)
(MCA, ASCAP/Music Corporation of America, BMI)

EASY LOVER

(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM EVERYBODY WANTS TO RULE THE WORLD (Nymph Ltd., BMI) CPP

38 EVERYTHING SHE WANTS

(Morrison Leahy, ASCAP/Chappell, ASCAP)

7 FOREVER MAN
(Blackwood, BMI/Urge, BMI) CPP/ABP

98 FOREVER YOUNG

(Rolf Budde GmbH, BMI/Musikverlag, BMI/KG, BMI/Warner-Tamerlane, BMI)

55 FRESH

(Delightful, BMI)

85 GO DOWN EASY
(Irving, BMI/Danor, BMI) CPP/ALM

17 THE HEAT IS ON

(Samous, ASCAP) CPP 15 HIGH ON YOU

(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM

45 I WANT TO KNOW WHAT LOVE IS
(Somerset, ASCAP/Evansongs, ASCAP)

8 I'M ON FIRE

(Bruce Springsteen, ASCAP) CPP

63 IN MY HOUSE

(Stone City, ASCAP/Jay Warner, ASCAP) CPP

61 INVISIBLE

(Beau-di-o-do, BMI/All Boys, BMI)

(Beal-di-0-do, BMI/All Boys, BMI)

91 JUNGLE LOVE
(Tionna, ASCAP)

53 JUST A GIGOLO/I AIN'T GOT NOBODY
(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)

12 JUST ANOTHER NIGHT (Promopub B.V., PRS) CPP

22 KEEPING THE FAITH

(Joel Songs, BMI) CPP/ABP

86 LET'S TALK ABOUT ME

(Woolfsongs/BMI/Careers, BMI) CPP LONELY IN LOVE (Herds of Birds, ASCAP/Greg Giuffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)

LOST IN LOVE

(Colgems-EMI, ASCAP) WBM

1 LOVER BOY
(Zomba, ASCAP/Willesden, BMI) CPP
LOVER GIRL

(Midnight Magnet, ASCAP) CPP/ABP 30 LUCKY

(Lexy Girl, ASCAP/Well Received, ASCAP) CPP 90 MAGICAL MAGICAL (Carbert, BMI/Mama Baby, ASCAP) MATERIAL GIRL (Minong, BMI)

92 METHOD OF MODERN LOVE

92 METHOD OF MODERN LOVE (Hot-Cha, BMI/Unichappell, BMI) CHA/HL 59 MISLED (Delightful, BMI) CPP 13 MISSING YOU (Brockman, ASCAP) CLM

100 MR. TELEPHONE MAN

(Raydiola ASCAP) 71 NAUGHTY NAUGHTY

(Carbert, BMI) HL
NEUTRON DANCE
(Off Backstreet, ASCAP/Streamline Moderne,
ASCAP/Unicity, ASCAP)

70 NEVER ENDING STORY

(Giorgio Moroder, ASCAP) CPP/ABP
35 NEW ATTITUDE

(Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)

NIGHTSHIFT
(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL

14 OBSESSION (Pacific Island, BMI/Careers, BMI/Careers,

BMI/Makiki, ASCAP/Arista, ASCAP) CPF

9 OH GIRL (Irving, BMI/Boy Meets Girl, BMI) 76 THE OLD MAN DOWN THE ROAD (Wenaha, ASCAP) CPP

56 ONE LONELY NIGHT

(Janisongs, ASCAP) WBM

1 ONE MORE NIGHT

1 ONE MORE NIGHT
(Pun, ASCAP) WBM
19 ONE NIGHT IN BANGKOK
(MCA, ASCAP) MCA
23 ONLY THE YOUNG
(Twist and Shout, ASCAP/Weedhigh Nightmare,
ASCAP/Colgems-EMI, ASCAP) WBM
16 PRIVATE DANCER
(Classification ASCAP) CPD CALM

(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM
29 RADIOACTIVE

(ASCAP)
73 RAIN FOREST (Oval, PRS)

26 RELAX

26 RELAX
(Perfect Songs, BMI/Island, BMI) WBM
9 RHYTHM OF THE NIGHT
(Edition Sunset, ASCAP/Arista, ASCAP) CPP
34 ROCK AND ROLL GIRLS
(Wenaha, ASCAP) CPP

97 ROYANNE ROYANNE

(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
33 SAVE A PRAYER

(Tritec) HL 46 SAY IT AGAIN

(Black Mountain Road, BMI)

93 SCIENTIFIC LOVE (Hip Trip, BMI/Midstar, BMI) CPP

(HID TIP), BMIT/MIOSTAY, BMI) CPP SECOND NATURE (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP SMALL TOWN BOY 49

(Bronski/William A, Bong)

28 SMOOTH OPERATOR (Adu, MCPS/St.John, MCPS)

74 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP)

(Red Lidud, ASCAP/Night River, ASCAP)
SOLID
(Nick-O-Val, ASCAP) CPP
SOME LIKE IT HOT
(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP) SOME THINGS ARE BETTER LEFT UNSAID

(Hot-cha, BMI/Unichappel Inc., BMI) CHA/HL SOMEBODY

Adams Communications, BMI/Calypso Toonz, PROC/Irving, BMI) CPP/ALM STEADY (Funzalo, BMI/Juters, BMI/Rella, BMI)

SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP

72 SUGAR WALLS

SUGAR WALLS
(Tionna, ASCAP)
SWEAR
(WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP) WBM
TAKE ME WITH U
(Controversy, ASCAP) WBM

THAT WAS YESTERDAY

THAT WAS YESTERDAY
(Somerset Songsinc., ASCAP/Evansongs Ltd.,
ASCAP/Stray Notes Music. ASCAP) WBM
THINGS CAN ONLY GET BETTER
(Howard Jones, BMI/Warner Bros., BMI/Warner-Tamerlane, BMI) WBM
THIS IS NOT AMERICA
(Donga, Dino, BSCAP/Lores ASCAP/Pat.Meth

(Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP

'TIL MY BABY COMES HOME (April, ASCAP/Uncle Roi ASCAP) CPP/ABP nnie's Inc., ASCAP/Thriller,

10 TOO LATE FOR GOODBYES (Charisma, ASCAP/Chappell, ASCAP) CHA/HL 68 TURN UP THE RADIO

(Hatabrr, BMI)

41 VOX HUMANA

VOX HUMANA
(MIIK Money, ASCAP)
WALKING ON SUNSHINE
(Screen Gems-EMI, BMI/Megasongs, BMI) WBM
WALKING ON THE CHINESE WALL
(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)
WE ARE THE WORLD
(Miller, BMI/Rockman, ASCAP) WBM

HOT 100 SINGLES

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LARFI

COLUMBIA ATLANTIC (8)

MCA (9)

RCA (6) Planet (2)

EPIC (4)

EMI-AMERICA

Gordy (3) POLYGRAM

De-Lite (2) Mercury (2) FLEKTRA (2)

Solar (1) CHRYSALIS

PROFILE SELECT

Arista/Curb (1) Jive (1) Jive/Arista (1)

ARISTA (2)

A&M MOTOWN (1)

WARNER BROS (8)

ZTT/Island (2) Mirage (1)

Camel/MCA (1)

Full Moon/Epic (1) Portrait (1) Scotti Bros. (1) CAPITOL

Full Moon/Warner Bros. (2) Sire (1) Warner Bros./Slash (1)

NO. OF TITLES

16

11

10

8

7

6

6

5

4

4

3

2

2 (Mijac, BMI/Brockman, ASCAP) WBM 47 WE CLOSE OUR EYES

(ATV. BMI) CLM

84 WELCOME TO THE PLEASURE DOME (Perfect, BMI)
95 WHEN THE RAIN BEGINS TO FALL

(Edition Surrise/BMI/Edition Sunset, ASCAP) CPP
WHY CAN'T I HAVE YOU

(Rick Ocasek/ASCAP/Lido, ASCAP) WBM WILL THE WOLF SURVIVE

78 WILL THE WOLF SURVIVE
(Davince, BMI/No K.O., BMI/Bug, BMI)
48 THE WORD IS OUT
(10/Nymph, BMI/Warner Bros., ASCAP) CPP
96 YOU'RE THE INSPIRATION
(Double Virgo, ASCAP/Foster Frees, BMI) CPP

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ALM Almo B-M Belwin Mills B-3 Big Three BP Bradley

ABP April Blackwood CPP Columbia Pictures HAN Hansen HL Hal Leonard IMM Ivan Moguli

MCA MCA CHA Chappell PSP Peer Southern

CLM Cherry Lane CP1 Cimino WBM Warner Bros.

..newsline...

THE MANHATTAN TRANSFER, the Atlantic recording artists, headline the International African Relief Concert in the United Nations Assembly Hall in New York April 26, to benefit drought relief programs in the African nations. Wives of ambassadors representing 39 African nations, organized as the United Nations African Mothers for the Crisis (UNAMC), are presenting the concert, which also includes performances by the Guinea National Ballet Company and the National Dance Company of Nigeria.

THE SPLIT COPYRIGHT is the topic of the April 9 meeting of the Music Publishers' Forum in the Park Suite of the Essex Hotel in New York, from 4 to 6 p.m. The panelists, chaired by Joanne Boris of the Entertainment Music Co., will be lawyer Harold Rosenblum, Suzanne Landry of CBS Songs, Rosemarie Gawelko of RCA Records and Lisa Schmidt of ASCAP.

NEW YORK GOVERNOR MARIO CUOMO has appointed Ken Sunshine, ASCAP's assistant director of public relations, to the New York State Motion Picture & Television Advisory Board. The advisory board, headed by entertainer/producer Alan King, guides the development of state policy affecting the entertainment production industry in New York State. Sunshine has served on the staffs of several governmental officials and political candidates.

"A PR PRIMER," a booklet explaining the basics of public relations, has been produced by the David X. Manners Co. of Norwalk, Conn. It's available at no cost through DXM. 237 East Rocks Road, Norwalk, Conn. 0685l, or by telephoning (203) 846-2079.

New Companies

Resnik, Shelley & Associates, a new public relations firm, formed by David Resnik and Barbara Shelley. Lion's Gate Studios, Producers Bldg., 1861 S. Bundy Dr., Los Angeles, Calif. 90025; (213) 820-7751.

Freefall Productions, formed by John Warfel and associates. A music production firm specializing in dance music, its current projects include CBS recording artist JonJon, whose first release is due in May. 823 Cedar St., Santa Monica, Calif. 90405; (213) 452-0500.

ShowPro Productions, formed by

Cory Weisman. A Midwest booking agency with full-line promotional and production services. First signings include the Fez and Hostage Flamingos. 304 N. University Ave., Carbondale, Ill. 62901; (618) 529-

Century City Artists Management, formed by Sherman Halsey. Company is a wholly owned subsidiary of hurchill Records & Video Ltd. First signing is Dwight Yoakam. 1930 Century Park West, Suite #303, Los Angeles, Calif. 90067; (213) 552-1100.

ifelines

BIRTHS

Girl, Carly Blair, to John and Sheri Scher, March 22 in South Orange, N.J. He is president of Monarch Entertainment in Montclair, N.J.

Girl. Moira Elizabeth, to Lance and Margo Jones, March 24 in Pittsburgh. He is director of booking for Pittsburgh's Civic Arena Corp.

DEATHS

Bob Shad, 65, of a heart attack March 13 in Beverly Hills. The veteran record producer was the head of a&r at Mercury Records in the '50s and launched that label's Emarcy jazz subsidiary. He also worked for the Mainstream and Time labels. Among the artists whose records Shad produced were Billy Eckstine, Sarah Vaughan and the Platters. He is survived by his wife, two daughters and four grandchildren.

Robert (Bumps) Blackwell, 66, of pneumonia March 9 in Whittier, Calif. As an a&r executive at Specialty Records in the '50s, Blackwell played a major role in developing the careers of Sam Cooke and Little Richard. He produced the former's You Send Me" and all of the latter's influential early hit singles. Blackwell later worked in a&r for Mercury, Warner Bros. and various small labels. In recent years he had been working with singer Thelma Houston. He is survived by two daughters, a brother, a sister and three grandchildren.

Roger Sessions, 88, following a stroke March 16 in New York. The composer was the recipient of two Pulitzer Prizes, a special citation on 1974 for his influence on contemporary concert music and a 1982 award for his last major work, "Concerto for Orchestra." He is survived by two children and two grandchildren.

Zoot Sims, 59, of cancer March 23 in New York. One of the most respected tenor and soprano saxophonists in jazz, Sims first attracted national attention in the early '40s as a member of Benny Goodman's big band and later worked with the big bands of Woody Herman and Stan Kenton. Sims frequently led his own small groups and co-led a group with a fellow saxophonist Al Cohn. He recorded numerous albums on his own, with Cohn, and with such leaders as Miles Davis, Count Basie and Bill Evans. He is survived by his wife, Louise, and five brothers.

Roger Gambill, 42, of a heart attack March 20 in Atlanta. He was a member of the Kingston Trio for the past 12 years.

Alan A. Freeman, 59, of coronary thrombosis March 15 in London. The London-based record producer handled sessions by a wide variety of artists, most notably Petula Clark. He also worked with Sir Noel Coward, Frank Sinatra, Sammy Davis Jr., jazz musicians Louis Bellson and Kenny Ball, and several leading British comedians. He is survived by his wife, Shirley.

Frank Proctor, 74, after a short illness March 20 in Jackson, Tenn. A director of First American Bank and Jackson Cablevision, he was also the retired general manager and vice president of local radio stations WTJS-AM-FM and a member of the Tennessee Assn. of Broadcasters. He is survived by his wife, Katherine, three sisters, a daughter and one grandchild.

Nick Bruno, 76, after a lengthy illness March 20 in Nashville. He and his late brothers Tony and John operated photography studios under the collective name "Bruno of Hollywood" in Los Angeles, New York and Kansas City. Nick Bruno founded the Nashville Bruno studio in 1967 and went on to photograph some of the leading names in country music. He is survived by his wife, Patricia, two sisters and two

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.

MARCH

March 31-April 3, Northeast Exhibitions, Softcon '85, Georgia World Congress Center, Atlanta. (617) 739-2000.

March 31-April 3, Gospel Music Week, Hyatt Regency/Tennessee Performing Arts Center, Nashville.

APRII

April 1-9. World Youth Festival of Arts, Kingston, Jamaica. (212)

April 3, American Video Awards, Santa Monica Civic, Los Angeles. (213) 936-9300.

April 9-10, Yankee Group PC Seminar, Plaza Hotel, New York. (617) 542-0100.

April 11-13, Music Industry Eduction Assn. Annual Conference, Belmont College, Nashville. (615) 242-1631

April 14-17, 63rd Annual National Assn. of Broadcasters Convention, Las Vegas Convention Center. (202) 429-5300.

April 14-18, Computer Graphics '85, Dallas Convention Center. (703) 698-9600.

April 16-17, Yankee Group PC Seminar, Claremont Resort Hotel, Berkeley, Calif. (617) 542-0100.

April 21-23, Amusement Business Seminar, Hyatt Regency O'Hare, Chicago.

April 22-25, Audio-Visual Exhibition, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

April 28, Arthritis Foundation National Telethon, Grand Ole Opry House, Nashville. (404) 872-

MAY

May 1, Arthur Young's third annual Entertainment Industry Symposium, Beverly Wilshire Hotel. Los Angeles.

May 4-6, Audio Engineering Society Convention, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, National Assn. of Video Dealers Trade Conference, Hotel InterContinental, San Diego. (202) 452-8100.

May 7-8, Video Retailers Assn. Trade Fair, Harrahs, South Shore. Lake Tahoe. (916) 823-3497.

May 13-14, Home Information Systems & Software Forum, White Plains, N.Y. (214) 437-2400.

May 15-17, Telemarketing/West Trade Expo, Anaheim Convention Center. (800) 368-2066.

May 16-19, NAIRD Convention, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085. May 19-23, National Public Ra-

dio 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.

EXECUTIVE TURNTABLE

(Continued from page 4)

opment at RCA/Columbia Pictures International Video in New York. He was vice president of home video and pay-tv for Columbia Pictures Interna-

Vestron Video, Stamford, Conn., elevates Stephen Einhorn to the newly created position of senior vice president, chief financial officer. He was vice president, finance and administration.

PUBLISHING. Frances W. Preston is appointed senior vice president of performing rights at Broadcast Music Inc. (separate story, page xx). Preston, who joined BMI in 1958 has served as Nashville vice president since 1964. She is based in New York and Nashville and reports directly to BMI president Ed Cramer. Preston succeeds Theodora Zavin, recently named senior vice president, special counsel and assistant to the president.

Hans Skoog becomes managing director of Southern Music and Peer Southern Productions in Stockholm. Previously Peer Group Scandinavian professional manager, he replaces the late Ivan Nortstrom.

PRO AUDIO/VIDEO. In New York, Robert Jason and Gail Kramer join Martin Kahan Productions as general manager/producer and director of development, respectively. Jason worked with Kahan previously as producer of Ian Hunter's video "All Of The Good Ones Are Taken." Kramer joins from

Ed Bruder leaves his engineering/maintenance post at Electric Lady Studios in New York. He can be contacted at (203) 237-1722.

Alpha Audio, a division of Alpha Recording Corp., names Kim Person staff engineer in Richmond, Va. She had her own studio.

Bubbling Under

THE HOT 100 SINGLES

101 TORE DOWN A LA RIMBAUD VAN MORRISON MERCURY 880669-7 (POLYGRAM)

I'LL STILL BE LOOKING UP TO YOU FELDER/WOMACK MCA 52467

INNOCENT ALEXANDER O'NEIL TABU 4-04718 (EPIC) VOICES CARRY 'TIL TUESDAY EPIC 34-04795 104

STEP BY STEP JEFF LORBER ARISTA 1-9307 105

BAD HABITS JENNY BURTON ATLANTIC 7-89583 106

SOME KIND OF LOVER THE WHISPERS SOLAR 7-69658 (ELEKTRA) 107 108

NEVER YOU DONE THAT GENERAL PUBLIC I.R.S. 9935 (A&M)

I JUST WANNA HANG AROUND YOU GEORGE BENSON WARNER BROS. 7-29042 109

TALK TO ME FIONA ATLANTIC 7-89572

THE TOP POP ALBUMS

SOUNDTRACK FOOTLOOSE COLUMBIA JS 39242 201

YELLOWJACKETS SAMURAI SAMBA WARNER BROS 1-25204 202

AMY GRANT STRAIGHT AHEAD A&M SP-5058 203

THE BEAT FARMERS TAILS OF THE NEW WEST RHINO RNLP-853 204 THIRD WORLD SENSE OF PURPOSE COLUMBIA FC 39877 205

206 THE VELVET UNDERGROUND WHITE LIGHT/WHITE HEAT VERVE 825 119-1

LLOYD COLE AND THE COMMOTIONS RATTLESNAKES GEFFEN GHS 24064 (WARNER 207

208 SOUNDTRACK PORKY'S REVENGE COLUMBIA JS 39583 SHAKATAK DOWN ON THE STREET POLYDOR 823 304-1 (POLYGRAM)

JERMAINE JACKSON & PIA ZADORA WHEN THE RAIN BEGINS TO FALL MCA/CURB 555

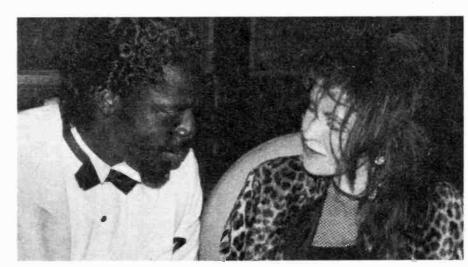




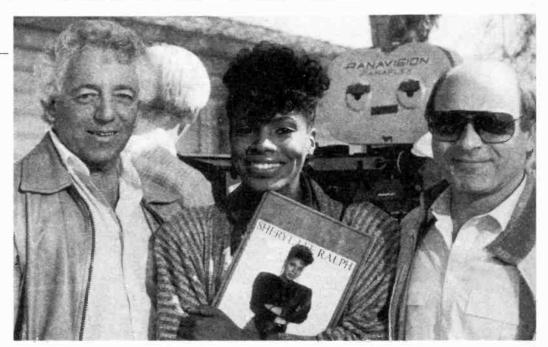
Whispers Speak Loudest. Wham!'s George Michael, right, chats with Elton John after being honored for writing the U.K.'s most performed work of the year, "Careless Whisper," at the Ivor Novello Awards in London. Eavesdropping in the background is Elton John collaborator Bernie Taupin.



Bagging the Deal. Jack Kirkpatrick, left, of Not Bad Enterprises, and Ronnie Henderson of Bagg Records pool their resources in a merger deal to provide a multi-dimensional music firm in Fort Worth, Tex.



Trading Trade Secrets. Otis Stokes of Lakeside gets a few tips on having fun from the expert herself, Cyndi Lauper, during a Columbia Records party in Los Angeles.



Multi-Media Madness. New York Music Co. executive vice president Mel Fuhrman, left, meets with Macey Lipman Marketing's Macey Lipman on the set of "Codename Foxfire" in Los Angeles to get a rare moment with label artist Sheryl Lee Ralph, who's doing double duty as the tv show's co-star and promoter of her "In The Evening" album.



Signing In on the Scene. Steve Plunkett, left, of RCA act Autograph meets with PolyGram's Simon Townshend during a party at New York's Limelight to celebrate the release of "The Rolling Stone Review 1985."



Starry Eyed. ASCAP membership representative Rick Morrison gives a supportive smile to Society member Teena Marie, who's making strides with her Epic album "Starchild."



No Stopping Her Now. Warner Bros. artist Linda Thompson chats with Chappell/Intersong president Irwin Robinson about the progress of her debut solo album "One Clear Moment" and first single "Can't Stop The Girl."



The King's Entourage. Orchestra leader Dick Bright, right, of San Francisco's Fairmont hotel joins Carlos Santana, left, in congratulating B.B. King on his stellar performance at the hotel's Venetian Room.

Billboard.

TOP POP ALBUMS.

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	Compiled from a national sample of retail store, one-stop and rack sales reports. TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* 2 Weeks at No. One NO JACKET REQUIRED					
7HIS W	LAST.	#/	WW.S. 450	one-stop and rack sales reports.		
15				S ARTIST	TITLE	
[Z	15	1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)*		
1	1	2	5	PHIL COLLINS ATLANTIC 81240 (8.98) 2 weeks at No. One	NO JACKET REQUIRED	
2	2	1	11	JOHN FOGERTY ▲ WARNER BROS, 1-25203 (8.98) (CD)	CENTERFIELD	
3	3	3	42	BRUCE SPRINGSTEEN ▲3 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.	
4	4	5	13	SOUNDTRACK ● MCA 5553 (8.98)	BEVERLY HILLS COP	
5	5	6	43	TINA TURNER ▲3 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER	
6	6 ,	.7	19	MADONNA ▲3 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN	
7	7	4	22~	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG	
8	8	8	20	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING	
9	9	9	14	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR	
10	10	10	20	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS	
11	12	12	72	POINTER SISTERS \$\textstyle{2} Planet BXL1-4705/RCA (8.98) (CD)	BREAK OUT	
12	11	11	26	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION	
13	13	13	17	DON HENLEY GEFFEN GHS 24026/WARNER BROS. (8.98) (CD) BU	ILDING THE PERFECT BEAST	
(14)	14	16	4	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS	
15	16	14	45	CHICAGO ▲3 FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98	(CD) 17	
(16)	22	27	6	SOUNDTRACK GEFFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST	
17	15	15	7	DAVID LEE ROTH WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT	
\vdash	20	22	6	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM	
18			22	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE	
19	18	21			DIAMOND LIFE	
20	24	25	7	SADE PORTRAIT BFR-39581/EPIC (CD)	CAN'T SLOW DOWN	
21	17	19	74	LIONEL RICHIE A8 MOTOWN 6059 ML (8.98) (CD)		
22	21	18	39	PRINCE & THE REVOLUTION ▲9 WARNER BROS. 25110-1 (8.98) (
23	23	17	33	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98)	SUDDENLY	
24	37	38	8	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT	
25	19	20	24	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM	
26	25	23	68	CYNDI LAUPER ▲4 PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL	
27	26	24	25	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN	
28	28	29	7	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK	
29	29	31	14	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE	
(30)	31	33	28	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS	
(31)	35	35	17	TEENA MARIE EPIC FE 39528	STARCHILD	
(32)	34	37	28	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY	
33	33	34	20	FRANKIE GOES TO HOLLYWOOD WELCO	ME TO THE PLEASURE DOME	
34	30	30	19		PERFECT STRANGER	
35	27	26	37	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE	
(36)	38	51	5	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB	
37	32	32	17	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY	
	-	1	ļ-, -		SOLID	
38	36	39	22	ASHFORD & SIMPSON © CAPITOL ST-12366 (8.98)	THE UNFORGETTABLE FIRE	
(39)	44	45	25	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	MAVERICK	
40	42	44	6	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)		
41	40	36	24	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE	
42	41	42	12	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT	
43	43	46	18	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA	
44	65	155	3	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT	
45	52	64	4	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE	
46)	47	52	5	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE	
47	39	28	22	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL	
48	53	47	17	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	IOW WILL THE WOLF SURVIVE	
49		NEW	>	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN	
(50)	51	57	7	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION	
51	45	41	79	HUEY LEWIS AND THE NEWS ▲5 CHRYSALIS FV 41412 (CD)	SPORTS	
52	46	43	53	THE CARS ▲2 ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY	
-	48	48	17	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR	
53				The state of the s		
		61	5	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	HE FALCON & THE SNOWMAN	
53 (54)	56	61	5	SOUNDTRACK EMI-AMERICA ST-17145 (8.98) TH SANTANA COLUMBIA FG39527	HE FALCON & THE SNOWMAN BEYOND APPEARANCES	

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/ Si	18	1 2	/ NE	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(56)	69	104	3	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
57	49	49	18	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
(58)	59	54	25	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
59	50	53	86	BILLY JOEL ▲4 COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
(60)	R	E-ENTRY	,	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	ONGS FROM THE BIG CHAIR
(61)	63	65	5	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
62	54	40	19	DURAN DURAN ▲2 CAPITOL SWAV12374 (9.98) (CD)	ARENA
63	55	55	21	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
64	61	56	18	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
65	57	50	20	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
(66)	70	92	4	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
67	67	71	12	THE GAP BAND TOTAL EXPERIENCE TELB-5705/RCA (8.98)	GAP BAND VI
68	58	59	7	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
		VEW)		LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
(69)					AMADEUS
70	71	72	20	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	RAIN FOREST
71)	104	184	3	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	YOMAN IN RED-SOUNDTRACK
72	62	60	29		MADONNA
73	66	67	84	MADONNA ▲² SIRE 1-23867/WARNER BROS. (8.98) (CD)	
74	74	80	77	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
75	100		2	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98	
76	76	79	6	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
77)	78	87	76	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
78	75	77	9	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
79	64	63	11	GEORGE BENSON WARNER BROS, 1-25178 (8.98)	20/20
80	81	89	7	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
81	83	88	10	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	EETING IN THE LADIES ROOM
82	72	68	29	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
83	84	76	14	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
84	68	62	50	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
85	85	95	9	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
86	86	90	6	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
87)	92	98	5	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.9)	8) V U
88	73	58	25	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
(89)	95	125	3	TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
90	77	69	25	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
(91)	93	96	5	WILTON FELDER MCA 5510 (8.98)	SECRETS
92)	97	99	6	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
93	87	66	18	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
94	96	78	40	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
95	82	82	23	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
96)	98	105	5	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
97	94	94	20	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
98)	-	RE-ENTE	L	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
99	102	112	5	ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
100	101	83	26	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
\vdash			3		GO WEST
101)	110	156		GO WEST CHRYSALIS FV 41495 (8.98)	1984
102	80	73	63	VAN HALEN ▲5 WARNER BROS. 1-23985 (8.98) (CD)	
103	79	75	27	KISS A MERCURY 822495-1/POLYGRAM (8.98) (CD)	ACROSS A CROWDED ROOM
104)	107	111	5	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
105	-	142	4	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
106		115	6	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
107	159	_	2		GORDY'S THE LAST DRAGON
108	128	150	5	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
109	88	81	103	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
110	89	86	17	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH

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.

Commissars rub shoulders with missing persons and the ghost of Woodstock in the techno-rock duo's followup to "Sleeping Dogs Lie."

AL JARREAU
Raging Waters (7:02)
PRODUCER: Jay Graydon
WRITERS: Al Jarreau. Jay Graydon. Robbie Buchanan
PUBLISHERS: Al Jarreau/Garden Rake. BMI/
Welbeck/Nanacub. ASCAP

Warner Bros. 0-20301 (12-inch single; 7-inch reviewed Mar. 2)

BODY

Have Your Cake (7:03)
PRODUCER: Kenny Beck
WRITER: Kenny Beck
PUBLISHER: Personal, ASCAP
Posse POS 12:501 (12-inch single)

Straightforward r&b duet on the A side melds into weird atmospherics on the dub. Contact: (212) 581-5398.

AND AND A

MAGDA DIONI Dangerous (7:40) PRODUCER: Leo Frappier WRITER: Frappier VBULISHER. Pink Glove, ASCAP Pink Glove PK 1001 (12-inch single)

Raggedy hi-NRG; artist was previously known as Magda Layna. Contact: (415) 469-8448.

PENNYE FORD
Dangerous (6:25)
PRODUCER: Jonah Ellis
WRITER: J. Ellis
PUBLISHER: TEMP, BMI
Total Experience TEDI-2614 (c/o RCA) (12-inch
single; 7-inch reviewed Mar. 23)

AC

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IOHNNY MATHIS

Right From The Heart (4:20)
PRODUCER: Denny Diante
WRITERS: E. Rose, K. Wakefield
PUBLISHERS: American Broadcasting/Amadeus/
April/Lady Of the Lake, ASCAP
Columbia 38-04856

His calm control and timeless style grace a ballad from the daytime tv show "Ryan's Hope."

ERIC CARMEI

I'm Through With Love (3:58 PRODUCER: Bob Gaudio WRITER: Eric Carmen PUBLISHERS: E.C.B./Safespace. BMI Geffen 7-29032

Big, Broadway-style lament is fitted out with all the string sounds seven inches can hold.

CATTES VAN SCHAIK Miracles (3:58)

Miracles (3:58)
PRODUCERS: Bernard Oattes. Rob Van Schaik.
Van Gibbs
WRITERS: B. Oattes. R. Van Schaik
PUBLISHERS: Company Of the Two P(i)eters/
Ladybird
Portrait 37-04857

Soft rock with a dance beat.

OTHER RELEASES

P0P

KIM MITCHELL Go For Soda Bronze/Island 7-99652 (c/o Atco)

COZY AND THE MERCURY MEN Wild Ideas New Style (no number). Contact: (608)788-8912

HOUSE OF PANTS Just A Movie Amorous AMMO 100. Contact: (415) 386-7998.

CRAZY DOG She Put The Bite On Me Scratch-N-Sniff F/W22582. Contact: (302) 366-1918.

WIZZARD Until I Get You Back Prime Time PT-236. Contact: (919) 375-4088.

BILLYBUD Run To The Rock Pie PROO8. Contact: (818) 871-2060.

ALEX BEVAN Florida Tonight Fiddler's Wynde FW-1020. Contact: (216) 692-1193.

THE PRINT

UNCHARTABLES Yuppie Love
Dilettante TSL 4501. Contact: (213) 661-5217.

ANDREW & THE UPSTARTS Shiver and Shake Upstart UP-1001. Contact: (615) 331-7402.

MATLOCK Oh Buddy Le Carn LC-222 Contact (817) 738-8843.

DIRT HEROES How To Act Propulsion PR 101. Contact: P.O. Box 1563. Flushing, N.Y 11354.

PAUL SABATINO Get Outta My Face BWI NR15839. Label based in Cleveland

JOEY WELZ No More Nightmares Caprice International CIR-2339. Contact: (717) 569-2009.

LEGENDARY STATUS Bad For You (Baby)
Veebltronics VT-4. Contact: (213) 838-0712.

MTV, Atlantic Link for Foreigner Push

Promotion Keys on D.C. Club Gig, European Tour

BY STEVEN DUPLER

NEW YORK MTV, in conjunction with Atlantic Records, is sponsoring a major concert and contest promotion for Foreigner. The contest involves a total prize package valued at six figures and more than \$1 million worth of promo spots and air time on MTV and its Japanese affiliate Asahi Broadcasting Network. Local cable networks and radio stations are also being used to hype the tie.

John Sykes, MTV's vice president for promotion and production, says the promotion differs from the cable music channel's prior involvements with acts like the Pretenders, the Police and Yes in that "those entailed sponsorship of an entire concert tour, while this Foreigner promotion centers around one specific concert event."

That event is the British supergroup's return to the Bayou Club, the 400-seat Washington, D.C. nightclub where they played their first gig, and where they will perform May 14 for a group of ll0 contest winners. Two grand prize winners will also be flown to an unspecified European location to "see Foreigner in a foreign land," says an MTV spokesperson.

The promotion is already underway on MTV, says Sykes. Foreigner tour dates were announced in February on the cable network, and onair promotions throughout March included interviews with the band on the road; extensive coverage of the band's tour kickoff on MTV's Music News; the airing of two live Foreigner "oldie" clips; and an interview with the band on MTV's "Liner Notes" program.

"Our goal was to create a major concert event and back it up with a cohesive marketing plan," Sykes says. "The toughest thing in this business is always the planning. Everyone always takes the reactive mode, and this time we wanted to take the proactive mode. Working with Atlantic and Howard Bloom [Foreigner's publicist], we were able to put all the details to bed well before the actual event."

To build momentum for the Washington event, MTV's promotion schedule intensifies this month. Following the world premiere of "That Was Yesterday," the second video from Foreigner's "Agent Provocateur" album, eight 10-second promo spots for the contest begin on MTV next Monday (8). On April 12, a dozen promotion spots begin airing, as well as local radio station promos, "possibly on Westwood One radio affiliates," Sykes says. Westwood One is a partial sponsor of the Foreigner tour.

Following announcement of the contest winners, MTV coverage of the event will intensify, in order to "build the status of the event," says Sykes. The network's Music News will feature interviews with townspeople, band members and local promoters until the actual concert is televised on MTV May 24.

"The key thing is event status," Sykes notes. "You've got one of the biggest bands in rock going back to square one for one night, and it's our task to see if we can build an event around that."

Once the contest coverage is finished, though, MTV's work is not yet over. From May 24 through the end of June, the network will continue to air daily wrap-up promos as well as news features on Foreigner's European tour. The reason for this, says Sykes, is primarily to keep U.S. interest in the band running high while they're absent.

"In order to maintain awareness in the U.S.," he says, "we'll cover their impact in Europe to prime the market for the second leg of the tour."

Full House Seen for CES

1,400 Exhibitors Are Expected

NEW YORK With two months still to go before closing, organizers of the upcoming Summer Consumer Electronics Show in Chicago, June 2-5, say that more than 1,200 companies have applied for exhibition space so far, and that upwards of 1,400 exhibitors are expected to signon. Last year's figures for the Summer CES showed 1,381 exhibitors and more than 98,000 attendees. Show organizers are expecting "well over 100,000" attendees this June.

While no shortage of exhibition space is expected, a CES spokesman says the show will be "booked to capacity," with all of McCormick Place, McCormick Center and McCormick West's usable space filled with manufacturers showing their wares. Says the spokesman: "Just as the record industry had some

rocky years a while back, so did the audio hardware business. The kind of attendance figures we've been getting indicate how things have turned around."

CES attendees will be provided with at least 35 hours of conference, mini-workshops and seminars, as well as "issues and answers" conferences on topics ranging from "the state of the industry to prospects for specific products." Informational programs will include a retail operations program and a series of business seminars.

The Compact Disc Group will have a presence at the show, similar to last winter's Las Vegas expo, and CD will figure prominently in both a specialty audio workshop and the audio conference on home and personal as well as car audio, says the CES spokesman.

ITA MEET UPBEAT

(Continued from page 6)

remained overwhelmingly dominant, at \$1.7 billion (separate story, page 30).

• While the U.S. market may be booming, Europe is in comparatively poor shape videowise, with hardware sales slumping sharply and software units almost static, in the U.K. while Germany's growth pace is also very slow.

The slowing European market will not result in a stallout of worldwide blank tape growth, however, with 1986 consumption reaching 640 million units, said R.C. Buis of P.D. Magnetics in the Netherlands, who foresaw a market split having the U.S. with 230 million units, Europe 174 million, Japan 106 million, and the rest of the world splitting 136

million. Ampex's Ed Pessara estimated that the U.S. VCR population will total 55 million machines by 1987.

• Audio and video systems are coming closer together, with sales growing at a rapid pace. RCA's Bruce Allan estimated that stereo video products should sell \$2.5 billion worth of machines in 1985.

• Video quality will be making a sharp jump upward in the future, but it may take a long time for the laboratory technology to reach consumer households. A session on high definition tv concentrated on regulatory difficulties, and on the troubles involved in establishing a worldwide format.

Lefrak Links with Haayen

Realtor Acquires 50% of 21 Group

BY IRV LICHTMAN

NEW YORK Sam Lefrak, the New York real estate magnate who has become a heavy bidder and investor in music industry situations, has acquired a 50% interest in the 2l Entertainment Group, operated by industry veteran Fred Haayen.

Under the terms of the deal, for which no price was given, the Lefrak-21 Entertainment Group has been formed, with Lefrak serving as chairman and Haayen as president. Herb Moelis, executive vice president of Lefrak Entertainment Co., will provide administrative and financial direction.

In addition to already existing Lefrak holdings in music, Haayen's setup adds to Lefrak's involvement in music publishing, record production and talent management.

Haayen, on his own label logo, 21, or other outlets, is involved in the recording careers of such acts as John Parr, Simon Townshend, Golden Earring, Roger Glover of Deep Purple, and two new "Stars On 45" projects.

Haayen formed 21 Entertainment Group in 1982 after serving as senior vice president of WEA International. Before this, he ran Polydor companies in the Netherlands and England. In 1978, he became vice president of Polydor Records in the U.S. Haayen's lifetime friend and partner, Willem Van Kooten, is still associated with Haayen in 21 Entertainment.

The new 21 Entertainment entity will headquarter here at Lefrak's executive offices at 40 W. 57th St.

New York Court Passes Sentence On Bootleg Distrib

NEW YORK The U.S. District Court for the Southern District here last week slapped 37-year-old John Gallant with a \$110,000 fine for distributing thousands of bootleg records from 1979 to 1981. Along with three years' probation, Gallant must serve 200 hours of community service at the city's shelters for the homeless.

During the court proceedings, Gallant pleaded guilty to one count of interstate transportation of stolen property and five counts of criminal copyright infringement. In May, 1981, more than 17,000 bootleg albums were found in Gallant's Manhattan warehouse, while his business records accounted for the sale of thousands more.

KEEPING SCORE

(Continued from page 57)

sioned and will record include works by Henri Dutilleaux and Peter Maxwell Davies, the latter now being written for a premiere next year. In October, Stern will record Alban Berg's Concerto for Violin and Piano and 13 Winds, with Peter Serkin as collaborator and Claudio Abbado as conductor.

Also due to come before the microphones is a cycle of the Mozart sonatas, with a keyboard partner yet to be chosen. New recordings of the Franck, Faure and Debussy sonatas have been delayed until later

this year because of the illness of pianist Andrew Wolf.

A special limited edition of the Beethoven sonatas Stern has recorded with Eugene Istomin will be released in the fall. And the retrospective package documenting his 40 years with CBS will include the very first concerto he recorded for the label: the Wieniawski D Minor, a 1946 disking with the New York Philharmonic under Efrem Kurtz, also, incidentally, recorded at Carnegie Hall.

BILLBOARD APRIL 6, 1985

CD CAPABILITIES UNVEILED AT NARM MEET

(Continued from page 1)

tainment, education, archival references, home management and more—a spectrum combining the configuration's acknowledged appeal as a prerecorded audio medium with new graphic and interactive uses once associated with home computers

And underlining Cornyn's planned remarks and the video segment as well, in a strong pitch to the existing record/tape merchandising universe to exploit its leading role in launching conventional CDs into an opportunity to capture a broader new entertainment market.

For Cornyn, making his fifth featured presentation at a NARM summit, the presentation represents a summary of research and development conducted during the past two years under his charter as senior vice president of the WCI Record Group, a post which found the veteran Warner executive shepherding the WCI music divisions toward new businesses and technologies. During a recent interview, he previewed the video program and reviewed the steps leading to his current forecast for CDs and the formal creation of the Warner/ PolyGram alliance in the Record Group.

In helping the WCI labels take the plunge into Compact Disc, Cornyn's work with PolyGram led him into frequent contact with technical personnel there and at corporate parent Philips. And, he says, as the configuration's basic format as a digital data storage medium became familiar, new vistas in CD use became apparent.

"I became intrigued with what could be done with this configuration," he recalls, "and with what could be done with it beyond just rock'n'roll." As outlined in the video presentation, those options include linear audio and video presentations of the basic Sony/Philips audio format, as well as non-linear, interactive uses which would link the CD to computers.

Among the sample products detailed in the presentation:

• Potential hardware evolution refining the existing audio Compact Disc player to provide video and/or computer ports for interface to television screens and microcomputers. Also envisioned, and said to be under development in the electronics hardware camp, are integrated, CD-driven audio/video systems encompassing both linear a/v and interactive options.

• Expansion of existing audio CD programs to include visual text or imagery within the extra, now unused subcodes incorporated in the basic Sony/Philips format. That standard allows for an eventual expansion of display functions to include 16-line text displays and full tv screen usage; multi-lingual text can also be accommodated thanks to the available subcode capacity. And digitized color graphics, while unable to match the full-motion capability of 12-inch laser videodisks, can also be animated.

• Extended-play "talking" CDs, which essentially exchange the format's current leading-edge audio

quality for dramatically increased playing time. Spoken-word applications, from drama to reference works, could allow "digital publishers" to imbed 32 hours of program onto a single disk—a scenario illustrated in the NARM video with a full set of Shakespearean tragedies on one CD.

• Interactive educational games, home management programs and other non-linear software presently offered in floppy disk form by the computer software trade. In the video presentation, it's noted that such programs can be rendered "friendlier" by incorporating operations manuals that would require hard copy.preparation for floppy disk versions. For example, a CD version of VisiCalc simulated in the presentation eliminates an imposing instruction manual that would normally require many hours of consultation prior to program operation.

While Cornyn's personal enthusiasm for the more daunting, hightech incarnations of the CD is undisguised, he's quick to stress that the evolution of such software choices will likely flourish best in the wake of a mass market-oriented emphasis on entertainment. Wryly noting the mercurial fortunes of the home computer and video game industries, which he witnessed first-hand via WCI's Atari experience, he stresses his own unit's founding charter as committed to "open system" development for software and hardware, sidestepping the incompatibility hurdles that continue to plague computer products.

Although he won't divulge specific hardware allies, Cornyn asserts he's already involved with hardware development efforts underway within the home electronics camp. First priority, however, has been to map out software standards—an approach, he notes, that yielded a roundtable summit late last year in which top Philips engineers and invited software designers and high technology experts from the U.S. met to discuss where the CD could lead.

As for specific hardware options, Cornyn demurs, saying he'd prefer to give machine designers a clean sheet of paper influenced only by possible software trends. "What I foresee is that customers for the CD player will walk into their Federated store and say, 'I want one of

those new types of record players.' And the clerk will say, 'Do you want one with video and interactivity, or just audio?' "

He does envision a field of such integrated CD hardware appearing on the marketplace within two years, and projects player prices at around \$500 for the video/interactive generation.

His NARM kickoff, he says, is designed to give the record/tape trade early access to what he sees as a crucial opportunity. "The challenge to the record business is whether it chooses to limit itself to audio rock'n'roll, or embrace neighboring territories, such as what could be described as computer software, reference libraries, fiction and fact publishing and other categories," Cornyn notes.

WCI, PolyGram Funding CD Software Development

BY SAM SUTHERLAND

LOS ANGELES Warner Communications Inc. and PolyGram, via its European management, are banking on a bright future for Compact Disc beyond the audio world through their joint funding of the Record Group, a new CD software development operation helmed by Stan Cornyn.

Right now, the company consists of Cornyn himself, with a growing array of "associates"—a group comprising technical and marketing consultants, as well as potential hardware and software partners for future programs—working on initial CD programs. But while the veteran music industry executive forecasts a small, even skeletal operation within the Record Group itself, he projects a vast new business rising around the evolving Compact Disc technological base.

Book publishers, database services, computer software marketers, educational products vendors and other information-driven businesses are all seen as possible venture partners as CD extends its grasp of video and interactive prospects.

The genesis for the Record Group began with Cornyn's ongoing CD research for WCI, with the partnership between the two entertainment conglomerates spurred by the earlier, failed WCI/PolyGram merger. "Following the 'dismergerment,' the two record companies got together and said, 'Let's sponsor this," he explains, alluding to his then-emerging scenario for a dramatically broadened spectrum of product options for CD.

Although Cornyn is positioning the new venture to embrace educational, archival and business opportunities through software joint ventures, he reveals that a Record Group "label" would likely enter the market with an early emphasis on entertainment-related products. These could include augmented audio CDs carrying graphics and text, unique CD anthologies exploiting those additional capabilities, and interactive games.

Indeed, the firm's first original program designed to exploit the visual and interactive aspects of the

format is already in production: "Eat Or Be Eaten," not coincidentally the title of Cornyn's planned NARM address, is a whimsical interactive game being scripted and produced by the Firesign Theatre. A portion was to be previewed in the video presentation Cornyn hosts this Sunday (31).

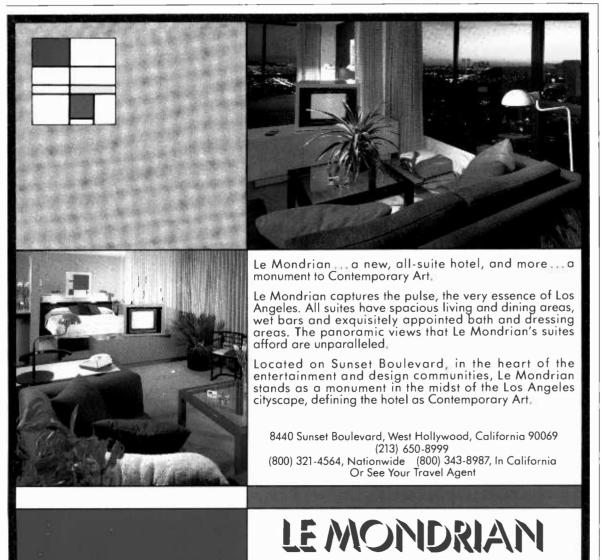
The Record Group has no proprietary hold over CD technology, Cornyn admits, but he predicts that the unit can succeed as a "catalyst" in guiding both hardware and software development. Thus, the operation's first public creation, the NARM presentation, offers simulations of CD text displays, interactive games, reference applications and such intriguing concepts as an audio/visual "tour" disk which would play back via automobile CD players and small video screens, enabling travellers to take a guided tour that would respond to the driver's own choices behind the wheel.

Overall, Cornyn envisions an opening library of between 50 and 200 CD programs. And, because his unit is already well along in evaluating the technical capabilities of CD, he suggests an "open society" will arise through potential joint ventures. "I'm much aware that as time goes by, my life should be an open book to CBS Records, Spinnaker Software, Doubleday, Times Mirror, Paramount Pictures and so forth," he notes, suggesting such firms could enter the field on their own or through alliances with the Warner PolyGram effort.

Cornyn is already reading through proposals from "writers, imaginers and other creative people" to help fill the initial library. And, in stressing his goal of letting the software influence how hardware develops, he sidesteps more detailed, formal proposals for the latter.

"What's the application?" he asks rhetorically. "It's like having Papa Gutenberg burst into the kitchen and say, 'Mama, I've found it—the perfect way to make a cookbook!"

Instead of "making cookbooks," Cornyn says his only ground rules are to pursue compatible hardware systems that will allow the CD to utilize its full data storage capacity in a myriad of forms.



HOTEL DE GRANDE CLASSE

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TOP POP ALBUMS continued

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X-RATED VIDEO PRESENTS PROBLEMS FOR RECORD DEALERS

(Continued from page 1)

"It amounts to from 6% to 15% of video rental volume" Solomon says. While holding that "no one wants to do without any business," he also points out that he uses discretion in plying adult product.

"In our stores there are no boxes on open display; it's behind the counter. Customers have a typewritten catalog to look through. It's no big deal."

That discretion appears to play a larger role with record retailers moving into video than with pure video outlets. The Massachusetts-based Strawberries Records & Tapes chain carries adult product in its five video departments. But a company spokesman notes that X-rated material "is kept behind the counter because we do position ourselves as a family store. We don't really advertise the fact that we carry it."

Other chains—including Camelot Music, which does not stock adult titles, and Record World and Music Plus, which do—declined to comment on their policies.

Many chains operate in malls, where the category is generally prohibited. "They are very restrictive on this type of product," says Richie Gonzalez, vice president of store leasing for Durham, N.C.'s Record Bar chain. "The mall owners don't want it inside their centers, and they will try and negotiate a clause specifically about adult videos into every lease."

Consequently, Record Bar, which is not placing video rental departments in its 160-plus mall locations, could not be a major outlet for adult video even though its own video distribution sister, MidAmerica, carries X-rated material.

Bob Webb, video product manager for both MidAmerica and Record Bar, says it is Record Bar's policy to carry X-rated titles whenever it can. "Where it is permitted, we will offer it," he says, but he adds that he "could see resistance if we put it in across the board."

Ironically, Record Bar operates four video rental outlets outside of malls, but only two of them can carry adult videos. "It's against county laws in Virginia Beach and Norfolk," says Webb.

Record Bar has yet to determine whether its recently acquired Licorice Pizza stores will carry X. "That will be determined by their people and store managers," says Ralph King, senior vice president of marketing for Record Bar, who also oversees Licorice Pizza. "We've talked about it with them, and they seem split on the issue."

Although major market competitors including Tower and Music Plus already stock the product, King concludes that "we're not going to force it. If they decide it's good for the customer and good for them, then Licorice Pizza will carry it. At the moment, they seem to be against it. If they do carry it, it

would have to be treated in a classy manner and segregated from the rest of the store."

Video rental clerks for the Pittsburgh-based National Record Mart are "told they know nothing of the content" of adult product offered, according to the chain's Hank Lawless. X-rated titles are kept under the counter, although Lawless notes that legal age consumer reaction is positive. "It's not just a 'dirty old man' thing," he says. "Everybody rents it."

Other retailers say they have never considered carrying adult video. Approximately 25 of the Denverbased Budget Tapes & Records' franchisees who rent videos handle adult "very discreetly," according to the chain's Evan Lasky. But the five company-owned units do not stock adult titles.

"You can go to court and win on the constitutionality issue, but you win the battle and lose the war," says Lasky. "If the PTA is marching in front of your store, it hurts business. Right, wrong or indifferent, it's what the community feels rather than whether you are legal or not."

But legal questions do loom for retailers carrying adult product, as a March 13 raid on a home video specialty store in Phoenix shows. Three movies, including "Pink Flamingos," were seized at Entertainment Systems of America's Phoenix Video Library. Maricopa County

Deputy Attorney Randy Wakefield says that he will not prosecute the outlet since "the owner agreed to cease handling the product." He says the store had been under investigation since last fall as part of a crackdown on adult book stores "that's been going on for years."

Despite the decision not to prosecute, the raid has affected product mix in the market and spurred the emergency formation of a new dealers group. Tower's Solomon acknowledges that adult product has been "temporarily" pulled from the chain's stores in Phoenix and Temporarily

The newly formed group, the Arizona Video Tape Rights Coalition, met for the first time on March 17, just four days after the raid on Phoenix Video Library. Organizer Linda Lauer of franchise firm Arizona Videocassettes says 127 stores are represented by the newly formed organization, which has retained attorney Richard Hertzberg.

But possible legal hassles are not necessarily the deciding factor for record retailers. At Spec's Music in Miami, Joe Andrules says there are probably ways around legal restrictions on adult video. "It's like the laws against paraphernalia," he says. "Stores that sell cigarettes can sell rolling papers."

Yet Spec's does not carry X-rated videos. "We just never wanted to get involved," says Andrules.

RETAILERS, RACKS WORK TO BOOST COUNTRY SALES

(Continued from page 1)

leases sent to market;

Greater concentration on developing a younger country audience;

 More regular use of in-store promotions, with personal appearance tie-ins;

• Less emphasis on country "crossover" product.

Acts carrying country's banner the highest, say the merchandisers, are Alabama, Ricky Skaggs, Hank Williams Jr., Kenny Rogers and George Strait. Accounts surveyed include Camelot, Handleman, Record Bar, Western Merchandisers, Central South, Waxworks, Roundup and Buzzard's Nest.

Variable pricing is a key point with Jim Thompson, country album buyer for the 160-plus Record Bar stores, who says he's done "phenomenally well" with RCA's \$5.98 and \$6.98 list mini-LPs. Not only have these sold briskly, Thompson says, but they have also broken unknown acts, such as Vince Gill. "Country artists, like any other, depend on a certain amount of excitement to create sales," he notes.

Thompson is the most bullish on country among those polled, reporting that sales of the product are higher for Record Bar than ever. He reports that Alabama's "40 Hour Week" album was the chain's overall best-seller recently for four straight weeks. But he does question labels' release habits.

"A lot of country artists are putting out too many albums each year: George Jones and Willie Nelson, for example," Thompson says. "This is creating too many choices for the buyer."

Exposure, or the lack of it, is a point of concern for Jim Powers of

Handleman, the rack giant. "We've got to get the kids into country," he says, arguing that country music does itself a disservice by voluntarily limiting itself to country radio stations. He maintains that when an act is in a particular town, it should work any radio station—not just those labelled "country."

Powers says he recently heard Tex Ritter's "Hillbilly Heaven" played on Detroit's WJR, a pop station, during morning drive time. And he swears it fit in perfectly. Besides, he asks, why restrict such new performers as Mark Gray and Becky Hobbs to a country tag when their talent isn't similarly restricted?

Powers confirms that "country has slowed down" for Handleman. But "it's not alarming," he adds. "When we look at country, we're off a couple of points. A lot of the stores we serve are in rural areas."

The way Joe Bressi of Camelot Enterprises, with 171 stores, sees the situation, "It's a problem of exposure." He points to the enormous advantage of pop and rock artists on MTV and FM radio, advantages which country acts generally lack. He says that in too many areas, country is relegated to the AM side of the dial and thereby loses its chance with younger listeners. Bressi also wonders if the industry didn't make a mistake in phasing out the 8-track format so long favored by country buyers.

Harold Guilfoil, buyer for Waxworks' 29 Disc Jockey stores in the South and West, says he senses that many country artists are losing their appeal because their music has been diluted, and is no longer identi-

fiably country—a charge he makes against such performers as Dolly Parton, Crystal Gayle and Ronnie Milsan

"[Pop] radio all of a sudden is not interested in country," he observes. "Since radio is playing more black music, we're selling a lot more of it than ever before." Yet from a retailer's point of view, Guilfoil says, "I'm not sure we should be completely alarmed over the decline of country. Realistically, it's probably just back to where it once was." For Waxworks, he states, that's down a minimum of 30% "and possibly 40%" compared to 18 months ago.

Lance Price, who buys country for 135 Western Merchandisers outlets, puts his chain's drop at about 30%. He says George Strait "sells better than any other artist—pop or country." The Judds are also coming on strong, he adds, as is Ray Charles via his "Friendship" album.

Charles also gets a good report from Jim Kirkpatrick, who buys CBS product for Central South's 49 retail stores and 400 rack accounts. Kirkpatrick estimates that country music now accounts for about 15% of his company's total business, down from the 20% to 30% it held at its height.

Don Jensen, buyer for Seattle's Roundup Music, reports that the 90 stores and racked accounts he services look to country product for only 4% to 20% of their total sales. Alabama, Willie Nelson and Kenny Rogers, he adds, sell as many records as all the other country artists combined.

Concert appearances can do a lot to boost sales, Jensen testifies, pointing to a quick start for Emmylou Harris' new "Ballad Of Sally Rose" album following Harris' tour of the area.

One of Harris' first promotional moves on behalf of "Sally Rose" was to meet with buyers and managers of the Licorice Pizza chain to preview the new album (Billboard, Jan 19). Her labelmate Conway Twitty also did a series of in-stores in Atlanta and Dallas to boost his "Morry Twicmes" album

"Merry Twismas" album.

Handleman's Jim Powers capsulizes the outlook of retailers to country music's decline, asserting that it is "a whole industry problem" that labels and radio, as well as retail, must work together to correct.

The concluding article in this five-part series will examine what radio stations and record labels are doing to increase country music exposure and sales.



PRINCE CD

(Continued from page 1)

label executives. Warner defends all-board packaging as preferable for display, utility and savings in cost and space. The document attacks similar claims for a Shorewood 5- by 12-inch box with jewel box as "nonsense," or "at best, in-nocently erroneous." The Shorewood 5-by-12 is to be placed in use by CBS Records (Billboard, March

Adam Somers, vice president of creative services at Warner Bros., stresses the need for a CD package that will not only inhibit pilferage. but will also provide more space for graphics and be "totally integratinto the era of portability and mobility soon to be entered into by the medium. He insists the board sleeve with linen liner used in the Prince package provides adequate protection.

The jewel box, on the other hand, is "not totally inappropriate" for classics and other "upscale" product, says Somers. He notes that the ECM series his label distributes will continue to use the jewel box.

In its position paper on CD, thought certain to enjoy informal circulation at the NARM convention, Warner asserts that the gatefold board package furnishes 100% to 200% more display area than the Shorewood 5-by-12. It will cost "at least 10% less than any boxed alternative," and provide even greater savings as production runs become larger, the paper says.

Shorewood's claims of economical use of retailer bin space are rebutted by the Warner paper, which declares that the statements ignore the dimension of depth. The paper says that 100 units of three-panel paperboard packages can be stored in a foot less space than 5-by-12s with conventional jewel box. It is further claimed that 20% is saved in weight, resulting in shipping econo-

Shorewood's Floyd Glinert could not be reached for comment at presstime.

VIDEO INVENTORY SHORTAGES

(Continued from page 1)

of its orders, adds that not all companies are bad, but that a number are "atrocious" about getting product out.

Filling pre-orders does not appear to be a problem. Reorders for new releases and older titles are generating most of the difficulties. "The second surge is always tough to get," says VTR Video Distributors vice president Paul Pasquarelli.

Manufacturers, and some distributors, say the responsibility must be shared. Claims that there is a significant backorder problem are "grossly overstated," says RCA/ Columbia Pictures Home Video president Rob Blattner. "I don't think it's that bad," he says

"We might be backordered on 10 or 15 titles," Blattner says, but as most of these are backlist product. he claims the total number of units involved is insignificant.

Distributor inventory problems are more to blame, says one manufacturer. Most distributors turn their inventory far too fast, the manufacturer claims, in effect selling their shelves clean as many as 14 times a year, more often at a rate of 10 or 12 times a year.

One major manufacturer lists two main reasons for the shortfalls: "distributor finances" and "a perception among distributors that carrying one-and-a-half months' worth of inventory is too much." Carrying that much inventory translates into doing eight turns a year. Working on 14 turns means that a distributor has less than a months' worth of product on hand at one time.

Sales to retailers are being lost due to the high turn rate, the manufacturer says, because with it, wholesalers "don't have product on their shelves."

Distributors respond that they don't have enough money to carry the kind of inventory manufacturers want them to, and cannot carry in that depth in a no-return business without taking extreme risks.

How much can I stick my neck out when my return privleges are so minuscule?" asks Schwartz Bros.' Rosenberg. 'It's very easy to get overstocked. One item can be your entire stock balance for an entire

Carrying too many lines at once is another reason manufacturers cite for any shortfalls in inventory. "Distributors are going to have to realize that it may not be in their best interest to try to carry everybody's products, and they might need to chose and be selective about which lines they carry," says Paramount Home Video's Eric Doc-

Distributors call that a recipe for losing customers. "Taking lines on is purely self-defensive," says Ro-senberg. "Retailers say, 'We want to know if you have it, and if you don't we'll find another distribu-Rosenberg and other distributors say they have no choice but to carry as many lines as possible, even if it does spread them thin, because they cannot afford to lose the customers.

Customers are already being lost through the inventory problem. Retailers say the main reason they shop among distributors is not to save a few cents, but to get the titles they need when they need them. 'When you have orders that day. you're going to fill them," says Susan Gee of retail outlet Audio/Video

Backlist titles are where the fill rate is worst, say distributors. VTR's Pasquarelli says he's had "studios send me fill rates of 28% on 5.000- to 6.000-piece orders. It's obvious they're not able to keep up with demand at this point.

'It's everybody's fault," says Rosenberg, who feels the situation is "definitely a Catch-22 situation, with each problem reinforcing the

Looking at the scope of the inventory problems the business is having with a rental marketplace, many executives fear what will happen if all the efforts underway to transform the business to a sale orientation work.

With supplies allready tight and blank cassette shortages looming What happens this fall if we really start selling cassettes?" asks one executive.

On the Beam

BY SAM SUTHERLAND

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

CONNECTICUT CD: An earlier report in Inside Track noting a projected Compact Disc manufacturing site in Meriden, Conn., has been clarified by confirmation that a new company, Night Thunder Corp., is indeed eyeing central Connecticut for a proposed CD facility. But, according to founder and principal executive Dave Weinberg, the Night Thunder venture is anything but a spinoff of Insilco (Billboard, March

Instead, Night Thunder offers another glimpse of the high stakes involved in creating a CD plant, this time through a private investment consortium that thus far includes individual investors and, claims Weinberg, at least one major, branch-distributed label. "It's taken two years to put this together, and it hasn't been a piece of cake," admits Weinberg, whose background in chemistry and computer technology led him into the field.
"We're about a million and a half

to two million dollars away from the \$25 million financing goal we originally set, and we're still looking for additional private or corporate in-

vestors to close the gap," he adds.

Actual startup equity needed is approximately \$8 million. Once the needed capital is secured, however, Weinberg claims Night Thunder should be able to meet a January, 1986 deadline, assuming the funds are wrapped later this month.

He projects a 14 million-unit annual capacity," and plans both conventional CD and CD-ROM manufacture. Weinberg also contends that Night Thunder's blueprint diverges from other U.S. and overseas plants, differing in its mastering approach (using a new mastering system developed by Optical Disc Corp.), clean room layout and disk molding. Earlier plans to move into an existing facility have been tabled, and the company now pegs its operation on erecting a new 140,000 square foot facility.

One of the more interesting wrinkles Weinberg notes is a projected label, with letters of agreement from four veteran acts claimed for the same number of finished albums. Since these masters are, in

several cases, more than a year old, Weinberg indicates product could he manufactured elsewhere, with release as soon as this summer.

He's offering samples of the limited partnership agreements he's pursuing through 54 Ralston Ave., Hamden, Conn. 06517. Weinberg can also be reached at (203) 248-

ORE CD CAPACITY is prompting CTA Co. Ltd., an independent manufacturer near Tokyo, to begin soliciting outside CD pressing clients. According to Ed Koppe of Corporex, the Los Angeles-based firm now representing CTA here, the Japanese firm began pressing its own CDs late in 1983 as an outgrowth of its software manufacturing for "karaoke" sing-along systems. After initially producing eight-track tape cartridges for the Japanese sing-along market, CTA reportedly secured a Philips license and began creating high-tech CD programs.

Corporex is based at 523 W. Sixth St., Suite 361, Los Angeles, Calif. 90014.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

Put your money where THE MUSIC IS: That's the pitch Hollywood's Aircom Communications has poised to sling at the investment community in the coming weeks. As was hinted at in last week's column. Aircom/Airwave Records president and CEO Terry Brown and chairman of the board Thomas Depierro have unveiled a new investment plan to introduce Wall St. to the record business.

Dubbed the Aircom Plan, the program is based on selling 5% ownership contracts on various 12-inch r&b singles to investors in much the same manner that "futures" on gold and silver commodities are sold. The records will not be released to the market until all 20 contracts are sold, meaning that 100,000 units will hit the streets nationally at the same time. In exchange for these \$5,000 contracts, Airwave promises to back the records with the services of independent promotion men on top of those of an in-house staff; manage publicity efforts, and arrange "numerous" artists appearances. In addition, Brown hopes to have videos accompanying each release at some point in the future via a bulk production deal he intends to negotiate with one or more local video houses.

Facing an industry where more than 85% of sales are credited to the six majors, Brown says he is basing his pitch on the renewed strength of indie product seen in the last year, and on Airwave's track record as an independent with a fair amount of charted dance and r&b records. Citing gold records by Profile's Run-DMC and Sutra's Fat Boys as evidence of independent's potential, Brown predicts that Aircom and its partner labels can claim one-third of all independent record sales in the next year.

Investment banker Marshall Zolp, who orchestrated the plan, is equally enthusiastic. "Response from the financial community has been tremendous," he says, due to the "rags-to-riches appeal" of the investment. Working on a commision basis, stock and commodities brokers across the country will be serviced weekly with samples of available Aircom records. At present, this catalog consists of more than 100 finished but unreleased Airwave 12-inches, some of which have already been financed through

The "sold" disks include Martha Reeves' "Running For Your Love, Delia Renee's cover of "Please, Mr. Postman," and "This Time" by Brian Mitchell of the tv series "Trapper John M.D." Zolp, however, says the long-range success of the Aircom Plan is contingent upon a product flow he hopes will reach 250 records a year. As such, the plan is open to small independent labels and producers looking to enter their product asd a joint venture.

SEEDS & SPROUTS: New York's Profile inks former Columbia act the LeRoi Brothers. The rockabilly group's label debut album "Lucky Lucky Me" should ship within the next two months . . . In Chicago, Nuance Records is reportedly close to recruiting the Chi-Lites . . . In Durham, N.C., Ladyslipper Inc. puts on a new pair of shoes as a record label. A member of the WILD (Women's Independent Label Distributors) network. Ladyslipper is primarily a clearing house for women's music, with a mail order catalog of more than 1,500 albums. The company is also a distributor, wholesaler, retailer and production house. Initial releases on the Ladyslipper label are a "new age" project by Kay Gardner entitled "A Rainbow Path" and a techno-pop/ new wave album by Sue Fink, "Big Promise."

APRIL RELEASES

(Continued from page 4)

reer, comes on the heels of the platinum certification of his "Greatest Hits" last August.

Other top country releases include Lee Greenwood's "Greatest Hits" on MCA and two more collaborations by Willie Nelson. "Funny How Time Slips Away," on which he teams with Faron Young, is due April 15, to be followed a week later by "Brand On My Heart," a partnership with Hank Snow.

MCA plans an April 10 release for Melissa Manchester's label debut "Mathematics." The album features four cuts produced by George Duke and four by Brock Walsh & Qunicy

A&M's top releases include the

Carpenters' "Yesterday Once More" and Atlantic Starr's "As The Band Turns." The Carpenters' album is a two-record set collecting the duo's key hits from 1970's "Ticket To Ride" to 1983's "Make Believe It's Your First Time." It's the first Carpenters anthology album to be released since Karen Carpenter's death in February, 1983.

Geffen's top release is Lone Justice's self-titled debut album, produced by Jimmy Iovine. It's due April 15. A week later, ECM plans to release David Byrne's "Music For The Knee Plays." The \$9.98-list album is Bryne's first release since 'Speaking In Tongues" made the Talking Heads a gold-level act.

Fowler: Don't Waive Rules In Cap Cities/ABC Merger

BY BILL HOLLAND

WASHINGTON FCC chairman Mark Fowler, testifying before the Senate appropriations subcommittee last Wednesday (27), said he would not be in favor of waiving any of the Commission's ownership rules in hearings on Capital Cities Communications' takeover of ABC (Billboard, March 30).

Fowler told subcommittee members that under present FCC rules—one that forbids overlapping signals of jointly owned stations and another limiting multiple ownership to 12 AMs, 12 FMs and 12 television stations not reaching more than 25% of the national audience—some Capital Cities and ABC stations would have to be divested in order for the new company to get Commission approval in the proposed \$3.5 billion merger.

"I personally would not be in favor of waiving the rules," Fowler said. Although Capital Cities has already said it plans to sell two of its ty properties if there are no waiv-

ers—WTNH-TV in New Haven, which overlaps with ABC's WABC-TV in New York, and WKBW in Buffalo, where there is a cross-ownership problem because a major Capital Cities investor owns a newspaper there—there had been some speculation that the Commission might give approval to "grandfathered" combos owned by one or the other company before the current rules went into effect.

Radio spinoffs could affect up to 24 stations in 11 markets. Most attention is focused on those markets where there would be four jointly owned stations—KABC/KLOS and KLAC/KZLA in Los Angeles, and WABC/WPLJ and WPAT-AM-FM in New York.

Capital Cities is expected to file a lengthy application with the Commission, and Fowler's remarks are the first indication that the FCC intends to make sure that divestiture and the opportunity for diversification for new owners takes place by

Escrow \$\$ on the WayASCAP, BMI Sending Out Funds

NEW YORK About \$24 million held in escrow pending resolution of the Buffalo Broadcasting case will be paid out shortly to publishers and songwriters by the American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI).

The seven-year legal action, attacking blanket license concepts as monopolistic in the case of local television, came to an end earlier this year when the U.S. Supreme Court refused to review an appellate court ruling favoring the rights organizations.

ASCAP will be sending out \$14 million covering the escrowed period—the year 1979 and the first six months of 1980—in May, says the society's president Hal David. Ed Cramer, president of BMI, says his organization will be mailing its recovered funds by mid-April. Latter

amount is thought to be about \$10 million.

In both cases, distribution of the funds will be according to performances racked up during the pertinent periods.

Still to come is the retroactive recovery by both licensing organizations of payments that would have mounted beyond rates frozen in February, 1983, at 1980 levels. Negotiations for these payments are now underway before the U.S. District Court here in the case of ASCAP, and in direct talks between BMI and the All-Industry Television Music Licensing Committee.

The sums deriving from these retroactive settlements are expected to be considerably larger than the escrow funds. In the latter case, 20% of normal fees were placed in escrow for the 18-month period.

IS HOROWITZ

INSIDE TRACK

RACK'S REPORT that PolyGram was being eyed by a group of influential investors (Billboard, March 30) was echoed in a story in the Wall Street Journal March 28, singling out former 20th Century-Fox chief Alan Hirschfield as leader of the move. Journal reports the group, believed to include Samuel Lefrak, Cy Leslie, Johnny and Freddy Bienstock and others, would own 80% of PolyGram U.S. and 50% globally. Calls to individuals and their reported legal counsel, Paul Marshall, netted no response. PolyGram's Jan Timmer responded that his firm is talking to a number of potential merger partners, but would mention no names.

TONY SCOTTI IS THE 1985 HONOREE of the Music Industry for the City of Hope. The chairman of Scotti Brothers Entertainment Industries will be feted June 27 at the Century Plaza hotel in Los Angeles Veteran concert promoter Jim Rissmiller, now with APA, does a 10-week teaching course on concert production starting Monday (1) at UCLA Extension. For details of the course, call (213) 825-9064... The succinct report of seizure of 6,400 counterfeit tapes, applying the California "true name and address" law (Billboard, Mar. 30), occurred the final week of February in Southern California, where a variety of enforcement agencies from the FBI through local police hit primarily swap meets, using state penal code 350 in making arrests . . . California industry retailers, most of whom handle batteries in their accessories area, should be interested in Senate bill 542, which would require that all batteries carry the date of manufacture on their exterior . . . Advertising Age chose the Coca-Cola Julio Iglesias World Tour as one of its 10 best sales promotions for 1984.

PEPSI-COLA USA negotiating with the Rolling Stones in hopes of becoming the band's next corporate sponsor. A Pepsi spokesman would confirm only the talks are "in progress," and that no dollar figure had been reached ... Westwood One, the national program syndicator, for the quarter ended Feb. 28, 1985, boosted 1984's gross revenues of \$2,391,000 to \$3,410,000 this year, raised net income from \$111,000 to \$357,000 proving a net income increase of 14 cents a share compared to 6 cents last year ... MGM/UA Home Entertainment's effort to merge with National Amusements Inc., the Dedham, Mass. theater chain entertainment biggie, currently thwarted by a New York federal district suit filed by NAI owner Sumner Redstone, charging a "coerced merger," which would provide "grossly inadequate consideration" for the shares.

AT PRESSTIME, Kid Stuff Records, IJE Inc., IJE International and two music publishing wings were joint ventured in a deal between Irv Schwartz and Jerry Weiner and LCS Entertainment, a segment of Lambert Brussels Corp., a diversified firm with its roots in

Belgium, where it is known as Grupe Bruxellen Lambert. Gene Settler becomes vice chairman, while Claude Berda of LCS, based in Paris, becomes chairman. Weiner and Schwartz continue, along with Shelly Tirk and his marketing crew . . . Interestingly, MCA earlier last week announced it was acquiring 63% of the stock of L.J.N. Toys Ltd., in a stock exchange worth up to \$40 million. L.J.N. has been negotiating with IJE principals earlier about a merger. Kid Stuff licenses the Thundercats for recording from L.J.N.

THE FILM END OF Motown Productions, headed by Suzanne DePasse, reported working on a pilot for a Smokey Robinson NBC-TV series . . . And speaking of NBC, didja catch PolyGram's Emiel Petrone on the "Today" show Thursday morning (28)? His on-air demonstration of CDs required a 4 a.m. wake-up call . . . The Wiltern Theatre in midtown L.A. is opening as a 2,900-seat concert venue soon after a \$5 million renovation of the art deco landmark. Thrust is toward classical, ballet and legitimate productions . . . Track found industry veteran Bob Murphy-who ankled the branch sales managership of WEA, L.A. in 1980 to harbor in Twainhart, Calif., where he operated a retail store-back in L.A., "where the action is." . . . Atlantic's West Coast vet Paul Cooper won't comment on reports he's getting offers from film company music firms . . . Gary LeMel, Columbia Pictures' movie music topper, has negotiated with Elektra Records for the imminent release of the track album from "Just One Of The Boys," which features Tom Scott's original music from the likes of Berlin, Shalamar, Midnight Star. Dwight Twilley, Ronnie Spector and Billy Burnette ... Jose Jose, reported here earlier as readying a deal for sponsorship by Coors beer, is now palavering with Top officials for MCA and IRS still hadn't signed their new distribution agreement at presstime, though an IRS spokesman said he expected it to be finalized by early this week.

THE PROTEST AGAINST Warner Bros. Records, paced by KACE and followed by KJLH and KGFJ, two other L.A. black music stations (Billboard, March 30), was called off after several days. Alonzo Miller of KACE said he expected to meet with Mo Oustin of WB sometime soon to further discuss the "industry wide problem" of what programmers are calling discriminatory action on the part of some labels. Miller said he was back playing Warner product but was not adding or reporting Warner records until he had the meeting with Oustin. He said KJLH and KGFJ were following suit. Program directors at stations outside the L.A. area, who were reported joining the KACE move, said when contacted they never took WB product off the air. They included B.K. Kirkland, WBLS New York; Bobby O'Jay, WDIA Memphis; and Lee Michaels, WBMX Chicago.

LPs, Cassettes Dip in '84

New Releases Down Again

NEW YORK While the record industry is doing a higher dollar volume than ever before (Billboard, March 23), 1984 industry shipments worth \$4.5 billion come from the smallest number of new LP and cassette releases in recent memory.

In keeping with a six-year trend, the number of new LP releases in 1984 was down 24% from the previous year, with 1,740 new titles hitting the market as opposed to 2,300 in 1984, according to the latest figures from the Recording Industry Assn. of America (RIAA). New cassette releases mirrored those numbers, posting a 1984 decrease of 28%, from 2,500 new releases in 1983 to 1,795 last year.

The downward spiral of new re-

leases is evident in almost every format across the board: seven-inch singles, disk and cassette EPs, and LP and cassette reissues. In fact, the only two configurations posting an increase in new release activity are the Compact Disc, with a whopping 70% upward turn (from 610 titles in 1983 to 1,038 in 1984), and 12-inch singles (up only 1%, from 610 titles in 1983 to 616 last year.)

The decrease in new release activity is particularly striking when viewed in terms of the six-year slide. In 1978, the industry saw 4,170 new LP releases. Six years later, that number has dropped to barely 1,000. Similarly, new cassette releases have decreased from 3,050 to 1.795.

Opryland USA To Purchase Acuff-Rose

NASHVILLE Ending months of negotiation, Opryland USA Inc. has announced its intended purchase of Acuff-Rose Publications Inc., Nashville's oldest publishing firm (Billboard, March 30).

Included in the acquisition will be Acuff-Rose's extensive song catalog, its offices, 24-track recording studio, Acuff-Rose Sales Inc. (which prints all sheet music and folios for the company), and Hickory Records, which may be reactivated within the next six months.

Opryland USA has signed a letter of intent with Acuff-Rose principals Wesley Rose and Roy Acuff. Closing is expected to take place by the end of May. Purchase price is undisclosed but believed to be more than \$20 million.

Rose, who will continue as president of Acuff-Rose, says no changes in staff or location are expected at this time. There are currently 25 staff writers at Acuff-Rose, including Don Gibson, Dallas Frazier, Whitey Shafer, PolyGram

artist Butch Baker and MCA artist Lorrie Morgan.

Citing his respect for E.W. "Bud" Wendell, president and CEO of Opryland USA Inc., Rose says that it has been his dream since first deciding to sell his company that it go to the Opry.

"It is always difficult to make a decision like this," says Rose of the sale. "But I've always felt that if it ever came to selling, I would want the Opry to be involved.

"We wanted to keep Acuff-Rose in Nashville. We were approached by a number of outside companies, but we never seriously considered anyone after we began talking to the Opry people."

The Grand Ole Opry is owned by Opryland USA Inc., which is a division of Gaylord Broadcasting Co. in Dallas. In addition to the Opry, Opryland USA owns WSM-AM-FM, The Nashville Network, the Opryland theme park, Opryland Hotel and the Music Country Radio Network

Rose, whose father Fred Rose cofounded the independent publishing giant in 1942 with Roy Acuff, has been with the company 40 years. He insists the sale is based not on economic reasons but on reasons of age and future growth.

"Our decision came about a little at a time," he admits. "Neither of us realistically can go on forever, and there are no heirs who would be interested in taking over and running the company. It's not easy to run a publishing company."

Rose says he has no plans to retire. He anticipates expansion and new projects within the company during the next six months to a year, and says he will be "actively involved" with Acuff-Rose business decisions.

Included in Acuff-Rose's catalog are more than 30 compositions that are BMI "million-performance" titles, as well as hundreds of other standards.

KIP KIRBY



