



# NIGHT RANGER



SENTIMENTAL STREET

THE DEBUT  
SINGLE FROM

7 WISHES

MCA-5594

MCA-5595



MCA RECORDS



# IN THIS ISSUE

VOLUME 97 NO. 19

MAY 11, 1985

- 1 NEWS** ▶AOR stations' resurgence is tied to a new maturity for the format. ▶Prince's "Around The World In A Day" off to a strong start at retail. ▶Platinum albums posted a strong increase in April. ▶Two of the nation's top duplicators will soon begin producing 8mm prerecorded videocassettes. ▶3/The CD production crunch is hurting smaller independent labels. ▶Showtime, Westwood One plan historic Huey Lewis simulcast. ▶Tennessee video dealer convicted of obscenity. ▶4/Ramon Lopez named co-chief executive officer of WEA International. ▶6/"Dream Of A Lifetime" album keeps Marvin Gaye's music and memory alive. ▶80/Washington mothers urge action on "pornographic" rock lyrics.
- |                       |                            |
|-----------------------|----------------------------|
| 4 Executive Turntable | 66 Latin                   |
| 8, 73 Newsmakers      | 68 Album & Singles Reviews |
| 61 Gospel             | 79 On the Beam             |
| 61 Jazz               | 79 Grass Route             |
| 63 Dance Trax         | 80 Inside Track            |
| 66 Classical          |                            |
- 9 INTERNATIONAL** ▶Linda Ronstadt, Ashford & Simpson, U2 and Jean-Michel Jarre are among this year's winners of the Dutch record industry's Edison Awards. ▶Newsline: Holland.
- 10 COMMENTARY** ▶Guest Column: Attorney Leonard Marks urges artists to seek legal counsel when necessary. ▶Letters.
- 14 RADIO** ▶A campaign engineered by Cincinnati scam artist Jerry Galvin has dramatically demonstrated the power of radio. ▶Vox Jox. ▶18/Promotions. ▶Yesterhits. ▶19/Featured Programming.
- 20 RETAILING** ▶Serra Stereo, a small audio hardware store near San Francisco, has emerged as a major player in the Bay Area Compact Disc market. ▶On Target. ▶21/New Releases.
- 25 HOME VIDEO** ▶Despite a sharp increase in attendance at this year's National Assn. of Video Distributors convention, many question the need for the trade group. ▶26/Newsline.
- 32 VIDEO MUSIC** ▶Two major production firms, Picture Music International and Millaney, Grant, Mallet & Mulcahy, have closed their New York offices. ▶33/Newsline. ▶MTV Programming. ▶New Video Clips.
- 34 PRO AUDIO/VIDEO** ▶The pros and cons of multichannel television sound were discussed at length during the recent National Assn. of Broadcasters convention. ▶Video Track. ▶Audio Track.
- 40 TALENT** ▶The release of their new album, "Brother Where You Bound," marks a turning point for Supertramp. ▶41/Talent in Action: Eric Clapton, Willie Nelson and more. ▶43/Boxscore.
- 48 COUNTRY** ▶The Nashville Network reports that country music is gaining popularity among both advertisers and cable subscribers. ▶Nashville Scene.
- 56 BLACK** ▶Booking agent Norby Walters sees 1985 as "a spectacular year" for tours by black acts. ▶The Rhythm & the Blues.
- 64 CLASSIFIED ACTIONMART**
- 67 CANADA** ▶A showdown is in the works over the issue of compulsory license fees for sound recordings, with the CRIA challenging the government's plan to abolish statutory licensing provisions.
- 72 UPDATE** ▶Newsline. ▶Calendar. ▶Lifelines. ▶New Companies.

**CHARTS** ▶6/Chartbeat: Madonna's "Crazy For You" dislodges USA For Africa's "We Are The World" as the No. 1 single.

Top Albums		Hot Singles	
18 Rock Tracks	18 Hot 100 Singles Action		
54 Country	19 Adult Contemporary		
57 Black	50 Country Singles Action		
61 Jazz	52 Country		
66 Classical	58 Black		
72 Bubbling Under	60 Black Singles Action		
74 Top Pop	62 Dance/Disco		
	70 Hot 100		
	72 Bubbling Under		
Top Video/Computer			
22 Computer Software			
25 Music Videocassettes			
26 Videocassette Sales			
31 Videocassette Rentals			

©Copyright 1985 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$148.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

## INDIE LABELS FEEL THE CD PINCH

### Manufacturing Crunch Causing Long Product Delays

BY FRED GOODMAN

**NEW YORK** Smaller independent Compact Disc labels say that the present production crunch is forcing them to wait as long as five months for product. But if being near the bottom of the production totem pole is frustrating, those already in the market with product can at least take a measure of consolation from the plight of those first attempting to contract CD pressing time today.

"We're one of the fortunate ones," says Rob Simonds at the CD-only label Ryko Disc, which has been told by presser JVC that there will be a wait of five months for any new orders. "I regularly get calls from record labels looking to get into CDs, and I just tell them to forget it. If you're an indie thinking about getting in now, you're locked out."

Many labels fear things will get worse before they get better. "I consider it a temporary problem,"

says Tom Jung of Digital Music Products. "But I think it will get worse before there are other places to manufacture." He adds that he was hurt last week by CBS's decision to cancel all custom work at its plant in Terre Haute contracted before February's freeze on new orders.

"They basically just cancelled our orders," he says, adding that work assigned to Sanyo in Japan is also "falling steadily behind," with WEA titles commanding much of that manufacturer's attention.

One glimmer of hope for indies has been the advent of a new Japanese presser, CTA, which has yet to deliver any product. "They're saying 60 days," says Jung, "and they seem to be catering to smaller labels rather than to the majors who are going to wind up building their own plants in the next few years."

At GRP Records, Larry Rosen says there are "certainly plenty of problems, but it's not just a question of turnaround. The whole pro-

cedure is very chaotic and unpredictable." In an attempt to cover himself, Rosen has added CTA to Sanyo and JVC as his disk fabricators.

Michael McClain at Delos, which has 19 CDs in its catalog, says that "so far flow has been pretty good." But he credits that to his having placed a number of purchase orders in advance. "At present, when a title comes in, we can fill back orders and have enough left for two or three more weeks," he says. "We've been able to give 100% fill for the past week, but it was about 70% before that, and we expect it to go back to that figure."

McClain adds that he hopes things loosen up by the end of the year. But he says that he has already placed orders for product he doesn't expect until August.

"We're using two manufacturers and hope to find more," he says. "Since Jan. 1, we've been able to sell every CD we can get our hands on." He adds that he plans to put in his Christmas order within the week.

At Ryko Disc, Simonds has also pushed up his order for a Christmas disk, which he wasn't going to place until August. "It threw us into a bit of a frenzy," he says, adding that tight production time has impinged on his release schedule.

Delos's McClain also notes a change in release plans. "We had hopes of releasing up to 10 titles this year," he says. "Now we'll probably have about six."

While labels see the production problem as being indicative of a strong market—GRP's Rosen termed them "good problems"—others say they are frustrated by the crunch and fear that the extent of it isn't fully realized.

"The majors are definitely underestimating the production crunch when they say everything will be fine by the end of the summer," says Simonds. "And more importantly for us, they're painting a false picture for the indies."

## Showtime for Huey Lewis

**NEW YORK** In the most extensive coverage yet of a recorded stereo simulcast, Showtime/The Movie Channel and Westwood One Radio Network are bringing Huey Lewis & the News to about 200 radio stations nationwide, covering 85% of all U.S. markets, when Lewis' "Heart Of Rock'n'Roll" concert special premieres on the cable channel Saturday, May 18, at 8 p.m. Eastern daylight time.

According to Thomas Ferro, vice president and director of station sales for Westwood One, the largest previous stereo simulcast was last year's "Stevie Wonder Comes Home," also a joint project with Showtime, which reached 120 radio stations.

The concert special, Huey Lewis & the News' pay-tv debut, was filmed Feb. 21 and 22 at San Francisco's Kabuki Theatre. After its premiere, the special will run for 10 subsequent showings.

According to Joanne Black, senior vice president for marketing and creative services for Showtime, the channel has made a point of arranging stereo simulcasts for its hottest concerts. Past efforts include shows by Elton John, Diana Ross and Eurythmics. Upcoming simulcast projects Showtime has planned with Westwood One are "John Fogerty's All Stars" in June and "The Pointer Sisters In Paris" in August. STEVEN DUPLER

### Obscenity Case

## Tenn. Vid Dealer Convicted

BY EDWARD MORRIS

**NASHVILLE** A Dickson County, Tenn. video dealer has been convicted of violating the state's obscenity law and fined \$90,000 on two indictments. Paul E. Greene, who operates video rental businesses in Dickson and Waverly, could also be sentenced to up to 60 days in jail on each indictment. His sentencing is set for June 28.

Assistant district attorney Dan Cook, who prosecuted the case, says that this is the first time a conviction has been made that applies specifically to videocassettes. A total of 119 videos from Greene's Video Showrooms were cited in the trial. The jury, which convicted Greene Wednesday (1) after 75 minutes of deliberation, was shown only 10 of the videos.

Cook says another Dickson County retailer was indicted about the same time as Greene last year but agreed to enter a pre-trial diversion under which he was given a year's

probation and forfeited the "contraband" material seized from his Video Vision store. According to Cook, Greene was offered the same option and refused.

"This is not a situation," Cook says, "of this office crusading against all X-rated films. But these were obscene—they were terrible."

Greene could not be reached for his reaction to the conviction, but he can carry it to the state's Court of Criminal Appeals. Cook reports that Greene faces identical charges in adjoining Humphreys County for rentals made in his Waverly store.

At the time Greene's stores were raided as the result of what Cook calls "private citizens' complaints," he says the videos were "openly displayed with graphic depictions" on their containers.

Coupled with the FBI-led raids against video dealers in Memphis (Billboard, May 4), the Dickson County activity puts Tennessee at the forefront of states that are pursuing tough anti-obscenity policies.

## Springsteen Sets New Sales Mark For Columbia

**NEW YORK** With U.S. sales approaching 6.5 million copies, Bruce Springsteen's "Born In The U.S.A." has become the biggest-selling album in the history of Columbia Records.

Released June 4, 1984, the album has produced four top 10 singles. "Dancing In The Dark," which preceded the album's release by a month, reached number two on the Billboard Hot 100; "Cover Me," released in August, peaked at number seven; "Born In The U.S.A.," released in November, went to number nine in January; and the most recent single, "I'm On Fire," released in February, topped out at number six.

The album's fifth single, "Glorious Days," is scheduled for a May 14 release. Like the album's other singles, it features a previously unreleased B side.

# Lopez Appointment Spurs WEA Growth Plan

BY MIKE HENNESSEY

LONDON The appointment of Ramon Lopez as co-chief executive, with Nesuhi Ertegun, of WEA International is described by Ertegun as a key development in WEA's plan to become the biggest international record company in the world.

Says Ertegun: "We have overtaken every company except CBS. Now this goal is within reach. Give us two years and we shall achieve it."

Ertegun now becomes chairman of WEA International with Lopez as vice chairman, but they will operate on an equal footing as joint chief executives.

Lopez comes to WEA with an impressive track record in music industry management, marketing and strategic planning. He apparently made a highly favorable impression on Warner executives during the Warner/PolyGram merger discussions. Also, his five years with PolyGram, the last three of them as chairman and chief executive officer of PolyGram Leisure, have reflected considerable credit on his management skills.

Ertegun says that Lopez's appointment is not to be seen as reducing Ertegun's executive activities with WEA International, but as augmenting them. "Maybe I will be traveling a little less, but my duties remain the same. In fact, I have just renewed my contract." However, Ertegun does not rule out the possibility that, in the long term, Lopez could be his successor.

Ertegun founded WEA International in 1970 and has been president since its inception. "The company has grown tremendously over the last 15 years," he says, "and at this point I need an additional management heavyweight to help me accomplish the goals we have set."

Lopez joins WEA International at a time of growth. Ertegun predicts that profits for the first six months of this year will exceed the entire operating profit for 1984. "We are enjoying excellent results in all the principal territories with Prince, Madonna and Phil Collins, and local acts like Howard Jones, Alphaville and Akkna Nakamori."

Lopez will be based at the WEA Europe Inc. headquarters in London but will divide his time between the London and New York offices. The Spanish-born Lopez entered the record business in 1970 when he joined EMI in the U.K. as a graduate trainee. He worked for the group in France and Italy and then returned to London in 1975 to run international operations.

In 1978, he was appointed chief executive of EMI Records U.K. with responsibility for Ireland, the group's retail outlets and Music For Pleasure.

In 1980, Lopez joined PolyGram and, six months later, succeeded David Fine as chairman and chief executive officer of PolyGram Leisure with Fine becoming executive vice president of PolyGram International.

Ertegun predicts that profits for the first six months of this year will exceed the entire operating profit for 1984. "We are enjoying excellent results in all the principal territories with Prince, Madonna and Phil Collins, and local acts like Howard Jones, Alphaville and Akkna Nakamori."

Lopez will be based at the WEA Europe Inc. headquarters in London but will divide his time between the London and New York offices. The Spanish-born Lopez entered the record business in 1970 when he joined EMI in the U.K. as a graduate trainee. He worked for the group in France and Italy and then returned to London in 1975 to run international operations.

In 1978, he was appointed chief executive of EMI Records U.K. with responsibility for Ireland, the group's retail outlets and Music For Pleasure.

In 1980, Lopez joined PolyGram and, six months later, succeeded David Fine as chairman and chief executive officer of PolyGram Leisure with Fine becoming executive vice president of PolyGram International.

KIM FREEMAN



**Can't Forget the Motor City.** Barry Gordy Jr. shares an anecdote about his early days in Detroit with Yale students. The Motown Industries chairman visited the university last month to receive its Gordon Grand Fellowship, and spent a couple of days on campus meeting teachers and students. (Photo: The Exposure Index).

## NAIRD Eyes Big Turnout Indies Convening in Philadelphia

NEW YORK The annual National Assn. of Independent Record Distributors (NAIRD) convention is set to draw a strong turnout from the indie manufacturing and distributing community, says Valerie Kargher of Pennsauken, N.J.-based Richman Bros., which organizes the event.

Set for May 16-19 at the Wyndham Franklin Plaza Hotel in Philadelphia, the event features standard sessions on distributing, promotion, publicity, retail relations, artist development and new technologies. New to the 1985 confab are a computer workshop and an opening meeting entitled "First Timers' Ses-

sion." The latter will be chaired by NAIRD's board of trustees and is designed to detail the trade group's history and role in the industry.

Also included in the \$150 registration fee is a tour of the Soundmakers Pressing Plant in Woodbury, N.J., an evening with Antenna artist Billy Price and a reception at the Richman Bros. warehouse. The highlight of the event may well be the annual Indie Awards Banquet, at which WMMR Philadelphia air personality Michael Tearson will act as master of ceremonies and presenter of the 14 NAIRD awards.

KIM FREEMAN

## Executive Turntable

**BILLBOARD.** Emilia Tomaszewski is appointed product manager for the Billboard Information Network in New York. She was manager of database development at R.R. Bowker & Co. In addition, Maureen Rooney is promoted from sales manager to sales director. In Los Angeles, Carol Henderson joins BIN as customer service representative. She was marketing assistant for Teletech Communications.

**RECORD COMPANIES.** Nesuhi Ertegun is named chairman and co-chief executive officer and Ramon Lopez vice chairman and co-chief executive officer of WEA International in New York (separate story, this page). Ertegun has been president of the company since its 1970 inception. Lopez has been chairman and CEO of PolyGram Leisure in the U.K. since 1982. Lopez will divide his time between London and New York.

## Big Promotion Budget for 10-City Jaunt JVC Backing Tour by GRP Artists

BY SAM SUTHERLAND

NEW YORK JVC is buttressing its promotional links to live jazz via an ambitious 10-market tour showcasing top acts from the GRP Records roster. With a reported promotion and advertising budget of \$1 million, the concert dates will link home electronics and record/tape accounts with sweepstakes and giveaway campaigns among the marketing plays.

The dates are part of JVC's overall concert association with jazz, which has yielded past concert promotions. GRP co-founder Dave Grusin, Lee Ritenour, Diane Schurr and Dave Valentin comprise the label acts set to appear on the JVC Jazz Festival '85 dates now planned, with additional acts scheduled for all markets this summer.

According to GRP's Larry Rosen, the 10 dates slated for the JVC/GRP association will all be produced through George Wein's Festival Promotions. The Japanese home electronics giant is targeting \$850,000 in promotional dollars for those dates, with GRP to funnel \$150,000 of its own promotional and marketing funds into the project.

"Last year, [JVC] did the festival at Newport, but it didn't give them a national presence," Rosen notes. "That's why they're now involved with this tour as well—they're looking to get traffic into their stores,

and are launching co-op programs to reinforce that goal."

GRP's bullish commitment to Compact Discs—reflected by CD releases for every title in its catalog—was among the factors prompting JVC to tie in with the label, Rosen claims. "They looked at Digital Audio magazine and saw Dave's name on their chart for a long time. Now JVC is coming out with CD players for their rack systems, and target-

ing the format for a push."

Compact Disc technology won't be the sole focus for the hardware aspect of the push, however, since JVC plans to push its entire line of audio components.

GRP has assembled a special sampler CD to be given away to consumers through participating JVC dealers. JVC has meanwhile supplied the label with 144 Compact

(Continued on page 79)

## 'Crazy' Push for Kim Carnes

LOS ANGELES EMI America is mounting an ambitious merchandising campaign on behalf of Kim Carnes' latest album, "Barking At Airplanes." A key component is the manufacture of 2,000 "Crazy In The Night" kits, titled after Carnes' current single, which breaks onto the Hot 100 this week at number 65.

The kits will cost the label between \$4 and \$5 each, according to Gilles "Frenchy" Gauthier, EMI America's vice president of creative services/merchandising. They're set to include such novelty items as sets of big ears, false teeth and wax lips, as well as such traditional promotional items as bumper stickers, buttons and

round stickers proclaiming "I Bark For Airplanes."

Gauthier says EMI will also order 1,500 cardigan sweatshirts, which he says will cost the label about \$12 each. Also included in the campaign are 20,000 one-by-ones printed on both sides, and a like number of four-color 24-by-36 posters. The label will also order 2,000 extra bumper stickers to boost the album.

The label will also place sales incentives on both the album and single, according to Gauthier. Carnes' "Barking At Airplanes" album features guest appearances by Ry Cooder, Lindsey Buckingham, James Ingram and Martha Davis of the Motels.



ERTEGUN



LOPEZ



ZISKROUT



LUCAS

Kick Klimbie is appointed managing director of EMI Bovema Holland, succeeding Roel Kruize, who has joined Capitol Records/EMI Canada. Klimbie was managing director of EMI Columbia Austria. Replacing him is Holger Muller, who was general manager of Edition Accord in West Germany.

Arista Records appoints Jay Ziskrout manager of national album promotion in New York. He was national director of promotion for Enigma Records in Los Angeles.

Daniel Glass, senior director of national promotion at Chrysalis Records, is based in New York, not Los Angeles, as stated last week.

Juanita Stephens is appointed to the newly created position of publicist, East Coast, at MCA Records in New York. She has been with the label's artist development and publicity department since 1983.

Elektra Record ups Arnold Kaplan from domestic royalties manager to associate director of that area. Replacing him is Mary Marini, who is promoted from assistant manager of domestic royalties.

Sam Waymon joins Paterson Records as executive vice president of a&r in Paterson, N.J. He was president of Annubus Music. Also, Spencer Crump is named president of the label's new video division. In addition to his new responsibilities, he will continue as president and chief operating officer of Paterson Records.

**DISTRIBUTION/RETAILING.** Tim Shannahan is appointed executive vice president and general manager of Video Products Distributors (VPD) in Sacramento, Calif. He was national marketing manager of Commtron Corp.

**HOME VIDEO.** MGM/UA Home Video, New York, promotes Steve Brecker and Maria Giaino to manager of national merchandising and sales promotion and manager of merchandising services, respectively. Brecker, who was Northeast regional sales manager, will be replaced by Dave Bishop, who joins from Schwartz Bros. Distributors. Giaino has been with the company for the past three years.

(Continued on page 73)

How will the industry develop  
in the closing years of the 20th century?  
Find out at the premier International Music  
and Home Entertainment Industry Conference ...

# Billboard IMIC '85

## New Horizons - New Profit Opportunities

 Munich - Hotel Sheraton - June 5-8

### Topics Include:

- Will video kill the audio star?
- How to keep live music alive
- Where the customers are
- Marketing Video Music
- The international crossover phenomenon
- Complete Compact Disc update
- International copyright questions
- The future of home entertainment

- In conjunction with INTERGU, the International Copyright Society
- Catering to the individual and united concerns of the recording, publishing, home video and computer software industries.
- Simultaneous translation of all sessions into German, French, English, Spanish and Russian

Be there to meet with  
the shapers of the future.

### A partial listing of panelists and speakers

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

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

## REGISTRATION FORM

### REGISTRATION FEES

- || (\$ 550) (£ 455) (DM 1636) — INDIVIDUAL REGISTRATION RATE
  - || (\$ 450) (£ 370) (DM 1340) — \*CORPORATE REGISTRATION RATE (per person)
  - || FREE (THERE IS NO REGISTRATION CHARGE FOR THE ACCOMPANYING SPOUSE)
- (Registration fee can be paid in dollars, pounds sterling or deutsche marks).

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

LAST NAME \_\_\_\_\_ FIRST NAME \_\_\_\_\_  
TITLE \_\_\_\_\_ SPOUSE NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
COUNTRY \_\_\_\_\_ TELEPHONE \_\_\_\_\_ TELEX \_\_\_\_\_

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

Enclosed is cheque for amount of \_\_\_\_\_ (Please state: \$/£/DM)  
Charge Credit Card No: \_\_\_\_\_ Exp. date \_\_\_\_\_  
 American Express     Diners Club     Bank Americard/Visa     MasterCard

### HOTEL BOOKINGS

Hotel space is limited (especially Suites). Please place your reservations early to ensure availability. If the room requested is not available, a reservation will be made for the most similar accommodation.

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

<b>SINGLE ROOM:</b>	DM 204.50	(\$66 / £55)	
<b>DOUBLE ROOM:</b>	DM 259.00	(\$84 / £70)	
<b>ONE-BEDROOM SUITES:</b>			
Junior Suite:	DM 469.50	(\$152 / £127)	(Single occupancy)
" " "	DM 489.00	(\$159 / £132)	(Double " " )
Bayern Suite:	DM 469.50	(\$152 / £127)	(Single occupancy)
" " "	DM 489.00	(\$159 / £132)	(Double " " )
Queen Suite:	DM 519.50	(\$168 / £140)	(Single occupancy)
" " "	DM 539.00	(\$175 / £145)	(Double " " )

<b>TWO-BEDROOM SUITES:</b>			
Admiral Suite:	DM 1099.00	(\$356 / £296)	(Single occupancy in each bedroom)
Ambassador Suite:	DM 1249.00	(\$405 / £337)	( " " " " " " )

Arrival date: \_\_\_\_\_ Departure date: \_\_\_\_\_ (Total no. of nights \_\_\_\_\_) Time of arrival: \_\_\_\_\_

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

### Mail complete form to:

U.S. only: **Kris Sofley**  
Billboard 9107 Wilshire Boulevard  
Beverly Hills, CA. 90210  
(818) 842-1212

All other countries: **Vera Madan**,  
Conference Coordinator  
Billboard 7 Carnaby Street London W1V 1PG  
01-439-9411 Telex: 262100 Billbd G

 Billboard IMIC '85

## 'Lifetime' Keeps Gaye's Memory Alive

NEW YORK A little more than a year after his death, Marvin Gaye is still a potent force in pop music. Two top 10 singles, Diana Ross' Lionel Richie-penned "Missing You" and the Commodores' "Night Shift," pay tribute to him, and other recordings show a marked Gaye influence. A controversial biography is on the market.

Now "Dream Of A Lifetime," the first of two (and possibly three) posthumous albums, has been released, with the first single, "Sanctified Lady," moving into the black top 20. According to Larkin Arnold, CBS Records' head of black a&r, Gaye was more than midway through the project when he was fatally shot on April 1, 1984.

"Marvin had cut lead vocals and, with Gordon Banks, had laid down the basic rhythm tracks," says Arnold, who was the driving force be-

hind Gaye's signing with Columbia in 1982.

That signing, after Gaye had been freed of his contract with Motown and after a repayment schedule had been agreed upon with the IRS for back taxes, led to the huge success of the "Midnight Love" album and the single "Sexual Healing." "We made back our investment in Marvin on that first album," says Arnold in response to rumors that "Dream Of A Lifetime" was an attempt to recoup any losses incurred by the Gaye deal.

After Gaye's death, overdubbing and other production duties on the project were completed by Banks, a longtime member of Gaye's band, and Harvey Fuqua, who gave the singer his first national exposure as a member of the Moonglows in the '50s and co-produced "Midnight Love." The two men worked for 10

months readying it for release.

Arnold says he isn't convinced that the rapid black radio acceptance of "Sanctified Lady" is due to the success of the Ross and Commodores singles. "They have certainly helped to keep Marvin's name in front of the pop audience," he says, "but I think in black America Marvin is already a true hero. The record is selling on its own merits."

Several video producers have submitted storyboards, bidding to do clips for songs from "Dream Of A Lifetime," but no decision has been made by Columbia. Arnold says he hears several potential singles on the album. The next will likely be

(Continued on page 79)



Grant Lets Her Guard Down. Contemporary gospel star Amy Grant previews her forthcoming "Unguarded" album for executives of Word and A&M Records. Shown from left in A&M's Hollywood studios are A&M's senior vice president, promotion, Charlie Minor and president Gil Friesen, Grant and Word's executive vice president Stan Moser.

## Red Label Records Leaves Indie Distribution for Capitol

BY PAUL GREIN

LOS ANGELES Red Label Records, a Chicago-based label featuring the Innocent, the Buckingham and Linda Clifford, has signed a two-year pressing and distribution agreement with Capitol. Since its formation in January, 1984, the label had worked with independent distributors, including Big State, Jem, Schwartz Bros., Malverne and Action.

Mitch Berk, Red Label's vice president of creative services, says he hopes the Capitol deal will "give us some continuity to what we're doing with respect to distribution. We were finding that our product and our potential to be successful was exceeding our ability to get it into the right avenues."

"When you first come into the business, you don't have a lot of alternatives but to do it on your own. Then you start to develop your artist roster, catalog and product line, which gives you the ability to con-

nect up directly with a major's distribution and sales force."

Red Label will issue its first product through Capitol later this month. That release will include the Innocent's debut album "Living In The Street," the Buckingham's single "Veronica" and Osborne & Giles' 12-inch single "Stranger In The Night."

A Buckingham album will follow July 1. Other forthcoming releases include a new Linda Clifford album set for late summer and a new Silent Treatment album in June. Those releases will be followed by a line of blues and gospel product.

The Red Label project was developed for Capitol by Dennis White, Capitol's executive vice president of record group services.

The Red Label staff includes Richard A. Tufo, executive vice president; Rich Girod, national sales/promotion director; Kathy Knapp, national production/distribution director and Richard Milasky, national a&r director.

## Merit Music Names Writers Barry, Usher, Palombi Join in L.A.

LOS ANGELES Veteran songwriter/producers Jeff Barry and Gary Usher, along with singer/songwriter Rick Palombi, have been assembled as the creative core for Merit Music's West Coast music publishing arm, headed by Mel Bly.

Bly, the former Warner Bros. Music chief who founded Merit's operation here about 10 months ago, firmed the deals during the first quarter of this year while setting key staff appointments. Mason Cooper, who previously worked with Yoko Ono and the Lenono Music combine, is now in place as Bly's assistant, as is veteran international market executive Bob Weiss, who heads Merit's international department.

Overall, notes Bly, the compact size of the operation fulfills his orig-

inal blueprint for a "boutique" publishing office designed to maximize pop exposure for Merit's catalog base of country copyrights while marshalling a separate pop thrust. "I want to get away from the arm's-length handling of writers," he explains, conceding that during his final years at Warner Bros. he found himself more involved in administration than direct creative development.

"The goal here is to create a small but potent publishing 'boutique' where the number of writers will be kept to a selective minimum," Bly says. Ideally, he envisions six or seven songwriters as comprising Merit's creative team here.

Bly reports that the new team is already yielding tangible results, with major covers being recorded

(Continued on page 79)

## CHART BEAT

by Paul Grein



MADONNA's "Crazy For You" this week dislodges USA For Africa's "We Are The World" as Billboard's No. 1 pop single. It's Madonna's second No. 1 hit of the year: "Like A Virgin" had six weeks on top in December and January. An intervening release, "Material Girl," spent two weeks at number two in March.

"Crazy For You" is also the second No. 1 single for Geffen Records, following John Lennon's "Starting Over" from 1980. And it's the second No. 1 hit for lyricist John Bettis, following the Carpenters' "Top Of The World" from 1973. It's the first No. 1 for composer Jon Lind and producer Jellybean.

"Crazy" is the first No. 1 hit to emerge from a feature film since Stevie Wonder's "I Just Called To Say I Love You," which won the Oscar in February for best original song. "Crazy" is included on Geffen's "Vision Quest" soundtrack, which this week dips from its number 11 peak to number 15.

It's ironic that "Crazy For You" is a No. 1 hit for Geffen, because Madonna is signed to Sire. In fact, she was signed to Sire by Michael Rosenblatt, son of Geffen's president, Eddie Rosenblatt.

"Crazy" would seem to be a critical record in Madonna's career. Whereas "Virgin" and "Material Girl" were virtual self-parodies, and threatened to make Madonna a cartoonish figure, "Crazy" is a traditional romantic ballad which may broaden, and soften, her image.

Finally, the No. 1 success of "Virgin" and "Crazy For You" must be sweet for Madonna's managers Ron Weisner and Freddy DeMann. The veteran managers had similar multiple No. 1 success two years ago with then-client Michael Jackson, before he abruptly severed his management pacts with both Weisner/DeMann and father Joe Jackson.

SOME MAY WONDER how it is

that a monster hit like "We Are The World," with RIAA-certified sales of four million copies, had only four weeks at No. 1. The answer seems to be that "We Are The World" was such a monster hit that it has had a relatively fast burnout rate, at least compared to such other smashes of recent years as Kim Carnes' "Bette Davis Eyes," Diana Ross & Lionel Richie's "Endless Love" and Olivia

## Madonna's 'Crazy' dislodges 'We Are The World' at the top

Newton-John's "Physical," all of which had nine or more weeks at No. 1.

Those three hits, while enormous, didn't generate the unprecedented media attention and concentrated radio airplay that "We Are The World" did, and thus were able to hold up better over the long haul.

This week's sales and airplay charts shed light on the tight contest for No. 1. "World" slips to number two on both surveys, while Madonna's "Crazy For You" moves up to No. 1 on the airplay chart and dips to number four on the sales chart. Simple Minds' "Don't You (Forget About Me)" jumps to No. 1 on the sales chart and also moves up to number four on the airplay survey. That would seem to make it the record to beat for No. 1 next week.

PRINCE & THE REVOLUTION'S "Around The World In A Day" debuts at number 14 on this week's Top Pop Albums chart. That's five points lower than the number nine entry of USA For Africa's "We Are The World" or Bruce Springsteen's "Born In The U.S.A.," the last album before "World" to debut in the top 10. It's also three points lower than the number 11 entry of Prince's last al-

bum, "Purple Rain."

But all three of those albums were preceded by a smash single. "We Are The World" and Prince's "When Doves Cry" were both in their second week at No. 1 when the respective albums burst onto the charts. And Springsteen's "Dancing In The Dark" was number four when "U.S.A." hit the chart.

The release this week of Prince's "Raspberry Beret" ought to kick the album into high gear.

POLYGRAM RECORDS has two singles in the top 10 on this week's Hot 100. Animation's "Obsession" drops from its number six peak to number nine, while Tears For Fears' "Everybody Wants To Rule The World" jumps four notches to number 10.

It's the first time PolyGram has had more than one single in the top

10 since August, 1983, when it had three: Donna Summer's "She Works Hard For The Money," Irene Cara's "Flashdance . . . What A Feeling" and Michael Sembello's "Maniac."

The difference, of course, is that those were all one-shots: Summer was working off her old Casablanca contract before returning to Geffen, and Cara and Sembello—featured on PolyGram's "Flashdance" soundtrack—were signed as artists to Network and Warner Bros.

But here, Animation and Tears For Fears are developing PolyGram artists. The Tears For Fears hit also moves up to No. 1 on this week's dance/disco chart, replacing another PolyGram hit, Kool & the Gang's "Fresh," which dips to number three.

FAST FACTS: Wham! this week collects its third consecutive top 10 hit from its smash album "Make It Big," which is winding up four straight months in the top 10.

And Arista Music has two singles in this week's top 10, with DeBarge's "Rhythm Of The Night" and Animation's "Obsession." It has a third in the top 15: the Commodores' "Nightshift."

# PAUL YOUNG'S SECOND- TO- NONE ALBUM.

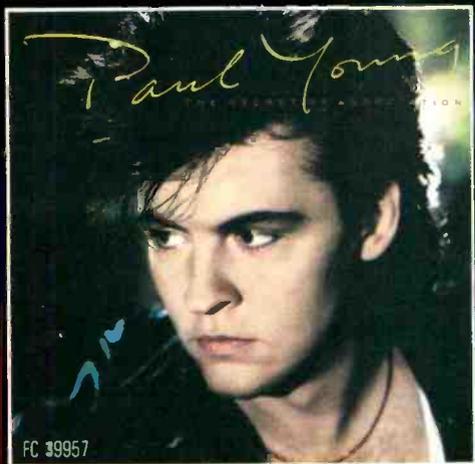
It's no secret to anyone in Europe that Paul Young is an incomparable singer.

In fact, "The Secret Of Association," Paul Young's second album, entered the British charts at No. 1.

Now, at last, the Secret is out in America.

"The Secret Of Association" includes Paul Young's new single and video, "Everytime You Go Away," written by Caryl Hall. 38-04867

It is Paul Young at his best. And that's second-to-none.



"THE SECRET OF ASSOCIATION."  
ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT  
DISCS.



Produced by Laurie Latham for LOL Productions. Management: Ged Doherty for Reregade Artists Management. "Columbia" are trademarks of CBS Inc. © 1985 CBS Inc.



**Quality Calls.** Roman Holliday's lead singer Steve Lambert, right, delivers a copy of the group's latest Jive album, "Fire Me Up," to CFTR Toronto's Henry Van Den Hoogen. Looking on is Brian Stutz, left, of Quality Records, Jive's Canadian distributor.



**In-Flight Music.** Sparrow Records president Billy Ray Hearn, left, pays a visit to label artist Sheila Walsh at the Gallery Studios in Surrey, England, where she finished her "Don't Hide Your Heart" album. Shown with them is Cliff Richard, who lent his vocals to the project.



**Smashing Success Story.** Peter Warren, left, and Dave Dobbyn of Festival Records act DD Smash pose with platinum disks representing New Zealand sales in excess of 15,000 units of their album "The Optimist."



**The Real Hard Rock.** NBC Radio Entertainment gives an added boost the reopening of the Hard Rock Cafe in London. Hosting a broadcast of "Live From The Hard Rock Cafe" are, from left, NBC producers Rona Elliot and Andy Denmark, actor/comedian Graham Chapman, guest David Gilmour and NBC producer Frank Cody.



**Double Your Pleasure.** CBS artist Alison Moyet poses with a double platinum award for U.K. sales of her debut solo album, "Alf." Standing from left are CBS International president Allen Davis, CBS U.K. managing director Paul Russell, Moyet, CBS U.K. a&r director Muf Winwood, CBS International creative operations vice president Bunny Freidus, CBS Records president Walter Yetnikoff and the company's U.K. chairman Maurice Oberstein.



**Forging Foreign Ground.** WEA Greece managing director Ion Stamboulieh, left, pacts an agreement with Tuite Record Group owner Mohamed Khadr for exclusive licensing of WEA product in Egypt. Overseeing WEA's first step into that territory is Tuite's national sales manager Hussein Osman, right.



**Undercover Tactics.** Former German Chancellor Helmut Schmidt, right, reveals his softer side while recording a series of Bach concertos for Deutsche Grammophon. Conducted under strict secrecy, the recording session also featured soloists, from left, Gerhard Opitz, Christoph Eschenbach and Justus Frantz. Set for a September release, the tracks were recorded in Hamburg.

# HOLLAND ...newsline...

**MEMBERS OF** Dutch pop group Kadans have launched a plan to record a "Holland For Africa" album. The package will feature a string of top pop acts based in the Netherlands, with profits going to famine relief projects in African territories.

**A TOTAL OF** 340,000 videocassette recorders were sold in Holland last year. By the end of the year, some 1.115 million Dutch households had video hardware units installed, giving a penetration rating of 21.8%. Projections suggest that two million households will have video facilities by year's end.

**ACTS SIGNED** for the 16th edition of the international Pink Pop festival, to be staged in a Geleen sports stadium May 27, include Jason & the Scorchers, China Crisis, Steel Pulse, Yngwie Malmsteen, King and up-and-coming Dutch band Gaga. Two other signings are expected.

**THREE DUTCH** independent record companies, Turning Point, ARS Benelux and Ramshorn, have gone bankrupt in the past few months. The main reason cited in each case was the pervading economic recession and its negative effects on the sale of recorded music nationwide.

**AN ANNUAL** international jazz award, the "Bird Trophy," will be presented for the first time at this year's North Sea Jazz Festival, set for The Hague, July 12-14. The award is named for jazz saxophone giant Charlie Parker, who died in 1955.

**A RECORD DEAL** with 21 Records/Critique gives U.S. marketplace representation for the black female funk trio Mai Tai. The Dutch group's debut album, "Mai Tai," will be released there at the end of May. U.K. release will be handled by Virgin in London.

WILLEM HOOS

## Dutch Industry Honors Ronstadt, U2 Ashford & Simpson, Jarre Also Win Edison Awards

BY WILLEM HOOS

**AMSTERDAM** Linda Ronstadt, Ashford & Simpson, U2 and Jean-Michel Jarre are among the winners of this year's 25th Edison Awards, the Dutch equivalent of the Grammys, organized by the Dutch Edison Foundation.

Some 40 albums were culled from a total of 314 1984 releases and submitted for judgment by local record companies. The final presentations were made in 18 categories during a 150-minute live television show transmitted by the VARA broadcast organization. Brenda Lee was special guest star.

The awards, in eight domestic and 10 international categories, cover only popular music. The classical Edisons will be presented later this year, in a ceremony that will also be televised live.

In the international section, Linda Ronstadt's "Lush Life" (WEA) took the MOR vocal award, U2's "The Unforgettable Fire" (Ariola) the pop award and Jean-Michel Jarre's "Zoolook" (Polydor) the instrumental trophy.

Ashford & Simpson's "Solid" (EMI Bovema) won the disco/dance section, Miles Davis' "De-

coy" (CBS) the jazz section and Hank Williams Jr.'s "Major Moves" (WEA) the country award.

"Rattlesnakes" by Lloyd Cole & the Commotions (Polydor) triumphed in the singer/songwriter category and RCA's "Chess" in the musical/film division. CBS's "Duke 1956-62" series won a special award for recordings of "a historic character," and there was an extra award for Van Dyke Parks' "Jump" (WEA).

In the domestic productions category, the Edison jury named Anita

Meyer's "Face To Face" (Ariola) winner in the foreign vocals category, with Robert Long's "Dag Kleine Jongen" (EMI Bovema) taking the corresponding award for Dutch-language material. Golden Earring's "N.E.W.S." (CNR) received the pop award, "Draaikonten" by Van Kooten & De Bie (Phonogram) the cabaret/theatre/musical award, and Niko Langenhuijsen's "Hypo" (Turning Point) the jazz prize.

"1939-1984" by Frans Halsema (Phonogram) won the award for  
*(Continued on page 67)*



**He's Somebody.** Bryan Adams pauses for a photo opportunity with A&M Records executives and gold disks awarded for U.K. sales of his album, "Reckless." The Canadian rocker was in London for concerts at the Hammersmith Odeon, climaxing his two-month European tour. From left are Gerry LaCoursiere, president of A&M Records Canada; Bruce Allen, Adams' manager; Adams; and Brian Shepherd, managing director of A&M Records U.K.

### New President Is Optimistic

## PolyGram France's Levy Predicts Upturn

BY MIKE HENNESSEY

**PARIS** The French music market has been suffering from a chronic depression for the last five years, but the long-awaited upturn could be under way by the end of this year.

This is the view of Alain Levy, newly appointed president of PolyGram France, who says that reports of the demise of the record business in that country are decidedly prema-

ture.

"We have certainly suffered a big drop in LP sales—down 16% last year and even more the year before," Levy acknowledges. "But we have the biggest singles market in Europe. And although unit singles sales dropped 6.4% last year, we are still selling more than 70 million units a year."

LP sales in France have plummeted from 70 million units in 1978 to 41 million in 1984—a drop of 60% in six

years. In the same period, singles sales have grown by nearly 20%, from 61.8 million units to more than 70 million, and cassette sales have climbed by some 12%, from 22 million units to 24.5 million.

One reason for the slump in LP sales, according to Levy, is the fact that French companies tend to spin off singles from albums to satisfy a strong consumer demand, and this limits the ultimate sales potential of the LPs. Also, he says, the decline in purchasing power resulting from the adverse economic climate means that fewer people are inclined to buy an album on the strength of one hit single.

"As in other countries, an additional factor is the expansion of alternative entertainment options," Levy says. "Then there are problems which are peculiar to France. The general musical environment has changed dramatically over the last few years with the advent of free broadcasting. We now have a thousand radio stations where we used to have just four."

"The irony is that more music than ever is being consumed, but the record industry is not benefiting from this boom. In a period of harsh economic difficulties, people are finding cheaper ways of obtaining music—via radio programs and home taping. And there is certainly a counterproductive element in the vastly increased radio exposure given to popular music."

Whereas the Compact Disc has come to the rescue of ailing music industries in some territories, in France the acceptance level of CD has been less than spectacular.  
*(Continued on page 67)*

## Antipiracy Bulldozer Strikes Bogus Tapes Crushed in Singapore

**LONDON** Nearly a quarter of a million pirated cassettes, seized in 66 raids during 1983, were bulldozed in Singapore April 20, in an operation organized by IFPI. Court destruction orders for the tapes, worth an estimated \$360,000, were issued last year.

According to IFPI, which is headquartered here, the total represents only 0.5% of Singapore's annual pirate production, most of which is exported in container loads to Africa, Latin America and the Middle East.

Recently released government statistics in Singapore show a downward trend in pirate exports, but the country remains the world leader in this illicit trade.

Nicholas Garnett, IFPI regional director for Asia and the Pacific, says: "The government of Singapore should take immediate steps to back up its recent proposal of copy-

right reform in order to avoid the dreadful waste of material and labor resources.

"IFPI has stepped up its operations by taking on additional antipiracy personnel as a result of the High Court decision earlier this year confirming the protection of U.K. copyrights in Singapore. We anticipate many more destruction operations if the present situation is allowed to continue."

"The pirates should not be allowed to deny Singapore its chances of becoming a center in the region for foreign investment in high-tech industries."

Garnett continues: "The saving the crushed cassettes represents to the record industry is probably enough to finance half a dozen albums, but they probably won't get made in Singapore because the pirates have destroyed the local music scene."

## NEW YORK MUSIC BUSINESS SYMPOSIUM

TUESDAYS AND THURSDAYS, JUNE 4-13, 7:00 TO 9:30 P.M.

The hits keep on coming and the music industry rolls along in mysterious ways. To provide an insight into this most volatile mixture of art and commerce the **NEW YORK MUSIC BUSINESS SYMPOSIUM** will ask the tough questions to four panels of experts: musicians, record executives, press, video and radio personalities and executives. The people who make the records and the people who break them—or don't—will explain who gets recorded and why, how playlists are made and, finally, what it means and what it takes to have a career in the music business. Moderator: Jon Pareles, Music Critic, "The New York Times."

Guests of past symposiums have included: Karin Berg, Director, East Coast A&R, Warner Bros. Records; Robert Christgau, Senior Editor, "Village Voice"; Marshall Crenshaw, Warner Bros. Recording Artists; Greg Geller, Division Vice President, A&R, RCA Records; Nelson George, Black Music Editor, "Billboard"; Peter Holsapple, songwriter, performer with the dBs; Jerry Jaffe, Senior Vice President, Rock Music Division, Polygram Records; Jean Karakas, President, Celluloid Records; Scott Kempner, songwriter, performer with the Del-Lords; Kurt Loder, Senior Editor, "Rolling Stone"; Dave Marsh, Editor, "Rock & Roll Confidential"; Maxanne Satori, Music Director, WNEW-FM.

## INSIDE MUSIC VIDEO

MONDAYS AND WEDNESDAYS, JUNE 3-26, 7:00 TO 9:30 P.M.

How do the music videos you see on TV get made? Who makes them? What do they foresee for the future of an artform so new that people don't know what to call it... or think of it? Each evening **INSIDE MUSIC VIDEO** will begin with comprehensive screening of the work of an important music video director—with the director present. Then, a structured interview discussing the work in terms of concept, production values, trademark look, artist's performance will be followed by open discussion with the evening's guest director. Moderator: Roberta Cruger, Manager, Talent and Artist Relations, MTV.

Previous guests have included: Edd Griles, Director: Cyndi Lauper, Huey Lewis and the News, MTV Video Music Awards Show; Julia Heyward, Director: Red Rockers, Romeo Void, Talking Heads; Martin Kahan, Director: Clarence Clemons, Ian Hunter, Krokus; Zbigniew Rybczynski, Director: Art of Noise, Chuck Mangione, Academy Award for "Tango"; Robin Sloane, Director of Video, Elektra/Asylum Records; Ken Walz, Producer: Cyndi Lauper, Huey Lewis and the News; D.J. Webster, Director: Alan Parsons Project, Stevie Ray Vaughan.

Catalog requests: (212) 689-5881. Registration and information: (212) 683-0600. Degree and non-degree Continuing Education programs. Visa and MasterCard accepted.

## SCHOOL OF VISUAL ARTS

209 East 23rd Street, New York, N.Y. 10010

*Contractual Pitfalls*

# SIGN IN HASTE, REPENT AT LEISURE

BY LEONARD M. MARKS

The scenario is familiar to anyone in the business. A young performer, having suffered long to achieve recognition, is offered a contract. Afraid of blowing the deal, and unwilling to spend limited resources on proper counsel, he signs the contract without any true understanding or negotiation of its terms.

Just as familiar is the scene that takes place a few years later. The artist, now a star, decides that the contract he signed when starting out is unfavorable and really unacceptable to one of his present status. He wants to make a new deal, or switch record companies and/or managers. He unilaterally terminates the agreement, or fails to perform its obligations.

The assistance of counsel in such situations is imperative; the consequences, if neglected, can be disastrous. Yet it is an unfortunate fact that artists, as a rule, fail to seek legal assistance even when it is so clearly called for. Totally absorbed in his creative work, the artist tends to rely on his manager or his record label to take care of the business side of things.

Such reliance is often misplaced. The artist's interests are not the same as his manager's or the record company's. Moreover, it is that very manager or record company that will be on the other side of the courtroom if the relationship sours.

I have often seen the problems that arise from an artist's failure to seek legal assistance at such critical times. Two examples from my own practice are illustrative.

• At the start of his career, musician/songwriter Jim Croce entered into longterm exclusive management, publishing and recording agreements with three related companies. The agreements were drawn up by the attorney for the companies; Croce was not represented.

Years later, Croce's widow sued the three companies, the attorney and others, claiming the agreements were unconscionable. She sought and ultimately won an

award for damages. fair, he breached the recording pact. The result was a full-blown lawsuit and an injunction that prevented Springsteen from performing for a year and a half during a critical time in his career.

If Springsteen had consulted with an entertainment litigator before the rift developed, an acceptable settlement might well have been worked out.

Timely consultation can often avoid the emotional, financial and

emotional contests.

Until such time as the music industry adopts standard form contracts governing recording and publishing relationship—an idea, I believe, whose time has come—an artist must be acutely sensitive to the issues raised by such provisions and fully aware of the limitations imposed by the contract. Guidance can come from a litigator trained to spot potential problems in contractual language and sensitive to the type of claims and defenses that may arise.

As the Springsteen case evidences, assistance at a time when a relationship is already shaky, but before precipitous action has been taken, can affect an artist's very ability to pursue his career. Awareness of the available options and risks, the likelihood of success if a lawsuit is brought, as well as the likely costs and duration of a courtroom battle, allow for an informed decision on the course of action to follow.

The goal is really to discourage unwise courtroom battles. A lawsuit in the entertainment business is often extremely time-consuming and expensive. Because it involves creative relationships, the emotions it can arouse may approach a matrimonial breakup in intensity. It is generally more advantageous to the artist to work out an amicable arrangement.

Although the cost of expert counsel may seem formidable at the time, a badly drafted agreement and a court contest ultimately are far more expensive and debilitating.



**'The artist's interests are not the same as his manager's, or the record company's'**

*Leonard Marks is senior partner in the New York law firm Gold, Farrell & Marks.*

award for damages.

But this result was achieved only after more than four years of bitter and aggressive litigation—and enormous expense. If Croce had consulted with an attorney prior to signing the agreements, this could well have been avoided.

• When Bruce Springsteen was starting out, he also signed long-term exclusive management and recording agreements. Years later, having earned enormous popularity and believing the agreements un-

creative drain that typically results from a contract dispute. Even the most commonly utilized contractual provisions, depending on the language employed, can be subject to varying interpretations and so provide fertile ground for future litigation.

In my own practice, I have found such "standard" provisions as termination and extension clauses, or provisions that limit the time in which claims can be brought, can become focal points of heated and

## Letters to the Editor

### FINEST HOUR

Friday, April 5, 1985, was broadcasting's finest hour. Tuning around the radio dial at 9:50 a.m., I was moved to tears by the show of solidarity Houston broadcasters delivered playing "We Are The World" simultaneously.

For an all-too-brief moment, we realized the true power of our medium. Getting past hot clocks, call-out research and diary hype, radio finally took its stand—a stand that we're all one, committed to transforming the world into a better place to live.

I urge America's broadcasters, do not stop with April 5, 1985.

Gene Tognacci  
Starstream Communications Group  
Houston

### VIDEO BLINDERS

In Wilfried Jung's commentary, "Let's Kiss Music Videos Goodbye" (April 27), why didn't he merely come out and say, "Let's kiss creativity, artistic expression and innovative marketing goodbye?" I'd like to address some of the points he made.

"Good records always managed to sell in the past without the aid of video clips, and the most imaginative, ingenious and staggeringly expensive clip in the world won't make a hit out of a bad rec-

ord."

Putting aside for the moment the subjective nature of a "good" vs. "bad" record, there were certainly quite a lot of good records being made four, five and six years ago that were *not* selling, and even by objective standards very good records were not selling as well as they are today. The record industry has seen one of the greatest comebacks of any business in recent years, and to discount the direct involvement of video music as the catalyst in renewed consumer activity is absurd.

"New artists [who] might benefit considerably from a clip are normally denied this support."

I simply refer Mr. Jung to the release sheets of any major record label. As a programmer of music videos, I am both amazed and delighted with the tremendous amount of energy (and money) the record companies are spending on their new artists.

"What are we going to do with the ever increasing number of clips in our archives?"

While it is true that commercial exploitation of videos has not yet developed along the lines of the early fanfare, very real possibilities exist for a market. Compilation home videos, theatrical use, jukebox use and pay-for-play all represent areas

where these "promotional" tools can generate direct income. One must use imagination and perseverance to find new uses for obviously valuable products.

If Mr. Jung is truly threatened by this new art form, instead of getting rid of it, perhaps he should just close his eyes—tighter.

Michael L. Reinert  
Rowe International  
New York

### BRAVO, MR. JUNG

What a refreshing commentary ("Let's Kiss Music Videos Goodbye," April 27), especially coming from a representative of one of our major labels.

You can maintain the attention of children indefinitely with a steady bombardment of changing visual images on a television screen, and I suppose there can be a market in that. However, to the vast majority of us, entertainment means a bit more. It means disturbing our intellect, our notions, and occasionally moving us emotionally.

A hit record can do all of these things, or it can simply get us moving to the beat of a well-constructed piece.

For someone in Wilfried Jung's position to be willing to submit such controversial thoughts, to recognize

the inherent limitations of the tube and its inability to come anywhere near filling the mind's eye or imagination, or to touch one in the personal way that pure auditory imaging can, tells me there is hope in future record product. Bravo, Mr. Jung!

Bob Botik, President  
Botik Broadcast Services  
Austin, Texas

### CROSSOVER LOYALTY

In the light of Leonard Pitts' commentary (April 20), I can only wonder if the crossover community will be loyal to the black artists when there is no hit record, movie or television show to keep their names in the spotlight. Or will they be forsaken for others who have taken their places?

Ivan Cohen  
Savannah, Ga.

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.

### Billboard Offices:

<b>New York</b> 1515 Broadway N.Y. 10036 212 764-7300 telex 710 581-6279 cable Billboy NY	<b>Los Angeles</b> 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213 273-7040 telex 66-4969 cable Billboy LA
<b>Nashville</b> 14 Music Circle E. Tenn. 37203 615 748-8100	<b>Washington, D.C.</b> 733 15th St. N.W. D.C. 20005 202 783-3282
<b>London</b> 7 Carnaby St. W1V 1PG 01 439-9411	<b>Tokyo</b> 6-19-16, Jingumae Shibuya-ku, Tokyo 03 498-4641 telex J25735

### Editorial

Editor-In-Chief: **ADAM WHITE**  
Deputy Editor: **Irv Lichtman**  
Executive Editor: **Is Horowitz**  
Senior Editor: **Peter Keepnews**  
International Editorial Director: **Mike Hennessey**  
Special Issues Editor: **Ed Ochs**  
Assistant Editor: **Robyn Wells**

### Bureau Chiefs:

**Sam Sutherland** (Los Angeles), **Kip Kirby** (Nashville), **Bill Holland** (Washington)

### Editors:

**New York:** **Steven Dupler**, **Nelson George**, **Fred Goodman**, **Tony Seideman**, **Nancy Erlich**, **Kim Freeman** (assistant editor), **Linda Moleski** (receptionist)  
**Los Angeles:** **Rollye Bornstein**, **Paul Grein**, **Jim McCullough**, **Earl Paige**, **John Sippel**  
**Nashville:** **Edward Morris**  
**London:** **Peter Jones**

### Charts & Research

Associate Publisher/Director of Research:

**MARTY FEELY**

Director of Charts/Associate Publisher:  
**Thomas Noonan**

Country Chart Mgr.: **Don Kameron**  
Black Chart Mgr.: **Mike Mongioli**  
Research Mgr.: **JoDean Adams**  
**New York:** **Harry Michel** (supervisor), **Jimmy Canosa**, **Ed Coakley**, **Richard Cowen**, **Rita Ferrence**, **Kathy Gillis**, **Eleanore Greenberg**, **Cathy Kaslow**, **Robert Martucci**, **Lillian McGuire**, **Max Parra**, **Sharon Russell**, **Debra Todd**, **Marc Zubatkin**

### Marketing & Sales

Director of Marketing & Sales:

**MILES T. KILLOCH**

Director of Sales, Video/  
Sound Business: **Ron Willman**  
Home Entertainment Mgr.: **Diane Daou**  
Sales Administrator: **Ron Carpenter**

**New York:** **Norm Berkowitz**, **Grace Whitney-Kolins**, **Jeff Serrette** (classified)  
**Los Angeles:** **Marv Fisher**, **Christine Matuchek**, **Bill Moran**  
**Nashville:** **John McCartney**  
**London:** **Patrick Campbell**  
**Tokyo:** **Hugh Nishikawa**  
**Milan:** **Germano Ruscitto**, 28-29-158  
**Hamburg:** **Hans-Moritz v. Frankenberg**, (40) 271 3221

**Paris:** **Ann-Marie Hounsfeld**, 1-738-41-78  
**Toronto:** **Frank Daller**, (416) 964-1885

### Production

Corporate & Billboard Production Director:  
**MARIE R. GOMBERT**

Editorial Production Mgr.: **Howard Levitt**  
Editorial Production Coordinator:  
**Tina Wilkinson**  
Atex System Mgr.: **Raymond H. Heitzman**  
Advertising Production Mgr.: **John Wallace**

### Administration

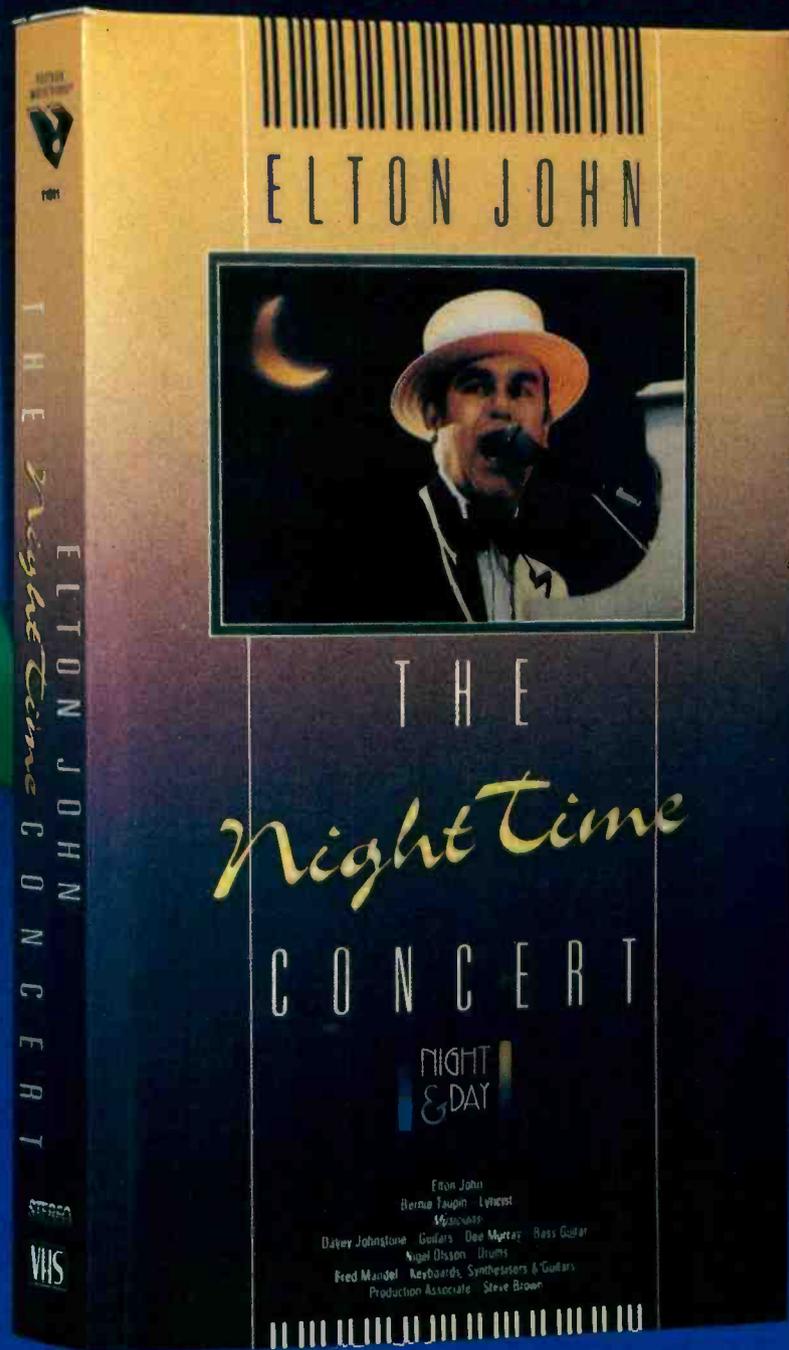
Publisher: **SAM HOLDSWORTH**  
Assistant to the Publisher: **George T. Finley**  
Vice President & Executive  
Editorial Director: **Lee Zito**  
Divisional Controller: **Tom Hasselle**  
Circulation: **Rich Miller**, **Sandy Summer**  
License & Permissions Mgr.: **Georgina Challis**  
Directory Services Mgr.: **Leslie Shaver**

### Billboard Publications Inc.

President & Chief Executive Officer:  
**GERALD S. HOBBS**  
Executive Vice Presidents: **Sam Holdsworth**, **Jules Perel**  
Senior Vice President: **Ann Haire**  
Vice Presidents: **John B. Babcock**, **Paul Curran**, **Rosalee Lovett**, **Martin R. Feely**, **Lee Zito**  
Managing Director, Billboard Ltd.:  
**R. Michael Hennessey**  
Chairman Emeritus: **W.D. Littleford**

# STAR PERFORMER!

\$29<sup>95</sup>  
U.S. suggested  
retail price



"...vintage Elton John, from the earliest songs that have become standards to the latest hits. He gives his fans a show and leaves them delightedly shouting for more."

— *The New York Times*

VHS: MA1C11; Beta: MB1011; CED: MC1011; Laser: ML1011; 53 Minutes.

**NATIONAL RELEASE DATE: June 19, 1985**

Beta  
Hi-Fi  
Hi-Fi  
STEREO  
VHS

© 1984 William A. Bong, Ltd.

VESTRON  
MUSIC VIDEO

© 1985 Vestron MusicVideo  
PO Box 4000  
Stamford, CT 06907



UNITED

STATIONS

RADIO NETWORKS

TARGETING RADIO  
TO AMERICA

- NEW YORK
- WASHINGTON
- CHICAGO
- DETROIT
- DALLAS
- LOS ANGELES
- LONDON

# Announcing America's newest radio company (and we're already number one!)\*

We're talkin' and singin' big here!  
Big and proud.

Because United Stations has acquired the  
RKO Radio Networks. And that means a bigger  
voice for radio. And more opportunities to  
help you build your audience.

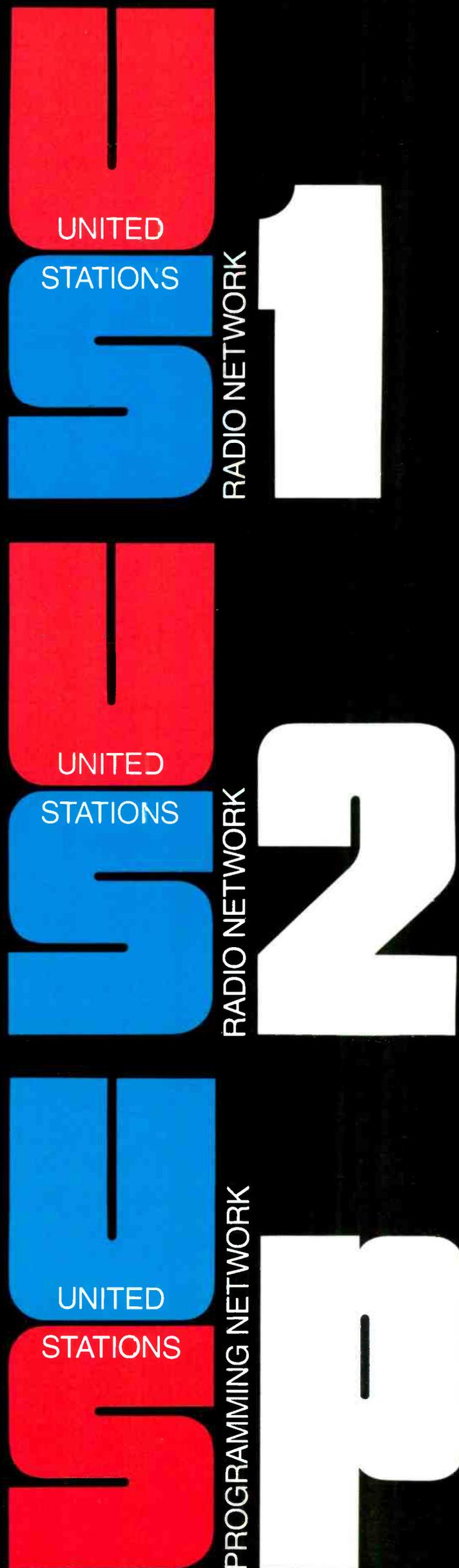
For starters,  
United Stations Radio Networks means  
three big ways to better reach your listeners;  
United Stations 1,  
United Stations 2, and  
United Stations Programming Network  
to provide and continually create programs,  
specials, and unique new programming  
for your radio station.

We've got personality too.  
There's **Dick Clark**—  
not just a major presence behind the mike,  
but a major guiding force, leading you to bigger  
and better audience shares.  
Then there's the likes of **John Madden**—  
one of the biggest, if not *the* biggest voice  
in sportscasting today.  
And **Rick Dees**—America's favorite when  
it comes to America's favorites in today's music.

When you're a broadcaster in the ranks of  
United Stations Radio Networks, you're among  
America's top 2500 radio stations, airing  
the brightest most up-to-the minute shows.  
Via satellite over 6 live channels on  
SATCOM 1R...the primary radio network  
satellite. You can't beat that for strength.  
It's programming that delivers audience...  
the audience your advertisers want to reach  
most. With programs America listens to...  
conducts business to...hums to.

United Stations Radio Networks.  
Big and getting bigger.  
Because we've got America by the ears!

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



## Cincy Scammer Galvin Gives Lesson in Broadcast Power

CINCINNATI Last fall, when the general managers who comprise the Greater Cincinnati Radio Broadcasters wanted to come up with a plan to demonstrate the power of radio, they contacted a scam artist. Actually, Jerry Galvin is a well-respected businessman who runs his own advertising agency here, but his weekend passion is a talk show, aptly called "TalkTalk," heard now on public radio and soon to be available to commercial outlets, that deals with topics that "sound almost reasonable, but not quite," laughs Galvin.

He recounts the scam that set the town on its ear: "WKRQ general manager Mark Hubbard came to me [on behalf of the broadcaster's group] and said, 'We'd like to know if you'd come up with something that will get the town buzzing.' That was the extent of the assignment."

"I came to a meeting and I said, 'Look, we'll get back to you with something that might be in a small way measurable.' Research was an afterthought—not a big deal, but with 20 years in the advertising community, I wanted to bring some kind of business sense to this idea."

Galvin's first plan was a schedule of spots for a chain of self-surgery clinics—generally performed in the privacy of your automobile—to be known as "Suture Self." But before the spots were completed, HBO used the title in a one-hour satire on medicine. It was then that Galvin and music producer Jay Gilbert came up with the now infamous "Plummet Mall."

"It was typical of the stuff we do on the radio show," says Galvin. "Off-center but near enough to the truth that you had to listen carefully to hear all the flags. We advertised it as a vertical underground shopping center, and we made a 'real world' radio buy. We targeted the reach and frequency for every station. If it only took 14 spots to get us there, that's all we 'bought' [time, of course, was donated by the stations, which were part of the radio awareness campaign]. The most any radio station ran was 30 spots, and the total that would have been spent if we paid rate card rates

was \$60,700."

Galvin expected responses, but halfway through the first week calls were stacking up, and "by the third week the town was crazed. I underestimated how crazed it would get." Lines in the spots were suspicious ("The biggest savings in town are in a hole in the ground") and downright ludicrous by the time the fourth spot, closing out the month-long series, aired.

"We apologized that Plummet Mall wouldn't open because cold weather had caused massive land shifts and the mall was now lost between Cincinnati and Lincoln, Neb., but it would be opening somewhere, soon," laughs Galvin, who got as much of a lesson in human nature as he did in radio's reach.

"People who had an interest in either the presence or absence of a new mall believed it! Anyone who didn't care got the joke and laughed."

Calls from Galvin's alleged "good friends" urged him to do everything from setting up garbage collection for the new location (with a firm in San Diego that called asking for the order) to installing Muzak. And once interested parties realized they'd been had, Galvin even received one death threat.

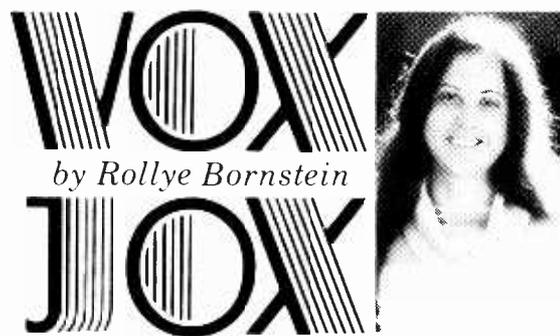
"The spots ended on Sunday, Feb. 10," Galvin says. "The very next day, Burke began an awareness study, and the answers were astonishing. Most researchers would agree good awareness after a four-week campaign would be 10%, unaided; 5% would be acceptable, and 15% would be high. Plummet Mall scored a 40.7%! Aided and unaided together, a 60.5%—with only a \$60,700 investment."

"Once competing media caught on," Galvin continues, "they began to trash the project without knowing the facts." Other groups began to view it as a very serious exercise, and that, he says wasn't the point.

"The power of radio is so evident in the humor of the situation. Even without the statistics, the entire town was talking about something generated only by radio. It was meant to draw attention to radio, and it scored wonderfully. That's the story."



**Decoding Society.** Members of the Manhattan Transfer pay a visit to WCCO Minneapolis/St. Paul for a sing-along rendition of their single "Morse Code of Love (Baby Come Back To Me)". Standing from left are Cheryl Bentyne and Janis Siegel, the station's Tim Russell, Denny Long and Ruth Koscielak and the foursome's Tim Hauser and Alan Paul.



**T**HE FIRST LADY of New York radio, Ruth Meyer, is back in action as station manager of WHN. The move brings her full circle with both the station and Doubleday president Gary Stevens. Back in the early '60s, when Ruth created the infamous "WMCA Good Guys," Gary sat at Detroit's "Lucky 13 Keener" (WKNR) and dutifully sent out airchecks to one Ruth Meyer. (When B. Mitchell Reed left WMCA in 1965 to return to L.A., she took Gary on and the rest is history.)

Ironically, Ruth later wound up programming WHN as the station made the boldest move in its history: dropping MOR for country. Her impressive programming credits (before and after) also include Kansas City's WHB, WNEW-AM New York and the ABC and NBC Radio Networks. She replaces former WHN general manager Brian Moors. WAPP VP/GM Pat McNally now serves in that capacity over both Doubleday New York outlets.

If you've been hearing your share of Doubleday rumors lately, here are the facts: Dave Martin segues

### Ruth Meyer returns to New York's WHN

from his programming post to work on "special projects," while at this writing consultant Bobby Hattrik is talking (and may have signed by now) about working with two Doubleday properties: New York's WAPP and Detroit's WLLZ. Format changes? No way if Hattrik signs. New York will remain top 40, and Detroit will continue as an AOR outlet. What's less certain is the fate of Lee Arnold.

As for things that are definite in the growing Hattrik fold, Bobby adds Sandusky's George Johns-consulted Seattle AC outlet "Classy" (KLSY). He's already got Dallas' "Eagle" (KEGL), Denver's KBPI and KUPD Phoenix, as you'll recall.

Another former WMCA PD makes news this week, as Terrell Metheny Jr. is named VP/GM of Hicks Communications' newest property, WYNK-AM-FM Baton Rouge. It was back in 1968 that Metheny, after great success in Milwaukee and Louisville as "Mitch Michaels," replaced Ruth Meyer and dropped the "Good Guys" as the station ended an era, switching to talk.

**O**NE OF THE PHILLY AOR PD openings has been filled, as WQFM Milwaukee PD Andy Bloom leaves for Infinity's WYSP. That still leaves WMMR vacant, as well as this week's latest Philly PD opportunity: Beasley's country-formatted WXTU, where PD Larry Coates exits.

Remember Duke Roberts, Bob Baker and Bob Stoehr (all three the same guy, the latter being his given monicker)? Well, as you may know, the former WIBG, CHUM, KFRC, CKLW and WMEX personality (and yes, even three weeks at Miami's WFUN in 1967 and Raleigh's WKIX for a few months thereafter) has been among the Central Florida ownership ranks for the past few years. Now he's back in the majors, managing a Tampa Bay property. Actually, WHBO is an AM oldies station licensed to Pinellas Park, but it's about to go full-time at its new 5kw, 1040 dial position (it had been at 1050, as had Stoehr when he hung out at CHUM).

Leaving the Tampa Bay area is another former "Duke." In this case it's Duke Edwards, who gave up that handle after leaving Nashville's 92Q a decade ago, opting for Gary Kines. He's been VP/GM at Tampa's WZNE, but he exits that post for Memphis' WREC in the newly created operations manager post.

Another Floridian is also en route to Memphis: For-

mer Birch Consumer Research president David Gingold assumes the general managership of Kix 106 (WGKX), filling Craig Scott's shoes now that he's off to Kansas City.

But just as Gary Kines reaches the Bluff City, his former co-worker Don Boyles bails out. (Boyles was VP/GM while Kines was PD at Tampa's country-formatted WSUN; he then managed Viacom's WKHK before serving as VP/GM for Memphis' WHRK/WKDJ.) Boyles' new post puts him in Winston-Salem as VP/GM of WSJS/WTQR, replacing Roger Stockton at the Summit outlets.

At nearby Greensboro's WPET/WRQK, Tom Jackson comes in as operations manager from crosstown WBIG. . . . If you've been wondering where veteran country programmer Mac Allen would settle after leaving Ft. Lauderdale's WKQS, he's in the big leagues these days, serving as manager of feature programs for Mutual Radio Network in Arlington.

And those of you looking for format KNX-FM Los Angeles PD Michael Sheehy, make note he's the director of programming for the L.A.-based Discovery Music Network, which should premiere on a cable tv set near you soon.

Across town at classical KFAC, the word is "for sale." President George Fritzinger is accepting offers—big offers. . . . Down the coast in San Diego, one-time K-Joy (KJQY) GM Jerry Lee becomes Western regional manager for radio sales at Peters Productions there.

From PD to station manager goes WIYY Baltimore's Chuck DuCoty, who'll continue to oversee the AOR programming at the Hearst outlet managed by David Barrett. . . . WDRQ Detroit's switch from urban to Format 41 spelled promotion for MD Mike Stradford, who transfers to Amatur's St. Louis urban property KMJM as PD, Ron Atkins' former post. (Ron, as you'll recall, moved on to co-owned KMJQ Houston.)

**W**ANT TO SEE consultant Clark Smidt's handiwork close up? Check out Keene, N.H.'s WKNE, where Clark is serving as interim PD since the exit of Howard Corday. . . . Staying in the Northeast for a few moments here, congratulations go to WBZ Boston's Bob Salsberg, who is upped to news director, since Ed Dorsey headed out to L.A.'s KFVB. . . . Providence sees some new blood in the programming post at WEAN (that's the station, along with its FM counterpart WPJB, where former Drake Chenault president Jim Kefford landed), as WSCJ Sioux City PD Bob Allen joins the "Hit Parade" (D-C's nostalgia service) outlet.

Also leaving the Midwest is KMGK Des Moines PD Al Brock, who heads for Wilkes-Barre's WKRZ. . . . From Brown to Brown goes the PD chair at Pascagoula's country-formatted WPMO-FM. Larry Brown gives up that title to enter the world of sales, while former operations manager Walter Brown (no relation) replaces him.

Remember B.B.D. Banana (which we thought was an advertising agency until we saw it written out as Bebe De Banana)? He's now the acting PD at Milwaukee's WLUM, and yes, he has a real name: Bernard Miller. He fills in for Jim Brown, who exits that post at the Willie Davis urban outlet.

Julie Finkel's back in action. Formerly advertising and promotions director for ABC's WRIF Detroit, she crosses town to Gannett's WCZY in that capacity. . . . One promotion director is on the loose in the form of WAPP New York's Eric Margolis, now that Nashville ace Janet Bozeman heads up that department. Eric can be reached at (718) 434-9809.

**O**N OUR CONTINUING survey of rental cars in Southern California (and if the Plastic Pig continues at the rate she's going, we'll have enough of a sample to market this), we got into some Datsun and discovered the last renter at the Westwood location preferred Inner City's "Quiet Storm" on KUTE. We opted for AM and one of the best promos we've heard in a long time, about KRLA's Real Don Steele. The setup was a sexy female and Don in the front seat of his car as she says, "Ooh, further, further, a little more to the right, there, that's it!" while the car radio dial scans all the stations, landing on 1110. When the Platters start "Twilight Time," she moans, "That's what I like, KRLA."

(Continued on page 17)

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of record charts.

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

THREE TITLES AVAILABLE:

**Number One Pop Singles, 1941 through 1984.** Lists Billboard issue date, title, artist and label of the number one record of each week. \$50.00.

**Top Ten Pop Singles, 1947 through 1984.** Lists title, artist and label of every record which reached number 10 or higher on Billboard's pop singles charts. Listed alphabetically within each year. #1 records are indicated. \$50.00.

**Top Pop Singles Of The Year, 1946 through 1984.** The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

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

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

Please send me the following Billboard Chart Research Packages:

- A-1  Number One Pop Singles @ \$50.00
- A-2  Top Ten Pop Singles @ \$50.00
- A-3  Top Pop Singles Of The Year @ \$50.00
- Individual yearly lists from \_\_\_\_\_  
(please list book code number) for \_\_\_\_\_  
(please list year(s) desired.)

Check or money order is enclosed in the amount of:

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

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

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

Overseas air mail rates available upon request.

George, Reg Bow New Marketing Firm

Johns & Johns To Consult on Consultants

SAN DIEGO "I may have the answer, but no longer will I be the answer," says consultant George Johns about his new venture, a partnership with his brother Reg known as Johns & Johns, International.

"I want to be the consultant who advises you which consultant to hire," he adds glibly. Johns' own services are available through another venture he co-owns with his brother, The Johns Co. Both firms are based in La Jolla, Calif.

"Johns & Johns, International is really a whole marketing company representing all the people who helped me," he says. "I'm now going to help them help themselves. I get calls from people saying 'Hey, who did those great billboards?' or 'How did you put together that direct mail campaign?' or tv spot, or promos—I'm a promo freak. I know

where all the best promo voices are, because they've all worked for me.

"Over the years, I've come up with a stable of people that are the best at what they do, and I feel confident in representing their services. Some of these guys have been branded troublemakers, but they've never caused me any trouble."

In addition to advertising and promotion, the company will represent the services of other consultants. "I'm getting typecast for the 'Class' format, which is fine, but it's certainly not the only thing I've done," Johns notes. "People expect that's what I'll do.

"In fact, we just took over the ownership of the Portland station [K-103, KKCW, which was purchased from John Tilson by a partnership of Johns, his brother Reg and Bill Yde]. If you've seen their

numbers, you know they had a terrific book, yet people wonder when I'm going to go in there and do 'Class.' At this rate, the answer is never!

"If I go into, say Albuquerque, I'll figure out what format will work best; where I see the hole. Then I can say to a consultant, 'Here's the format, and here's the best guy at that format.' The answer probably won't be me."

Already slated to be part of the services offered by Johns & Johns, International are Fairbanks sales executive Jerry Bobo, known for his work at Dallas' KVIL, and musician Hugh Heller, the creator of the KVIL jingle packages. Further information can be obtained at (619) 454-3202.

WKQX Chicago Recruits Jan Hammer High-Tech Musical Identity Created for TV Spots

CHICAGO When it came to television spots for contemporary radio stations, Q-101 (WKQX) VP/GM G. Michael Donovan saw a problem: "Everyone else is out there, and regardless of how creative the video would be, everyone would play some Bruce Springsteen cut and claim to be different."

Donovan decided to be different. With the help of his advertising agency, the Chicago branch of L.A.-based Eisaman Johns & Laws, Donovan, along with PD Dan O'Toole, sought the right musical signature for a musical product. While the material they uncovered was high quality, it didn't fit the image of the adult-oriented top 40 outlet.

The tag line for the NBC FM station is "Q-101—Today's music, for who you are now." The target is roughly adults 20-45, but O'Toole is attempting to snare this diverse group with currents.

"It's the same group everyone else is going after," notes Donovan. "There are seven or eight stations relying on 'Big Chill' music or outright oldies.

"We were AC for quite a while, and the evolution to contemporary hits has been a slow one. We're upbeat and foreground, and we stick to the music of the '80s, but we do it with an adult presentation."

Looking for the right musical identifier, Donovan and Eisaman Johns & Laws' Jim Corboy kept coming back to the idea of using "something that had the sound and feel of the music on 'Miami Vice,'" explains Corboy. "Finally, we decided, 'Why don't we get the guy who does that?'"

Since "the guy" was Czechoslovakian keyboardist/composer Jan Hammer, it was a long shot at best. Hammer—whose credits range from Mick Jagger to the Mahavishnu Orchestra—works with a myriad of instruments, electronic and otherwise, fed into a Fairlight CMI at his isolated home in upstate New York. "Miami Vice" episodes, once completed, are rushed to him

there.

The likelihood of Hammer, known as a "musician's musician," being interested in a radio identity campaign was nil until Corboy discovered that Hammer's manager was a former Chicago native. "And I think [Hammer] took it as a challenge," explains Corboy. "It's not often you have to be brilliant in 10-, 30- and 60-second bursts."

Now the end result can be heard behind Q-101's television spots, the intended purpose. And Donovan is elated with a side benefit: short sounders that have replaced the jingles on station IDs and promos. "I can't tell you what a difference this

makes on the air," he says. "We were looking for something that gives us a unique identity, and that's exactly what we came out with.

"We're trying very hard in every aspect of our programming to be as fresh as we can without going so far out ahead of the crowd that we'd become unpopular," Donovan adds. While going to a source not familiar with radio was a risk, the results have caused Donovan to look outside the field in other areas. "In the future, whether it's graphics or audio or whatever, we wouldn't hesitate to give someone from another field the opportunity to try radio."

Washington Roundup

BY BILL HOLLAND

**NO BEER AND WINE AD BAN** on Capitol Hill yet, but members of the staff of Rep. John F. Seiberling (D-Ohio) say the Congressman plans to introduce a counter-advertising bill soon. His office says he plans to finish final language on the proposal in time for the May 21 House telecommunications subcommittee hearing on beer and wine broadcast ads. Implicit in such an equal time bill would be Fairness Doctrine implications. There were also indications last week that the House Select Committee on Children, Youth and Families might take up the controversial subject.

**CLASS 1-A CLEAR CHANNELS** previously designated as Canadian, Mexican and Bahamian stations got an okay from the FCC for nighttime operation and additional power at an open meeting recently. Stations at 540, 690, 730, 740, 800, 900, 990, 1010, 1050, 1220, 1570 and 1580 kHz got a tentative all-clear. The Canadian daytimers can now operate with up to 500 watts; the others will be

notified when a joint American-Mexican agreement is complete.

**REGIONAL CONCENTRATION OF CONTROL** rules, repealed by the FCC last year, were before the Commission again due to a petition from Black Citizens for a Fair Media. However, the FCC denied reconsideration at its most recent open meeting, saying the present rules contribute to better media dispersion. Regional concentration rules prohibited common ownership, operation or control of three commercial AM, FM or television stations where any two were located within 100 miles of the third, or where there was a primary service contour overlap.

**INDUSTRY RATING SERVICE IN THE FUTURE?** That's the big question the NAB's Broadcasters Radio Audience Measurement Task Force is investigating. Meeting for the first time, the committee reviewed the status of competition in rating services, high costs and data collection problems. NAB radio station members are demanding study of an alternative.

## RADIO MOST ADDED

## RETAIL BREAKOUTS



NATIONAL 189 REPORTERS		NEW ADDS	TOTAL ON
PHIL COLLINS SUSSUDIO ATLANTIC		120	147
JOHN CAFFERTY/BEAVER BROWN BAND TOUGH ALL OVER SCOTTI BROS.		63	63
PRINCE & THE REVOLUTION RASBERRY BERET WARNER BROS.		54	69
KIM CARNES CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA		48	48
PAUL YOUNG EVERYTIME YOU GO AWAY COLUMBIA		38	38

NATIONAL 189 REPORTERS		NUMBER REPORTING
MADONNA ANGEL SIRE		29
MICK JAGGER LUCKY IN LOVE COLUMBIA		28
EURYTHMICS WOULD I LIE TO YOU? RCA		24
BOY MEETS GIRL OH GIRL A&M		23
'TIL TUESDAY VOICES CARRY EPIC		23

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

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

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

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

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

KHFI Austin, TX  
WQID Biloxi, MS  
WKXX (KXX-106) Birmingham, AL  
KAFM Dallas, TX  
KGLL Dallas, TX  
KTGS (Kiss-FM) Dallas, TX  
KAMZ El Paso, TX  
KSET El Paso, TX  
KISR Fort Smith, AR  
WQEN (Q-104) Gadsden, AL  
KBFM McAllen-Browns, TX  
KMJQ (Magic102) Houston, TX  
KRBE-FM Houston, TX  
WTKX Jackson, MS  
KKYK Little Rock, AR  
KBFM McAllen-Browns, TX  
WMC-FM (FM-100) Memphis, TN  
WJDQ (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
KHMY-FM Montgomery, AL  
WWKX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITY San Antonio, TX  
KTFM San Antonio, TX  
KWTX-FM Waco, TX

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

## VOX JOX

(Continued from page 14)

**WE DON'T ENDORSE** something unless we mean it—or are getting big bucks—and with the budget Cincinnati-based "TalkTalk" has to work with, we guarantee sincerity. Listen to this show. Public radio's bright spot is now available to commercial stations, and if we had one we'd run it. Call **Todd Leiser** at (513) 762-7890. He's handling the details. Hosted by veteran scam artist **Jerry Galvin**, it's a two-hour live talk show based somewhere other than reality. Jerry's "topics" range from repealing the law Congress has just passed requiring all Americans to hand in three book reports a year—another time he claimed the lawmakers were going to send one out of every 10 people to jail for three years to control something or other—to, well, you name it.

Want to do a favor for a good friend of radio? Send HAP (the Handicapped Aid Program at 3725 Hendricks St., Gary, Ind. 46408) your prize closet. Actually, what they're after is promotional items, such as T-shirts, sweatshirts, hats, jackets, stickers, anything that they can auction. That's the bulk of their income, believe it or not. As for the service they provide, they're a non-profit organization that uses radio and the hobby of long distance listening as a tool in the recovery and education of the handicapped nationwide. They provide radio receivers (AM/FM/SW) and books about the industry free of charge to the disabled. They're not looking for money, just your promotional goodies, so gather some stuff together and send it along.

Meanwhile, back in Pittsburgh, **Doug Hoerth** has resurfaced at KQV. The former KDKA 9-midnight talker has replaced **Vince deLisi's** "Sportstalk" in the 8-midnight block on KQV, which now features trivia and nostalgia.

KQV also adds former B-94 (WBZZ) news gal **Chris Shirer** to co-anchor with **P.J. Maloney**. . . . Across town at Mother W (KDKA), **Bob Prince** returns. Those with long memories will recall his abrupt firing in 1975 and the huge outcry it caused (didn't hurt him much, though—the legendary baseball announcer was off to the ABC-TV "Game of the Week" before touring the Pittsburgh radio market extensively).

Broadcast consultant **Michael D. Thatcher** comes in-house at Fetzer's Kalamazoo property, WJFM, as station manager. He replaces **David M. Myers**, who "follows other pursuits" . . . **Christopher J. Wagner** moves up to PD at Cincinnati's floating AM outlet, jazz and comedy WNOP.

**WE GOT A CALL** from Q-105 (WRBQ Tampa) personality **Mason Dixon**, and as he generously relayed the Tampa numbers to us (which we printed last week), he also went over Q-105's incredible demos—when else have you heard of a Top 40 station in a largely older demo market scoring third in adults 35-64?

**John Sebastian** was also excited about the initial results of Seattle EOR outlet KEZX, on only minutes before the winter book began. Noth-

ing was expected, because nothing was spent. Without any promotion, Sebastian relates the best book in the station's history—number two in adults 25-49 . . . Speaking of Seattle ratings, we tried to contact KUBE GM **Michael O'Shea** to congratulate him on his incredible success, only to find his phone had been "temporarily disconnected." This man clearly needs a better accountant.

That Laser 558 floating airshift (literally) has been filled by **Craig Novack**, who will be known as "The Amazing Colossal DJ." Standing six-foot-five, he was known State-side as an account exec for Katz's WFTQ Worcester. He's also noteworthy for having served on the original "Hot Hits" crew at Mike Joseph-consulted WFBL Syracuse. Craig took the gig because he believes he's Princess Diana's fourth cousin, which doesn't say much for the first three.

Former KJLH Los Angeles promotion director and midday lady **Louise Foster** can now be heard on Armed Forces Radio Network, where she replaces **Roland Bynum** on a daily program featuring an eclectic urban blend aimed at more than 50 countries and the ships at sea. What she needs (besides a nice air gig in Southern California) is product, and you can reach her at AFRTS, 1016 N. McCadden, L.A. 90038.

We told you last week that former WCRJ Jacksonville PD **Scott Jeffries** went to Indianapolis' WNDE in that post, but did we mention Jeffries' replacement? The new WCRJ Jacksonville PD is **Bill Jones**, who comes to the country outlet from similarly-formatted WKSJ Mobile.

While we're talking country, note that former KHAK Cedar Rapids PD **Mike McCoy** now holds that spot at Cincinnati's WDJO/WUBE, replacing **Paul Thomas**. **Jay Allen**, who had been handling things in the interim period, remains as music director.

Over at Portland's AM country outlet, KWJJ, J.J. Valley now holds down mornings. He had been at Eugene's KEED . . . A couple of light changes: Phoenix's K-Lite (KKLT) brings former WSB Atlanta personality **Jack McKay** on board in the noon-3 slot, as **Roger Thomas** moves into 10-noon. And Oklahoma City's K-Lite (KLTE) brings KIXI Seattle jock **Paul Walker** in for afternoon drive, as PD **Pam Finn** moves into the 9-noon shift.

**MOVING INTO** the MD slot at Wichita Falls' KLUR is **Brad Austin**, while **Tim Wade** segues into sales . . . Exiting the WNOE-AM New Orleans morning show is **Jeff McClain**, who heads for WYNN in Jackson, Miss.

Changes at Montgomery's WHHY have former CK-101 (WCKS Cocoa Beach) personality **Chris McCoy** in afternoons and "J.R." (from crosstown WLSQ) in the 7-midnight slot at the AC station, now programmed by **Bob Raleigh**. (Former PD **Allan DuPriest** remains as MD.) Exiting the station are **Mark Thompson** (who can now be heard on Birmingham's WAPI) and **Coyote Kelly**, who's off to

WCGO Chicago Heights.

Former Dayton personality (WTUE, WVUD, WING) **Sandy Smith** joins the WSKS Cincinnati weekend lineup . . . Media consultant **Steve Kovach** becomes GM of Universal Broadcasting's WDCT Washington.

Into the land of suburbia flies **Andy Goldberg**, at least on the weekend. Weekdays find him producing **Tim Byrd's** morning show on New York's WPIX, but come Saturday night, he tries his own hand behind the mike on Mt. Kisco's WVIP as "A.J." That moves weekend **Rita Houston** to Sundays.

**Bob Flint** moves up to PD/MD at Springfield, Vt.'s WCFR, as **Rick Joyce** segues to Newport, N.H., as operations manager for WCNL there . . . NYMRAD has found its marketing director in the form of **Shirley H. Baker**, who had been

with the Television Bureau of Advertising in Dallas.

Congratulations to **Mary Helen Barro**, who is about to ink an ownership deal in Bakersfield. Her former GM post at Sacramento's Spanish-programmed XRCX is filled in-house by Fuller-Jeffrey's **Ramsay Elliott**, who continues in his role as vice president of corporate development.

V-103 Baltimore/WKYS Washington personality **Jeff Newman** becomes producer of "Video Soul," a two-hour daily urban music video show airing on Black Entertainment Television . . . Making his tv debut as host of the revised "Bowling For Dollars" (that show was so bad in most cities, we still laugh over the stuff we saw—it could develop a cult following if someone would just air the reruns) is **Terry Dorsey**. When he's not picking out

"pin-pals," he's doing mornings on Dallas' KPLX and creating the "Hiney Winery" spots.

**CONGRATS TO NEW YORK'S** 1010 WINS on their 20th anniversary as a talk station. The exact date, fanatics, was April 19, 1965 . . . Greensboro's WEAL airs the "Gentle Storm" from 6 to 7 p.m., hosted by assistant PD **Jay Holidae**. The rest of the day features **Bobby Knight** in mornings, **Don Davis'** midday gospel show, **Holidae** in afternoons and **Cheryl Taylor** on weekends.

## 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.

# EIGHTH AVENUE... IT NEVER SOUNDED BETTER!



# EIGHTH AVENUE... IT NEVER LOOKED BETTER!

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

We have accommodated those needs by offering full floor identity of 1,824 sq. ft., a 24-hour attended lobby, individual elevator lock-off system, separate electric meters, tenant controlled heat and A/C and . . . a unique amenity fashioned specifically for our unique tenants.

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

The Theatrical Arts Building . . . if it sounds good to you, please call:

**CUSHMAN & WAKEFIELD**

A Rockefeller Group Company

Stuart I. Romanoff Michael R. Laginestra, V.P.  
(212) 841-5005

# TOP ROCK TRACKS

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



## YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

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

- POP SINGLES—20 Years Ago**
1. Mrs. Brown You've Got A Lovely Daughter, Herman's Hermits, MGM
  2. Count Me In, Gary Lewis & the Playboys, LIBERTY
  3. Ticket To Ride, Beatles, CAPITOL
  4. Game Of Love, Wayne Fontana & the Mindbenders, FONTANA
  5. I'll Never Find Another You, Seekers, CAPITOL
  6. I Know A Place, Petula Clark, WARNER BROS.
  7. Silhouettes, Herman's Hermits, MGM
  8. I'm Telling You Now, Freddie & the Dreamers, TOWER
  9. The Last Time, Rolling Stones, LONDON
  10. Cast Your Fate To The Wind, Sounds Ochestral, PARKWAY

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

- TOP ALBUMS—20 Years Ago**
1. Mary Poppins, Soundtrack, VISTA
  2. Introducing Herman's Hermits, MGM
  3. The Sound Of Music, Soundtrack, RCA
  4. The Beach Boys Today!, CAPITOL
  5. Dear Heart, Andy Williams, COLUMBIA
  6. Goldfinger, Soundtrack, UNITED ARTISTS
  7. The Rolling Stones, Now!, LONDON
  8. The Return Of Roger Miller, SMASH
  9. My Fair Lady, Soundtrack, COLUMBIA
  10. A Song Will Rise, Peter, Paul & Mary, WARNER BROS.

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

- SOUL SINGLES—10 Years Ago**
1. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
  2. What Am I Gonna Do, Barry White, 20TH CENTURY
  3. Baby That's Backatcha, Smokey Robinson, TAMLA
  4. Bad Luck (Part 1), Harold Melvin & the BlueNotes, PHILADELPHIA INTL.
  5. Spirit Of The Boogie, Kool & the Gang, De-Lite
  6. Shakey Ground, Temptations, GORDY
  7. Check It Out, Bobby Womack, UNITED ARTISTS
  8. My Little Lady, Bloodstone, LONDON
  9. L-O-V-E (Love), Al Green, HI
  10. Rolling Down A Mountainside, Main Ingredient, RCA



**Easy Drivers.** WYEN FM Chicago personnel pose with a listener and new owner of a Renault in the station's \$50,000 bumper sticker promotion. Standing from left are general manager Ed Walters, winner Vicki Decosola and AMC Jeep Renault general manager Joe Ricci.

## Promotions

**LITE LUNCH**  
WLTW New York (Format 41)  
*Contact: Diane Palladino*  
Encouraging more "at work" listening to its soft AC sound, WLTW is bringing back last year's successful "Lite Lunch" promotion. Listeners need only write the station on company letterhead saying they wish to enter. Each week a letter is selected at random, with the winner receiving a fully catered soup-to-nuts luncheon at his office for 15 co-workers, from the Joanna Restaurant.

Additionally, winners who hear their names read on the air and respond to the station within 30 minutes receive an additional \$106 as a bonus for listening. Winners are announced on Thursday afternoon, with lunch scheduled for Friday of the following week.

**DRIVE FOR LIFE**  
WGCL Cleveland (contemporary)  
*Contact: Mike Yunis*  
Like many stations, WGCL is doing what it can to run anti-alcohol abuse PSAs and promotions. To that end, the top 40 station has joined forces with Ohio's "Drive For Life" program. Through a series of promotional announcements, listeners are asked to choose one person to be a designated driver in every

group of two or more going out on the town. That person agrees not to drink any alcoholic beverages in order to insure a safe ride home for the group. Participating clubs and bars further encourage the program by offering free non-alcoholic beverages to the designated driver. If you do not have such an association in your state, information can be obtained from the Ohio Retail Permit Holders Assn. at (614) 486-5674.

**AN APPLE A DAY**  
WLUP Chicago (AOR)  
*Contact: Sandy Stahl*  
Tying a month-long computer giveaway to the catch phrase "an Apple a day for 30 days," WLUP is awarding one Apple 128K Macintosh computer (retail value \$2,200) daily. The promotion began April 15 and runs through May 15.

Listeners were invited to pick up an official entry blank at any of the 28 Apple dealers, and send it (or a postcard facsimile) to WLUP. A name is drawn daily, and that person has 30 minutes to call and claim the prize. If no one responds, a second name is drawn and read; the process continues until the Macintosh is awarded to someone.

ROLLYE BORNSTEIN



**Mass Consumer's Dream.** "When the going gets tough, the tough go shopping" is the motto at WFOX-FM Gainesville, Ga., where program manager Dennis Winslow, center, helps contest winner Judi Hayworth embark on her station-sponsored \$1,000 shopping spree. Looking on is her happy husband John.

## Featured Programming

**B**EGUN AS A CASUAL luncheon presentation, **DIR Broadcasting's** annual **Rock Radio Awards** have grown into something of a social event for New York rockers. Last week, the seventh such awards ceremony was graced by the presence of co-host "Weird Al" Yankovic and presenters **Jules Shear, Philip Bailey, Meat Loaf**, various members of **Ratt** and several other notables.

According to **DIR co-founder Bob Meyrowitz**, the Rock Radio Awards grew out of disgruntlement with the Grammy Awards' lack of recognition for rockers several years back. "Now," says Meyrowitz, "it's somewhere between a simple announcement to the press and a full-scale presentation." Voted on by 250 of the country's top rock programmers, this year's winners in the seven categories were **Tina Turner, Bruce Springsteen, Huey Lewis & the News, Cyndi Lauper** and **the Beatles**. In addition, Band Aid organizer **Bob Geldof** received the Tom Donahue Memorial Award. Hosted by **WNEW-FM New York's Charlie Kendall** and **WBCN Boston's Oedipus**, the event will be a special two-hour **DIR** broadcast over Memorial Day weekend.

Out of New York, **MJI's** latest baby, "Country Today," gets off to a good start with the exclusive debut of "One Big Family," Nashville's contribution to worldwide famine relief efforts. Both the show and the record get their radio debut this week. And there are a number of changes in **MJI's** people department. **Gary Krantz** is upped from operations director to vice president of affiliate relations. Former **ABC** staffer **Debby Cummis** joins as affiliate relations manager. **Bonnie Bordinis** gets a new title as producer of "Rock Quiz," bumping **Jim Green** up to producer of **MJI's** new "Trivia Quiz." Finally, former **Narwood Productions** staffer **Marta Gidej** comes aboard as traffic director.

**WESTWOOD ONE** hits the road this month in conjunction with its joint sponsorship of **Foreigner's** tour. Each of the band's concert dates will be preceded by an hour-long music and interview special from **WWI**, enabling affiliates to make maximum use of the tour as it hits their city. This effort goes hand-in-hand with **WWI's** 30-second "Foreigner Tour Reports," all updated weekly and slipped into various **WWI** programs.

New York-based **Radio International** ropes the normally publicity-shy **Julian Lennon** into a special 90-minute interview, to be aired on Memorial Day weekend. During the special, **Lennon** reveals his relation to the Beatles classic "Hey Jude" and other items of interest to fans of both **Lennons**. Also from **Radio International**, **MCA** artist **Nik Kershaw** is promoting his album "The Riddle" with a brief appearance on the syndicator's "Rock Over London." Included on the show's May 19 broadcast, a correct answer to **Kershaw's** riddle will be eligible for a trip for two to London, a dinner there with **Kershaw**, CD players, albums and other prizes.

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

May 10-12, **Cars**, Superstar Rock Concerts, Westwood One, two hours.

May 10-12, **Gregory Hines**, Musical, Westwood One, three hours.

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

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

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

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

May 10-12, **Glenn Frey, Don Henley**, Superstars Of Rock, Barnett-Robbins Enterprises, two hours.

May 10-12, **Billy Ocean**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

May 10-12, **T.G. Sheppard**, Hot Country Gold, Barnett-Robbins Enterprises, two hours.

May 10-12, **Gap Band**, Street Beat, Barnett-Robbins Enterprises, two hours.

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

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

May 11-18, **Emmylou Harris/The Silver Eagle 200th Anniversary**, The Silver Eagle, **DIR/ABC Entertainment Network**, one hour.

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

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

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

May 13-19, **Harry James**, Encore with **William B. Williams**, Westwood One, two hours.

May 13-20, **Tammy Wynette**, Country Today, **MJI Broadcasting**, one hour.

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

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

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

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

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

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

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

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

## Billboard

### ADULT CONTEMPORARY MOST ADDED

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

	77 REPORTERS	NEW ADDS	TOTAL ON
JULIAN LENNON SAY YOU'RE WRONG ATLANTIC	17	45	
SURVIVOR THE SEARCH IS OVER SCOTTI BROS.	16	34	
THE ALAN PARSONS PROJECT DAYS ARE NUMBERS (THE TRAVELLER) ARISTA	15	44	
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD MERCURY	12	32	
MADONNA ANGEL SIRE	11	22	

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

FOR WEEK ENDING MAY 11, 1985

## Billboard

Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	9		SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	1 week at No. One ◆ SADE
2	6	8	7		SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN
3	2	3	9		CRAZY FOR YOU GEFEN 7-20051/WARNER BROS.	◆ MADONNA
4	1	2	11		RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE
5	5	4	13		ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS
6	3	1	8		WE ARE THE WORLD ▲4 COLUMBIA US7-04839	◆ USA FOR AFRICA
7	12	19	4		AXEL F MCA 52536	◆ HAROLD FALTERMEYER
8	8	11	8		I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON
9	9	10	7		GO DOWN EASY FULL MOON/EPIC 34-04835	DAN FOGELBERG
10	11	15	6		EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM
11	7	6	10		I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
12	14	16	7		FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
13	13	14	5		RUN TO ME ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW
14	10	7	16		NIGHTSHIFT MOTOWN 1773	◆ COMMODORES
15	19	26	4		ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON
16	21	24	4		I'M THROUGH WITH LOVE GEFEN 7-29032/WARNER BROS.	◆ ERIC CARMEN
17	27	37	3		DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT
18	30	—	2		SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON
19	18	12	11		YOU SEND ME COLUMBIA 38-04754	◆ THE MANHATTANS
20	29	33	4		EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
21	16	13	16		CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON
22	35	—	2		THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	SURVIVOR
23	15	9	16		TOO LATE FOR GOODBYES ATLANTIC 7-89589	◆ JULIAN LENNON
24	28	32	7		THAT WAS YESTERDAY ATLANTIC 7-89571	◆ FOREIGNER
25	25	27	5		ALONG COMES A WOMAN FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO
26	20	18	24		MISSING YOU RCA 13966	◆ DIANA ROSS
27	17	17	7		SOME THINGS ARE BETTER LEFT UNSAID RCA 14035	◆ DARYL HALL & JOHN OATES
28	23	22	17		CRAZY RCA 13975	◆ KENNY ROGERS
29	22	20	17		KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL
30	40	—	2		THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN
31	24	21	12		DON'T CALL IT LOVE RCA 13987	DOLLY PARTON
32	NEW				ANGEL SIRE 7-29008	MADONNA
33	31	30	6		GROOVIN COCO PLUM 2002	WAR
34	NEW				HEAVEN A&M 2729	◆ BRYAN ADAMS
35	38	—	2		LADY OF MY HEART QWEST 7-29085/WARNER BROS.	JACK WAGNER
36	36	—	2		ONE NIGHT IN BANGKOK RCA 13988	◆ MURRAY HEAD
37	26	25	21		CARELESS WHISPER ● COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL
38	NEW				NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMIAHL
39	32	28	22		I WANT TO KNOW WHAT LOVE IS ● ATLANTIC 7-89596	◆ FOREIGNER
40	NEW				YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON

○ 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.

## S.F. Store Shows How To Sell CDs

*Small Serra Stereo Looms Large in Bay Area Market*

BY FRED GOODMAN

NEW YORK Even though it's going head-to-head with large, regionally based chains, a tiny suburban hardware dealer has emerged as a major player in San Francisco's burgeoning Compact Disc market.

Serra Stereo, located five miles south of San Francisco in Colma, boasts a selection of 4,500 CD titles despite devoting just half of its 1,500-square foot operation to the software. And although she admits her prices are a little higher, software buyer Louise Owenby is more than willing to compare her operation with the area's other large-scale CD dealer, Tower Records at Columbus and Bay.

"We're the special service dealer," she says. "We know which CDs are good and which sound bad, and we will tell the customers or play ti-

ties for them in the store." Owenby adds that her average sticker price for a pop CD title is \$14.

Most of Serra's CD sales, however, continue to be in the classical area. With a current ratio of approximately 65/35 in favor of classics, Owenby says the store is "getting closer to parity," but expects classical product to remain strong because of its older customer base, unusually strong in the 30-58 range.

In explaining both the store's involvement in Compact Discs and its older buyers, Owenby gives the lion's share of credit to a radio show the store produces and sponsors on local classical outlet KDFC. Titled "Direct To Disk," the show debuted in 1979 with a policy of airing only audiophile recordings. From digital and half-speed recordings, the program made the jump to CDs with foreign titles in the year preceeding

the configuration's American roll-out.

The store, which had been selling audiophile records, began to add CDs to its product mix. "We took whatever we could get," recalls Owenby.

Serra Stereo is almost completely out of the vinyl business now. "I don't think many of our audiophile customers play records anymore," she says. "In our store it seems everyone has switched off."

Aside from the radio show, the store relies heavily on direct mail. "After all," says Owenby, "we're a stereo store with our own clientele." Beyond that, Serra does little advertising or special pricing, nor does the shop plan to expand into other software lines. "We already sell laserdiscs," she says, adding that Serra never sold CED videodisks, just Pioneer. "It's a small store."



**Music Plus Digs In.** Music Plus recently hosted an in-store appearance by Palo Alto/TBA recording artist David Diggs at the chain's Studio City, Calif. outlet. Diggs' current album is "Streetshadows." Pictured at Music Plus are, from left, clerks John Tyler and Garin Bougie, store manager Dani Siegenthaler, Diggs, and clerks Eric Sassaman and Devin McBeth.

## Store Merchandising Contest Licorice, Memtek Team

BY EARL PAIGE

LOS ANGELES Licorice Pizza here, taking a cue from Memorex brand marketing firm Memtek Products, is staging its own separate store merchandising contest in conjunction with Memtek's national push.

Rather than limit competition to the Memtek contest, Licorice Pizza got together with Memtek's local reps and added another level of cash and trip competition, with the emphasis on Memorex accessories.

According to Kirby Lindsey, Memtek Western regional sales manager, the idea originated as a way to "get store staff behind selling the accessories." He says there is a high margin on accessories, "43%-50% as opposed to the very low margins on blank tape, because blank tape is so competitive."

Memtek, which earlier introduced a line of batteries, recently bowed a dozen items. These are a storage case for audio cassettes (99 cents list), a tape deck head demagnetizer (\$24.99), a graphite filament record cleaner (\$5.99), a 60-foot speaker cable (\$11.99), three- and six-foot gold audio patch cables (\$4.99/\$6.99), gold coaxial cables in three-, six-, and 12-foot lengths (\$4.99/\$5.99/\$7.99), an audio system connector cable (\$7.99), an F cable coupler (\$1.99), and a Beta audio cable adaptor and dubbing kit (\$15.99).

Explaining the concept of inviting creative participation by Licorice's retail staff, Dwight Brandt, sales rep for Memtek Products, says: "As manufacturers, we could come up with any number of merchandising ideas for accessories. But we wanted to find some way to let these very creative store people do their own thing, too. So we have a two-pronged promotion.

"In some stores, the basic merchandising is with racks we furnish. In others, it's entirely up to the district manager and his or her stores."

District managers are competing for a combination of cash prizes and two-night weekend trip packages to a choice of Western U.S. cities.

Store personnel are competing for cash prizes.

District managers compete in three areas: overall sales, increased sales and best merchandising. Store personnel compete on sales increases and merchandising. All stores compete against like-volume units.

At the chain's headquarters, Steve Fierro, blank tape and accessories buyer, says, "We're calling it an in-store merchandising contest rather than a display contest. Display too often connotes just getting some blank tape or accessory boxes stacked up nicely."

Stores can win \$300. Winners will be announced Thursday (9).

In commenting on how store staffs went out on their own, Fierro (Continued on page 22)

## Vid Store Stages Low-Budget Push For 'Cotton Club'

LOS ANGELES Home video stores and departments can stage elaborate promotions on a skimpy budget with minimal supplier support, according to Carol Pough of Videocassettes Unlimited in suburban Santa Ana here. An example is an all-out push on "The Cotton Club," complete with costumes and outdoor "preview night" spotlights.

One key to inventive, low-budget displays is contrasting elements that can be used over and over. Videocassettes Unlimited, a long-established independent specialty store founded by John and Carol Pough, regularly enters vendor-sponsored contests and has enough space so props can be stored.

"The stage for 'Cotton Club' is really parts from our last contest entry," Mrs. Pough says. "We did buy two crepe paper table cloths for stage curtains." The curtains, plus potted plants and other p-o-p items the supplier furnished, helped com-

(Continued on page 23)

# ON TARGET

by Mike Shalett

**STREET PULSE GROUP** was recently asked by the National Assn. of Recording Merchandisers (NARM) to survey the video habits of record buyers and give a presentation of our findings at the group's convention. Some of the data that we uncovered was surprising. We have been asked by many different groups of people to put those findings on paper—and what better place to do that than in this column?

We felt it was important not only to survey active record consumers

VCR. According to our survey figures, which were generated from 50 record retail locations, 10 stores in five different major markets, record consumers were three times more likely to have a VCR in their home.

How did our NARM respondents perceive VCR penetration among their customers? When asked what percentage of record consumers have a videocassette recorder in their home, 9.2% said 0%-10%, 33.1% said 11%-25%, 30.8% said 26%-35%, 15.4% said 36%-50%,

over 36. Please remember that we are only dealing with active record buyers.

If a respondent to our survey answered positively to ownership or access to a VCR, we also asked if he or she bought or rented videocassettes. In the spring, the percentage of VCR users/record consumers who had previously bought a videocassette was 27.8%. By the fall, that number had risen to 32%, and in the winter, right after the Christmas season, it climbed to nearly 40%. What did our NARM respondents think the percentage of participation in video purchases is? Thirty-five percent were right on the mark, believing that 21%-40% had bought a videocassette. Yet almost 50% thought that it was less. Once again we see an underestimation of the marketplace.

*"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.*

*For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.*

## Record buyers' video involvement is greater than many people realize

as to whether or not they had access to or owned a VCR, but also to know how NARM's members perceived the video activity of their customers. After all, they're the people on the front lines who deal directly with the customer.

Over a period of nine months beginning in May, 1984, we included questions in our consumer surveys that asked if the record consumer sampled "had access to or owned a VCR." In the spring, the percentage of record consumers who said they had access to or owned a VCR was 37.2%. In the fall, when we checked again, the percentage of participation in video had risen to 48.5%. By the winter, 51.7% of the record consumers we surveyed said they had access to and used a VCR.

By comparison, the Electronics Industries Assn. has estimated that while 98% of American households in 1984 contained at least one television and 81% had at least one audio system, only 17% had a

and 11.5% said 51%-75%. None of our NARM respondents thought it was above 75%.

As you can see by the numbers, most of NARM's members underestimated the percentage of consumers who were already active in the video market. The membership would seem to have an advantage over other retailers in pursuit of video-generated dollars.

Demographically, who are these record consumers who are also video users? Using our latest survey, we find that 63.3% are males. That's just slightly higher in males than our latest survey breakdown. But what we think of great interest is the age breakdown: 10% of the VCR users among record buyers are under 15 years of age. Obviously, they are telling us that their folks have one at home and they participate in its usage. The remaining age breakdown is 20.5% between 16 and 18 years old, 28.4% between 19-24, 21.2% between 25-30, 11.2% between 31-35 and 7.5%

**New Releases**

**ALBUMS**

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

**POP/ROCK**

**BANDANA**

LP Warner Bros. 1-25115/WEA/\$8.98  
CA 4-25115/\$8.98

**CONVICT**

Go Ahead... Make My Day  
LP HME FW 40011/CBS/no list  
CA FWT 40011/no list

**DIRE STRAITS**

Brothers In Arms  
LP Warner Bros. 1-25264/WEA/\$8.98  
CA 4-25264/\$8.98

**FRANKS, MICHAEL**

Skin Dive  
LP Warner Bros. 1-25275/WEA/\$8.98  
CA 4-25275/\$8.98

**HOOTERS**

Nervous Night  
LP Columbia BFC 39912/CBS/no list  
CA BCT 39912/no list

**KING**

Steps In Time  
LP Epic BFE 40061/CBS/no list  
CA BET 40061/no list

**LAMONT, JOE**

Secrets You Keep  
LP Private 1 BFZ 39968/CBS/no list  
CA BZT 39968/no list

**MIDNIGHT OIL**

Red Sails In The Sunset  
LP Columbia BFC 39987/CBS/no list  
CA BCT 39987/no list

**RED 7**

LP MCA MCA-5508/\$8.98  
CA MCAC-5508/\$8.98

**SAVATAGE**

Sirens  
LP Combat MX-8018/Important/\$8.98

**TRANSLATOR**

LP Columbia BFC 39984/CBS/no list  
CA BCT 39984/no list

**YOUNG, PAUL**

The Secret Of Association  
LP Columbia BFC 39957/CBS/no list  
CA BCT 39957/no list

**BLACK**

**ANDERSON, CARL**

Protocol  
LP Epic BFE 39889/CBS/no list  
CA BET 39889/no list

**LUCAS, CARRIE**

Horsin' Around  
LP MCA MCA-5513/\$8.98  
CA MCAC-5513/\$8.98

**OATTES VAN SCHAIK**

Love Attaxx  
LP Portrait BFR 38969/CBS/no list  
CA BRT 38969/no list

**COUNTRY**

**ATLANTA**

LP MCA MCA-5576/\$8.98  
CA MCAC-5576/\$8.98

**CASH/NELSON/JENNINGS/  
KRISTOFFERSON**

Highwayman

(Continued on page 24)

**DIVIDER CARDS**

ALL SIZES AVAILABLE

15¢ and up  
**Why Pay More?**

Direct from Manufacturer  
Call or Write  
Sam Lempert  
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

**AL-LEN CUTTING CO.**

Special Volume Rates  
We Buy Used and  
Obsolete Cards



**Because...**

- More people ask for Discwasher® products by name; they know they can trust them.
- Discwasher margins allow retailers to enjoy impressive profits, year after year.
- Discwasher's new consumer advertising program, for the full line of audio and video care products, is the biggest and most compelling in the business.
- Discwasher pioneered record care products, creating the most trusted name in the field.
- Discwasher continues to innovate with the most scientifically advanced audio and video care systems.

For more information, call 1-800-325-0573.



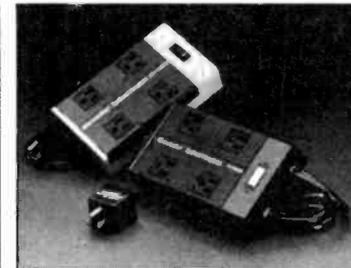
Discwasher® Video Head Cleaner. Available in VHS and Beta formats.



Discwasher® D4+™ Record Care System. SC-2™ Stylus Care System.



Discwasher® Perfect Path™ Cassette Head Cleaner. C.P.R.™ Capstan-Pinch Roller Cleaner. D'Mag™ Cassette Deck Demagnetizer.



Discwasher® SpikeMaster™ Surge Suppressors.

The sound and sight come through clean and clear

**discwasher®**

© 1985 Discwasher  
A DIVISION OF INTERNATIONAL JENSEN INC.

1407 North Providence Road, P.O. Box 6021, Columbia, MO 65205

# Billboard TOP COMPUTER SOFTWARE

## LICORICE PIZZA CONTEST

(Continued from page 20)

acknowledges that in some cases Memorex themes that are more than a year old were utilized. In one case, a West Los Angeles unit designed a display around the theme "Strawberry Fields Forever," which the brand used to position its high bias tape.

At Santa Clara, Memtek audio marketing manager Alan Davis says the Licorice contest indicates that blank media promotion themes have more continuity than is often realized in such a competitive field. "In addition to the Beatles' takeoff, we had positioning themes like, 'Rock 'n' Roll Forever' and 'Till Hell Freezes Over'."

Memtek's national dealer contest, concluding June 30, is a combination dealer and consumer promotion. Top prize in the "Hot Spot Sweepstakes," a takeoff on the Memorex commercial's fire scene, is a trip to any vacation spot in the world.

Three second prizes, according to Davis, are music concert and dinner evenings for a party of four. There are also 100 personal stereos and 1,000 \$10 gift certificates for tapes or accessories.

Retailers can cash in by having the best display and winning a one-week trip for two to Rio. The retailer whose unit is associated with the grand prize winner gets a Hawaii trip for two.

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard

AMERICA'S #1 Fun Combat Simulator!



From your distributor or MicroProse Software 301/667-1151

Sharpen your typing skills and master your computer!



The Scarborough System. From your distributor or The Scarborough System, Inc. 800-882-8222

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
ENTERTAINMENT	1	7	7	KARATEKA	Broderbund	Action Arcade Game.		•								
	2	2	69	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•						
	3	1	20	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•		•				
	4	6	77	FLIGHT SIMULATOR	Microsoft	Simulation Package					•					
	5	3	39	SARGON III	Hayden	Chess Game		•			•					
	6	12	26	KING'S QUEST	Sierra On-Line	Adventure Game		•			•					
	7	8	83	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•					
	8	5	9	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•					
	9	9	10	BRUCE LEE	Datasoft	Adventure Game		•	•	•						
	10	11	31	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•			•	•
	11	14	82	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•								
	12	4	23	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•						
	13	13	68	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•						
	14	16	2	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•						
	15	17	13	LODE RUNNER	Broderbund	Arcade-Style Game		•	•			•				
	16	10	49	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•					
	17	RE-ENTRY		MILLIONAIRE	Bluechip	Stock Market Simulation Game		•		•	•	•	•	•		•
	18	NEW ▶		KENNEDY APPROACH	MicroProse	Air Traffic Controller Simulation game.			•	•						
	19	15	6	AMAZON	Trillium	Adventure Game		•		•						
	20	NEW ▶		THE ANCIENT ART OF WAR	Broderbund	Adventure Strategy Game						•				

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
EDUCATION	1	2	84	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	♦♦	♦♦	•	•				
	2	3	67	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•					
	3	1	32	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•				
	4	4	39	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.		•		•	•					
	5	6	22	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	♦★	♦★	•			•★		
	6	NEW ▶		READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.		•		•	•					
	7	7	8	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.		•	•	•	•					
	8	9	15	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.		•		•	•					•
	9	8	2	MIND PROBER	Human Edge Software	Gives an insight into personal behavior.		•		•	•	•				
	10	NEW ▶		GERTRUDES SECRETS	The Learning Company	Teaches children the basics of thinking logically. Recommended ages 4-10.		•		•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
HOME MANAGEMENT	1	1	42	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•						
	2	2	5	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•						
	3	3	3	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•					
	4	5	6	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.					♦♦					
	5	6	76	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•				
	6	7	3	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•					
	7	8	22	NET WORTH	Scarborough System	Designed to manage personal finances.		•	•	•	•					
	8	4	84	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•					
	9	10	18	PAPERCLIP	Batteries Included	Word Processing Package				•★						
	10	RE-ENTRY		PFS: FILE	Software Publishing	Information Management System		•			•	•				

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

•—DISK ♦—CARTRIDGE ★—CASSETTE

## Northern Lights Chief Carnahan Twin Cities Dealer Finds His Own Niche

NEW YORK John Carnahan readily admits that his marketplace "has already come to grips with who the players are." But that hasn't stopped the Minnesota retailer from developing his own niche on the Twin Cities record scene: After seven years, his three Northern Lights stores have earned an outstanding reputation while serving divergent groups of customers.

Carnahan, who had previously managed the student co-op at the Univ. of Minnesota and had a partnership in Harpo's Records in Bloomington, opened the first Northern Lights on University Ave. in St. Paul in 1978. The 3,000 square foot store draws the lion's share of its business from college students, and stocks heavily in alternative musics, r&b, dance, jazz and collectibles.

In 1979, Carnahan branched into wholesale with Twin Cities Import Records Inc., handling both imports and small domestic labels like Bomp, Coyote, 415, SST and Twin/Tone. In 1983 he picked up two former Hot Licks stores, converting them to Northern Lights. One, on White Bear Ave. in East St. Paul, gave Carnahan a suburban outlet that requires a more mainstream and heavy metal emphasis in its in-

ventory. The other, on Hennepin Ave. in downtown Minneapolis, put Northern Lights down the block from the now-famous First Avenue club, drawing what Carnahan terms "a thrasher crowd" with a strong interest in hardcore rock.

The success of the Hennepin Ave. outlet has just forced a move to a new, larger location a few doors down the block. The new 3,500 square foot store also includes a specialized shop-within-a-shop, The CD Establishment.

The all-Compact Disc store is the second in the market, having debuted last year in the University Ave. store. A separate venture from Northern Lights, it is co-owned by Carnahan and Rob Simonds of CD-only distributor Eastside Digital.

"We have virtually everything that's available in this country on CD," says Carnahan. He says the best reason for having a separate shop for the disks is that it allows for demonstration of players and titles without competition from the rest of the store. "It's an attempt to create a unique environment for the technology," he says.

The locations of the outlets give each store a significantly different clientele from the other Northern

Lights shops, and Carnahan has responded by making them as autonomous as possible. "It's my style to hire good store people and then let them run their stores," he says.

Carnahan adds that he does have a large say in product and configuration percentages, deciding ultimately whether a store lightens its commitment to LPs or beefs up its cassette, CD or video sections.

With all three stores offering video sales and rentals, Carnahan says he has the only music outlets that show videos all day. "We have anywhere from one to four monitors in each store depending on the size," he says. Employing label-supplied clips, RockAmerica compilations, movies or "whatever seems appropriate at the moment," Carnahan tries to create an environment that makes Northern Lights a place to which customers enjoy coming.

"Our business has grown significantly each year," he says, "and I think our involvement in video, as well as our staff and music selection, create a total package. But I also want our customers to enjoy themselves and come back. I like exciting places; why shouldn't our customers?"

FRED GOODMAN

### How One Small Store Flourishes

## Video Show Stresses Personalized Service

At a time when home video stores are going heavily into self-service, Rudy and Chris Neely keep all stock behind the counter. In this second of two parts, they explain how this leads to their key principle of personalized service.

FULLERTON, Calif. No matter how many mass merchandisers enter the home video retail business, Rudy and Chris Neely still believe that the small, independent video specialty store can sustain—and flourish.

At the Neelys' Video Show store, the whole idea is a personalized service that anticipates what customers will go for. There are several keys to this.

For one thing, the Neelys must get people in and out of their store quickly; there's only 600 square feet of space for customers. The Neelys have adopted a catalog approach. There are nine catalogs on their counters, one per genre.

The genres are drama, music, romance, action-adventure-western, mystery-suspense, sci-fi-fantasy-horror, children's-family and adult. There are around 900 titles, 2,200 pieces, heavily slanted towards VHS.

Impulse selections are not just based on the quick attention customers receive or the catalogs. Mobiles of all designs hang everywhere from the ceilings. "Rudy's always experimenting," says Mrs. Neely. He often takes parts from several p-o-p displays and rearranges them.

The second major feature of Video Show's approach is "Son of Merlin"—Rudy's nickname for an RTI

computer. Two passes of a wand, one pass for the product bar code and another for the member cards, is about all there is to a transaction, says Rudy.

Among the many functions the computer allows is the knowledge of where every movie is at any given time. "We also know if a movie was due yesterday and the exact minute it was due or overdue," says Rudy, adding that capturing late charges accurately and without hassle is a new revenue source.

Possibly as valuable as any function is the reservation system, which serves at least two purposes. "It's a great marketing and buying tool," says Rudy, "because we pre-book new releases."

He says that on long weekends and Sundays, when the store is closed, reservations are quite lengthy. By reserving titles, congestion related to indecision and the disappointment of people standing around is greatly relieved. The customer can rely on a title being there.

In time, the Neelys hope to add more functions on the computer. One area they emphasize is product knowledge. Rudy and Chris read nearly everything they can get their hands on and both are eager participants in the local and national Video Software Dealers Assn.

Rudy recently had what he describes as a "fantastic" learning experience when his longtime friend and fellow dealer John Pough asked Neely to stand in as a speaker at the California PTA seminars being held on movie ratings.

The question-and-answer session grew fairly intense as Rudy held sway for the home movie retail com-

munity, detailing how Video Show's contract covers the contingency of movies going out to younger people. "The parents have to sign off on whatever they want their children to rent," he told the group.

Actually, the Neelys say, they never stop learning. The whole history of the store has been a continual learning process—sometimes through unpleasant experiences.

Rudy recalls that after being in business just a few months, they were approached by a franchiser, Video Cross Roads. "They came courting us. We were taken to dinner three or four times." In May, 1982, Video Show became the first conversion for Video Cross Roads. "We experienced some growth," says Rudy, but then things began to look bad.

"It was at VSDA in 1983 in San Francisco when we started to hear a lot of stories. We came home and had our lawyer draw up papers so we could rescind the agreement just about the time Video Cross Roads went into Chapter VII. On Sept. 15, 1983, we worked all night long, and we were Video Show again."

Every Week In  
Billboard  
Computer  
Software Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10

### 'COTTON CLUB'

(Continued from page 20)

plete the stage.

"The studio could only offer \$250, which I gladly accepted, along with a dozen soundtrack LPs that will be part of the prizes," she notes. Other costs were for soft drinks and popcorn, hiring a window painter and renting the outdoor spotlight. "The light is \$120 for a minimum of three hours. We're using the one spotlight; the new four-in-one units are higher-priced."

Mrs. Pough expects to bring in the whole event at under \$1,000. "Our employees will all be in costume, and there will be a contest for best costumed customers."

Only regular customers are being invited via the store's regular newsletter, mailed just three days before the Saturday (4) event. "If you promote too far in advance," she says, "people forget about it."

As challenging as financing promotions, in Mrs. Pough's view, is motivating employees. "I can be creative up to a point. At least this one gives our people a chance to join in."

EARL PAIGE

**SUGAR BABIES**

A New Addition To The CBS Collectors' Series!  
More To Follow...  
Taking My Turn  
Dance A Little Closer  
Sunset  
Doll's Life

The Collectors' Series  
51 West 52 Street  
New York, N.Y. 10019  
(212) 975-5073

**Billboard  
at VSDA!**

Watch for  
our Special  
Show Issue

Issue Date: August 31  
Ad Deadline: August 9

KENNY ROGERS

**DIVIDER CARDS**

BLANK & PRE-PRINTED  
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP  
2201 Lockheed Way  
Carson City Nev. 89701

**FEATURES OF THE WEEK**

**ARTEMIS POSTERS**

**We Deliver!**  
THE BEST POSTERS  
THE LARGEST SELECTION

Fully Licensed, Full Color, Full Size  
To Order Call  
1-800-292-2902

Send \$1.00 for Mail Order Catalogue  
ARTEMIS, INC., 162 W. 21ST, NEW YORK, N.Y. 10011

## NEW RELEASES

(Continued from page 21)

LP Columbia FC 40056/CBS/no list  
CA FCT 40056/no list

### GREENWOOD, LEE Greatest Hits

LP MCA MCA-5582/\$8.98  
CA MCAC-5582/\$8.98

### McCLAIN, CHARLY Radio Heart

LP Epic FE 39871/CBS/no list  
CA FET 39871/no list

### SCHNEIDER, JOHN Tryin' To Outrun The Wind

LP MCA MCA-5583/\$8.98  
CA MCAC-5583/\$8.98

### JAZZ

### FRANKLIN, RODNEY Sky Dance

LP Columbia FC 39962/CBS/no list  
CA FCT 39962/no list

### CLASSICAL

### CRUMB, GEORGE; SCHUMAN, WILLIAM A Haunted Landscape; Three Colloquies For Horn & Orchestra

New York Philharmonic Orchestra,  
Weisberg/Mehta, conductors  
LP New World NW 326/\$9.98

### GOULD, GLENN Bach, Vol. III

LP CBS Masterworks M2 39682/CBS/no list  
CA M2T 39682/no list

### MOZART The Haydn String Quartets Juilliard String Quartet

LP CBS Masterworks M3 37856/CBS/no list  
CA M3T 37856/no list

### ROSSINI La Donna Del Lago

Various Artists  
Prague Philharmonic Choir, Chamber  
Orchestra of Europe

LP CBS Masterworks 13M 39311/CBS/no list  
CA 13T 39311/no list

### COMPACT DISC

**BRAHMS**  
Concerto No. 2; Tragic Overture  
Emil Gilels, Chicago Symphony, Fritz  
Reiner, conductor

CD RCA RCD1-5406/no list

### GERSHWIN Porgy & Bess Various Artists; Houston Grand Opera & Orchestra John Demain, conductor

CD RCA RCD3-2109/no list

### NEW EDITION

CD MCA MCAD-5515/no list

### PACHELBEL, FASCH Canon in D; Concerto in D for Trumpet and Two Oboes Maurice Andre, Jean-Francois Paillard Chamber Orchestra

CD RCA RCD1-5468/no list

### PROKOFIEV, STRAVINSKY Lieutenant Kije Suite; Suites Nos. 1 & 2 for Small Orchestra Dallas Symphony Orchestra, Eduardo Mata, conductor

CD RCA RCD1-5168/no list

### ROSS, DIANA Lady Sings The Blues/Soundtrack

CD Motown 6133MD/MCA/no list

### STRAUSS Ein Heldenleben; Don Juan Chicago Symphony, Fritz Reiner, conductor

CD RCA RCD1-5408/no list

### TCHAIKOVSKY Symphony No. 6 Chicago Symphony, James Levine, conductor

CD RCA RCD1-5355/no list

### VARIOUS ARTISTS 25 #1 Hits From 25 Years, Vol. I & II

CD Motown 6132MN-2/MCA/no list

### VARIOUS ARTISTS Beverly Hills Cop Original Motion Picture Soundtrack

CD MCA MCAD-5553/no list

### VARIOUS ARTISTS Somewhere In Time Original Motion Picture Soundtrack

CD MCA MCAD-5154/no list

**VIVALDI**  
The Four Seasons  
James Galway, Zagreb Soloists  
CD RCA RCD1-2284/no list

### THE WHO By Numbers

CD MCA MCAD-37002/no list

### THE WHO Live At Leeds

CD MCA MCAD-37000/no list

### THE WHO Quadrophenia

CD MCA MCAD2-6895/no list

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

## HOME VIDEO

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

### FILMS

#### CAPTAIN NEMO, VOLUME IV

Animated  
♠♥ Family Home Entertainment F3-105/MGM/UA/  
\$29.95

**A CRY FOR LOVE**  
Susan Blakely, Powers Boothe, Gene Barry  
♠♥ U.S.A. Home Video 213-511/IVE/\$39.95

#### A GUMBY CELEBRATION

Claymation  
♠♥ Family Home Entertainment F3-107/MGM/UA/  
\$29.95

#### HAVING IT ALL

Dyan Cannon, Barry Newman,  
Hart Bochner  
♠♥ U.S.A. Home Video 213-538/IVE/\$39.95

#### HAWK THE SLAYER

Jack Palance, Patrick Magee, John Terry  
♠♥ U.S.A. Home Video 213-510/IVE/\$39.95

#### HONEYBOY

Erik Estrada, Morgan Fairchild,  
James McEachin  
♠♥ U.S.A. Home Video 215-512/IVE/\$59.95

#### HUGHES & HARLOW: ANGELS IN HELL

Victor Holchak, Lindsay Bloom,  
David McLean  
♠♥ Monterey Home Video 133-564/IVE/\$39.95

#### INSPECTOR GADGET, VOL. III

Animated  
♠♥ Family Home Entertainment F4-104/MGM/UA/  
\$39.95

#### JOY HOUSE

Jane Fonda, Alain Delon, Lola Albright  
♠♥ Monterey Home Video 133-544/IVE/\$39.95

#### KISS DADDY GOODBYE

Fabian Forte, Marilyn Burns, Jon Cedar  
♠♥ Monterey Home Video 135-563/IVE/\$59.95

#### LEAVE 'EM LAUGHING

Mickey Rooney, Anne Jackson,  
Allen Goorwitz  
♠♥ U.S.A. Home Video 213-514/IVE/\$39.95

#### THE PRINCESS AND THE CALL GIRL

Carol Levy, Victor Bevine, Shannah Hall  
♠♥ Monterey Home Video 135-562/IVE/\$59.95

#### RED FLAG: THE ULTIMATE GAME

Barry Bostwick, Joan Van Ark,  
William Devane  
♠♥ U.S.A. Home Video 213-539/IVE/\$39.95

#### THE SOUTHERNER

Zachary Scott, Betty Field  
♠♥ Prism Entertainment 0125/\$19.95

#### A STAR IS BORN

Janet Gaynor, Fredric March  
♠♥ Prism Entertainment 0117/\$19.95

#### THE STRANGER

Orson Welles, Edward G. Robinson,  
Loretta Young  
♠♥ Prism Entertainment 0120/\$19.95

#### THE STRAWBERRY STATEMENT

Bruce Davison, Kim Darby  
♠♥ MGM/UA 700414/\$69.95

#### SUNRISE AT CAMPOBELLO

Ralph Bellamy, Greer Garson,  
Hume Cronyn  
♠♥ Warner Home Video 11214/\$59.95

#### THE TERMINATOR

Arnold Schwarzenegger  
♠♥ Thorn EMI/HBO 2535/\$79.95

#### THE TERROR

Boris Karloff, Jack Nicholson  
♠♥ Prism Entertainment 0131/\$19.95

#### THIEF OF HEARTS

Barbara Williams, Steven Bauer  
♠♥ Paramount 1660/\$79.95  
♠ 1660/\$29.95

#### THINGS TO COME

Raymond Massey, Cedric Hardwicke,  
Ralph Richardson  
♠♥ Prism Entertainment 0118/\$19.95

#### THUNDERBIRDS IN OUTER SPACE

Supermarionation  
♠♥ Family Home Entertainment F4-106/MGM/UA/  
\$39.95

#### TILL THE CLOUDS ROLL BY

Robert Walker, Judy Garland, Frank Sinatra  
♠♥ Prism Entertainment 0132/\$19.95

#### UNTIL SEPTEMBER

Karen Allen, Thierry Lhermitte  
♠♥ MGM/UA 800517/\$79.95

#### WHITE ZOMBIE

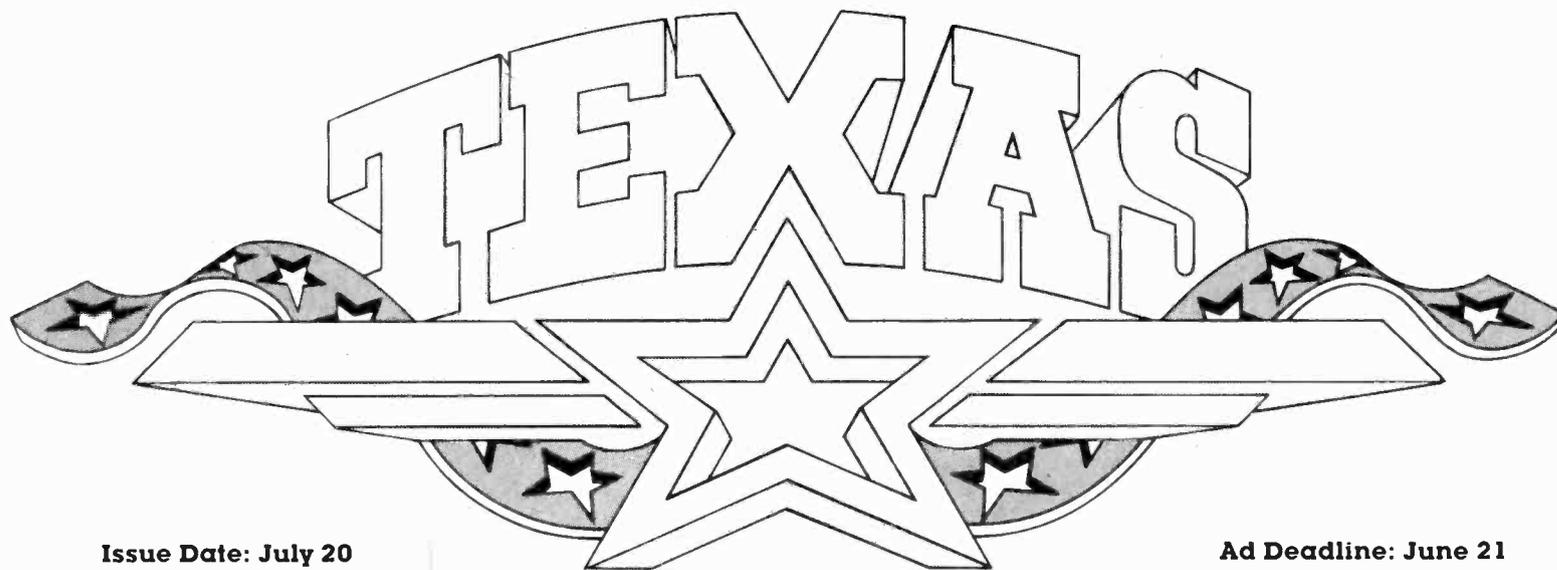
Bela Lugosi  
♠♥ Prism Entertainment 0119/\$19.95

#### THE WOMEN

Norma Shearer, Joan Crawford,  
Rosalind Russell  
♠♥ MGM/UA 400506/\$39.95

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

## BILLBOARD'S SPOTLIGHT ON



Issue Date: July 20

Ad Deadline: June 21

- ☆ Talent
- ☆ Management
- ☆ Promoters
- ☆ Venues
- ☆ Ticket Services
- ☆ Record Companies
- ☆ Recording Studios

- ☆ Production Facilities
- ☆ Retail
- ☆ Distribution
- ☆ Video
- ☆ Motion Picture Production
- ☆ Clubs

Be there when Billboard covers the length and breadth of the Lone Star State for an up-to-the-minute market report on Texas - the "total entertainment center." Have a "made in Texas" product or service? This exciting Spotlight is your perfect showcase, combining prime Texas targeting with the power of Billboard, the industry's leading music and home entertainment newsweekly.

For advertising information, contact: Bill Moran  
18617 Vintage Street, Northridge, CA 91324 (818) 349-2171

**Billboard**  
1515 Broadway, N.Y., N.Y. 10036

The International Newsweekly of Music and Home Entertainment



**Members of the Club.** Executives of Vestron Video celebrate the opening of New York's huge all-rental outlet Cine Club Video with chairman Jacques Henri Djan. From left are Djan, Vestron president Jon Peisinger and Vestron chairman Austin Furst. Furst and Peisinger liked the place despite its all-rental policy—they found more than 200 of their titles on its shelves. Cine Club claims an inventory of more than 150,000 units, representing more than 7,000 films. (Photo: Chuck Pulin)

## ATTENDANCE UP FOR '85 NAVD CONFAB But Many Question Need for Distributor Trade Group

BY TONY SEIDEMAN

NEW YORK Almost all of the nation's top video distributors are at this year's second annual National Assn. of Video Distributors (NAVD) convention. But despite a sharp rise in attendance, many distributors and manufacturers question whether video distributors need their own trade association.

Total pre-registration figures came to about 200 for the conference, which began Saturday (4) and runs through Tuesday (7) in San Diego. A total of 28 distributors, 12 manufacturers, three "affiliates" (duplicators and other support firms) and five publications are represented.

Pre-registered manufacturers in-

cluded virtually all of the majors and significant indies, as well as some of the smaller indies. Manufacturers had to pony up a \$6,500 registration fee to attend the convention, while the distributor registration fee was \$250.

Almost all of the big distributors also showed up on the NAVD pre-registration list, with Ingram Video the only major player not attending. Ingram executives say that simply don't think attending the NAVD conference is worth the time and money, and that they can accomplish a lot of the same tasks at the Aug. 24-29 Video Software Dealers Assn. convention.

Although many other distributors are lukewarm about NAVD's convention, few of them agreed with

Ingram's stance. Sound Video Unlimited vice president Stan Meyers noted that this year's VSDA convention would probably be a busy one.

Distributors will have their hands full at VSDA talking with their retail accounts, with little time left over to discuss important issues with manufacturers. NAVD's pace is far more relaxed, according to Meyers and other distributors.

"It will be a quiet time in comparison," Meyers said—a good occasion to get together with his suppliers and talk about issues specifically related to the distribution business.

But even though they are almost all attending, many distributors are still uncertain about the value of the

(Continued on page 28)

## Big Turnout Expected at First Meeting L.A. Dealers Set To Form VSDA Chapter

BY EARL PAIGE

LOS ANGELES Organizers say they expect a turnout of 350 delegates and 50 home video displays for a meeting here Thursday evening (9) at the Beverly Hilton to form a local chapter of the Video Software Dealers Assn. (VSDA).

Consultant Mike Weiss, chairman of the organizing committee, claims the expected turnout is not a result of the current interest in adult video, although he acknowledges that it will be a major theme of the meeting.

Weiss, instead credits a number of factors, among them the long anticipation that a VSDA chapter would be organized in the one market dominated by home video. In addition, many industry principals are on the Coast because of two events: the National Assn. of Video Distributors (NAVD) convention, May 4-7 in San Diego (separate story, this page) and the first trade show being staged by the Video Retailers of America (VRA) at Lake Tahoe, May 7-9.

Moreover, VSDA has been involved in a major campaign of chapter organization since last summer and has 25 chapters, including recently launched ones in Detroit, Chicago and New York. A Los Angeles chapter caps off the effort to organize large markets, Weiss says.

Speakers include VSDA executive president Mickey Granberg, Tim Olson of Walt Disney Home Video, and Bruce Derflinger of Video Finders, a new movie exchange service.

Addressing the subject of adult video are attorney John Weston, who has represented Caballero Control Corp. in adult video litigation, and Art and Linda Lauer, Phoenix owners of the franchise firm Starlight Video. The Lauers organized the Arizona Video Tape Rights Coalition last month in response to legal crackdowns on adult video.

Art Lauer promises to update delegates on the activities of the coalition in the wake of recent action against three video stores by Mari-

copa County authorities. He also claims as members of the coalition the Tower and Warehouse chains, both of which have stores in Phoenix.

Weiss could not confirm whether any representative will be here from the Phoenix-based Citizens For Decency Through Law, an anti-obscenity organization that advises private and public organizations, or whether he will extend invitations to a representative of the California FTA, which recently held seminars in the state on both theatrical and home video rating compliance.

"We're not trying to get into a polarizing situation," says Weiss. "It's time for a calm, thoughtful exchange of viewpoints."

Organizing committee members, in addition to Weiss of First Video Corp., are Fred Criss, Video Active, Silverlake; Steve Gabor, Odyssey, Los Angeles; Dan Damien, Video Station, Culver City; Jeff Layton and Carol Vogel, L&L Video and First Video Exchange, Hawthorn; Mitch Perliss, Music Plus; and Chris Siciliano, Licorice Pizza. Weiss says representatives from Warehouse, Federated Group and Videoteque were invited to two organizing committee meetings but were unable to attend.

Also assisting Weiss is VSDA vice president John Pough, head of Santa Ana-based Videocassettes Unlimited. Pough was the chief architect of VSDA's first U.S. local, the Southern California chapter that meets bimonthly in Fullerton.

Weiss, a founder of the short-lived Video Software Retailers Assn. (VSRA), takes issue with a "myth" surrounding VSRA; that its formation at the Winter Consumer Electronics Show in 1981 coincided with the infamous meeting at which home video dealers angry over rental plans vowed to destroy Warner Home Video's exhibit.

"I know they say we started the 'Burn, Warners, Burn' thing, but we didn't organize until a month after CES," Weiss insists. He also says the industry has matured to a point "where dealers and suppliers

can meet and exchange views. That's what we want here [with the local chapter]. We'll circulate a questionnaire Thursday to see what members want. We've already discussed a manufacturer advisory group concept."

Weiss notes that VSDA now has a manufacturer advisory committee in place on a national level. As for direct vendor participation, he points to Harold Weitzberg of Karl-Lorimer Home Video recently elected to the board of the Southern California chapter, as the first instance of a vendor representative serving on a VSDA chapter board.

(Continued on page 31)

## Chicago Greet Video Trend Distributor Stages Grand Opening

BY MOIRA McCORMICK

CHICAGO More than 500 area video dealers and 35 manufacturers participated in the grand opening of Video Trend branch here, April 20-21.

Housed in a 35,000 square foot warehouse in suburban Rosemont, Video Trend is the Chicago area's newest major video distributor, joining Sound Video Unlimited and Comtron. It is also the second and latest Video Trend outlet. The first is the company's seven-year-old flagship outlet in Detroit. A Tampa location will open shortly as well, says company president Gene Silverman.

According to sales manager Bar-

ry Lesztz and general manager Carol Kloster, the new outlet's inventory includes between 8,000 and 10,000 titles in both VHS and Beta, as well as related accessories, including blank tape, display fixtures and cables. The one-stop also carries FUNAI videocassette players.

Video Trend first opened its doors Jan. 18, and since then has acquired more than 900 accounts in the Chicago area and other Midwestern locales, according to Lesztz.

The original Video Trend grew out of a record wholesaler called Music Trend, which was founded in Detroit in 1979 by Gene Silverman. On Aug. 1, 1984, periodical distributing company Charles Levy Circu-

(Continued on page 30)

FOR WEEK ENDING MAY 11, 1985

Billboard

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP MUSIC VIDEOCASSETTES

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	3	4	5	6	7	8						
1	1	7						PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
2	3	7						MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	2	7						ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
4	8	3						DANCE ON FIRE	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
5	4	7						U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
6	6	7						SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	5	7						DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
8	7	7						VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲◆	Vestron 1016	The Rolling Stones	1984	SF	29.95
9	NEW ▶							WHAM! THE VIDEO	Morrison Leahy/Carlin Music CBS-Fox Video Music 3048	Wham	1985	SF	19.98
10	NEW ▶							ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	C	29.95

● Recording Industry Assn. Of America (RIAA) certification for sales of 20,000 units or sales income of \$800,000. ▲ RIAA certification for sales of 40,000 units or sales income of \$1.6 million. ◆ International Tape Disc Assn. certification for sales of \$1 million at wholesale. SF short-form. LF long-form. C concert. D documentary.

## TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price	Compiled from a national sample of retail store sales reports.		
1	1	10	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95			
2	3	156	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95			
3	2	8	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95			
4	7	23	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95			
5	4	10	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95			
6	5	10	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95			
7	12	3	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95			
8	6	23	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98			
9	8	25	RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95			
10	10	66	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95			
11	9	58	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95			
12	11	114	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95			
13	14	73	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95			
14	16	47	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95			
15	32	2	WHAM! THE VIDEO	Morrison Leahy/Carlin Music CBS-Fox Video Music 3048	Wham	1985	NR	19.98			
16	19	7	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95			
17	18	2	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98			
18	15	24	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98			
19	20	17	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95			
20	13	17	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95			
21	24	12	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95			
22	30	78	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95			
23	25	2	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95			
24	NEW▶		LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95			
25	36	24	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲◆	Vestron 1016	The Rolling Stones	1984	NR	29.95			
26	33	6	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98			
27	22	14	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98			
28	34	5	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95			
29	29	15	ELVIS '68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95			
30	31	72	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95			
31	40	34	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98			
32	17	3	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95			
33	35	2	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	No listing			
34	27	9	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95			
35	39	3	SPARTACUS ◆	Universal City Studios MCA Dist. Corp. 55048	Kirk Douglas Tony Curtis	1960	NR	79.95			
36	21	12	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95			
37	37	5	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95			
38	28	4	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	79.98			
39	38	13	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95			
40	26	9	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95			

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

## ...newslines...

**WITH FUNAI VIDEO SETTING UP** its own distribution, the company that first brought the VCP (videocassette player) to the U.S., PortaVideo International, has signed up two new Asian suppliers: the Lucky-Goldstar Group, out of Seoul, Korea, and an as-yet-unnamed firm. Most of PortaVideo's VCPs are sold as rental units to video specialty stores and other software outlets. PortaVideo and other VCP manufacturers say that 1985 may be the year the VCP becomes a consumer item, with machines selling at low prices and far higher volumes than ever before. But even optimistic estimates say chances are good that no more than 300,000 VCPs will be sold in the U.S. this year, compared to more than 10 million VCRs.

**THE VIDEO SOFTWARE DEALERS ASSN.** has just sent out the first registration mailing for its fourth annual convention. Registration forms were sent to all paid-up regular and associate members for the Aug. 25-29 gathering. VSDA expects a "full house" of 3,000 dealer and 1,000 manufacturer representatives. The organization warns that registrations will be honored on a first-come, first-served basis, and advises that anyone who wants to come had best get his or her papers in quickly. "VSDA cannot guarantee that either registration or hotel accommodations will be available up until the official closing date of July 1," the organization says. Exhibition space will be tight as well, VSDA warns. While "associate member companies in good standing as of April 30 which exhibited at the 1984 convention will be assured of exhibit space providing their advance registration form is returned with the appropriate fees no later than May 31," first-timers will get space based on availability, which reportedly will be very, very tight, and on the date the forms are received. Deadline for applying for exhibit space is July 15.

**GML VIDEO HAS QUADRUPLED** its production capacity, and claims it can now handle 250,000 units a month in both Beta and VHS formats. The company seems to be dealing mainly with new entries to the home video marketplace and smaller indie firms, including among its customers Crown Video, Best Film & Video, Tellerhouse, Regal Video, American Home Video Library and Parker Brothers. Since the company began operations two years ago, GML's staff has grown to 45 employees. According to GML, its initial production run for the Parker Brothers videocassette game "Clue" came to 40,000 units.

**VIDAMERICA HAS PICKED UP** two titles, "Battle Hell" and "Sex And The Other Woman." Both are based on true stories, and both will be released via Vestron Video sublabel Lightning Video. In Canada, Celebrity Video has picked up rights for the Canadian market to the John Sayles-directed feature "The Brother From Another Planet." Canadian ship date for the title will be May 30.

**YAMAHA IS GETTING INTO** the VCR business, scheduling a Friday (10) launch for its YHV-1000, which is priced at the yen equivalent of \$1,000. The unit will be a high-end machine, with a "multi-sound tuner" and other special features. One of its unique points will be its frame, which will be made out of the same wood Yamaha uses for its pianos. Output of 1,000 units a month is currently scheduled. Also going on sale from the company is the AVR-1000, a combination audio/video amplifier with an AM/FM tuner. Price for the machine is pegged at around \$640 retail.

**KEY VIDEO, THE CBS/FOX VIDEO SUBLABEL,** is celebrating the 40th anniversary of the end of World War II with the release of four films themed around the conflict. Titles involved will be "Stopover Tokyo," "Hitler," "D-Day, The Sixth Of June" and "Hell To Eternity." Prices for all the titles are \$59.98. "Hitler" and "Hell" are black-and-white.

**IN ONE OF THE QUICKEST TURNAROUNDS** from event to cassette in home video history, Arthur Morowitz's Coliseum Video has put "WF WrestleMania" on sale only a few weeks after the event it documents was held. "WrestleMania" is made up of footage of a major World Wrestling Foundation meet that was held at Madison Square Garden on March 31. Battlers include Hulk Hogan, Mr. T, Big John Studd, Brutus Beefcake and other big wrestling names. The cassette lists for \$39.95. Morowitz's company has also scored kudos in the humanitarian area, with vice president of advertising and promotions Marcia E. Kesselman the recipient of the home video entertainment division of the Anti-Defamation League of B'nai B'rith's first Human Rights Award. A dinner/dance/fundraiser will be held in her honor on Sept. 21. Ticket prices and information on where to send for tickets will be forthcoming.

**"JAZZ & BEYOND" WILL BE THE TITLE** of CBS/Fox Video's next "Prime Cuts" selection. The company's fourth "Prime Cuts" release will include Miles Davis' "Decoy," Herbie Hancock's "Hardrock," Al Di Meola's award-winning "Sequencer," Weather Report's "Swamp Cabbage" and Andreas Vollenweider's "Pace Verde." TONY SEIDEMAN

# WAKE UP THE YEAR'S BIGGEST NIGHTMARE IS HERE.



NEW LINE CINEMA, MEDIA HOME ENTERTAINMENT, INC. AND SMART EGG PICTURES PRESENT  
A ROBERT SHAYE PRODUCTION  
Starring JOHN SAXON, RONEE BLAKLEY, HEATHER LANGENKAMP  
WES CRAVEN'S

## A Nightmare ON ELM STREET

"Fascinating special effects . . . A state-of-the-art horror movie."  
—*Judith Crist*

Wes Craven, director of "The Last House on the Left" has moved to Elm Street and the kids on the block have been screaming ever since. So have millions of movie-goers.

"A Nightmare on Elm Street." Sweet dreams.

Now on Videocassette.



MEDIA HOME ENTERTAINMENT, INC.  
A Heron International Company  
Los Angeles, California

COLISEUM VIDEO™ PRESENTS

WF  
WRESTLEMANIA

The Greatest Wrestling Event of All Time!

EVERY EXCITING  
MATCH COMPLETE!  
CAN'T BE SEEN  
ANYWHERE ELSE!

NOW ON VIDEO CASSETTE!

\$39.95  
SUGG  
RETAIL

HULK HOGAN  
MR. T  
"Superfly"  
JIMMY SNUKA  
WENDI RICHTER  
CYNDI LAUPER  
ANDRE THE GIANT  
BARRY WINDHAM

ROWDY  
RODDY  
PIPER  
"Mr. Wonderful"  
PAUL ORNDORFF  
"Cowboy"  
BOB ORTON  
LEILANI KAI  
FABULOUS MOOLAH

MIKE ROTUNDO  
"Captain"  
LOU ALBANO  
JUNK YARD DOG

BIG JOHN STUDD  
THE IRON SHEIK  
NIKOLAI VOLKOFF  
FRED BLASSIE  
GREG VALENTINE



©MCLXXV Ewart Enterprises, Inc. All Rights Reserved.

ALSO  
AVAILABLE

MUHAMMAD ALI • BILLY MARTIN  
PLUS  
TITO SANTANA • KING HONG BUNDY  
BRUTUS BEEFCAKE • DAVID SAMMARTINO  
AND MORE!



The Best of  
the WWF Vol. 1



Wrestling's  
Bloopers, Bleeps  
and Bodyslams!



Wrestlemania

NEW  
ON THE  
CHARTS

CHEECH & CHONG'S  
THE CORSICAN BROTHERS

Vestron's new subsidiary Lightning Video is off to a healthy start with its initial release, "The Corsican Brothers," debuting at number 28 on the Video Rental chart. Though the title performed poorly during its theatrical release last year, spending only one week at most theatres, its home video counterpart, released April 1, has already reached gold status.

Comedians Cheech & Chong team up as the swashbuckling Corsican Brothers. The film is set in pre-revolutionary France, and the brothers suffer an unusual affliction: When one experiences something, the other feels it.

Promotional materials available for "The Corsican Brothers" are posters, one-sheets and ad mats. In addition, key chains were given to retailers and distributors. Co-op funds are being offered. This title is available in VHS and Beta format, at a suggested list price of \$79.95.

LINDA MOLESKI

NAVD CONVENTION

(Continued from page 25)

NAVD get-together.

"We're going to go. I feel we've got to give it a shot," said VTR Movie Distributors vice president Paul Pasquerelli. But Pasquerelli and other distributors say they were unhappy with the results of last year's NAVD convention.

"It didn't accomplish anything last year," he said, adding, "They've got to address the issues with the studios."

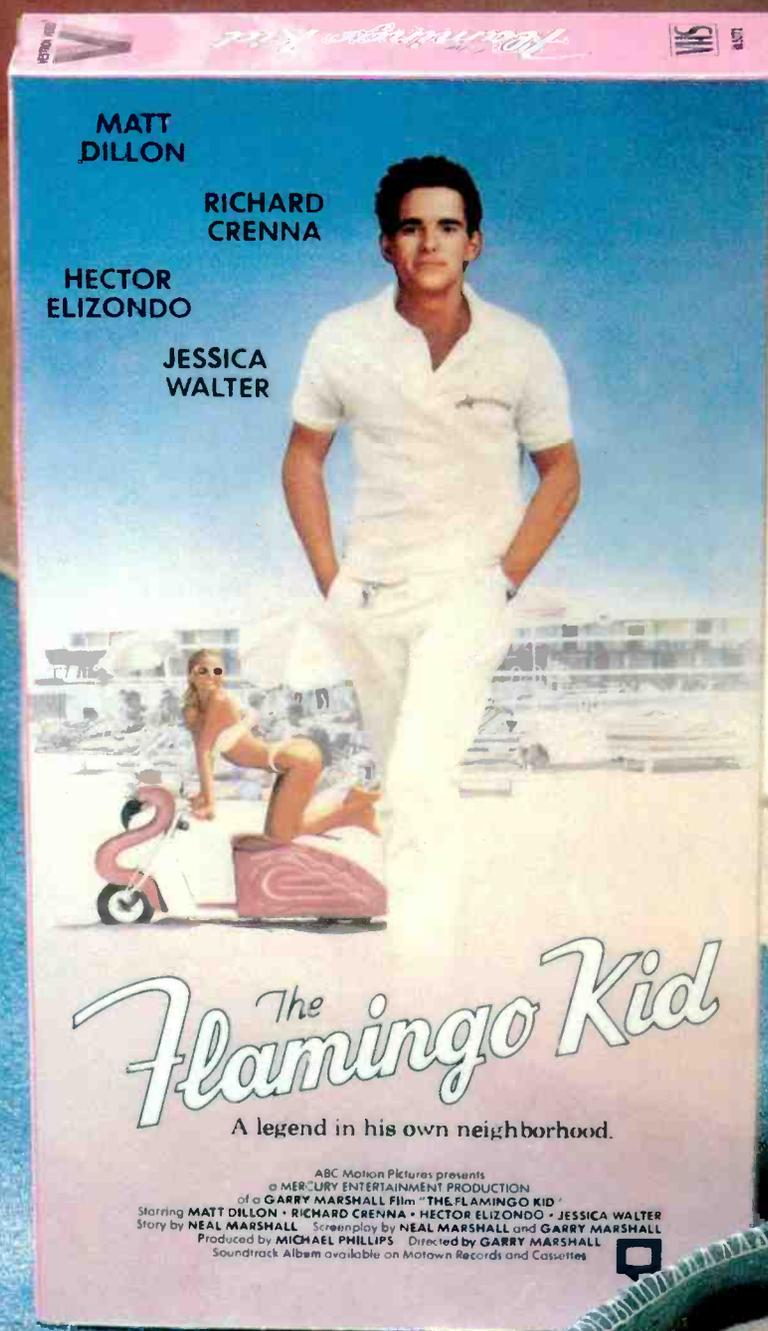
If issues involving studios are being addressed, they aren't on any of NAVD's scheduled panels. This year's conference was designed to encourage person-to-person meetings between distributors and manufacturers, according to NAVD's Carole Rogin, with few industry members scheduled to be on panels.

The first conference day was to feature registration and a welcoming reception; on Sunday (5), there was to be a breakfast and membership meeting; an opening address on "Fast Forward To Video Success" by Sharon Timmer, president of Timmerco Inc.; individual manufacturer/distributor sessions, and an evening reception and lobster feast.

Monday was to feature a morning presentation on "Communicating For Success" by Dr. Sean Joyce, president of Omega Associates; individual manufacturer/distributor sessions from 10:30 a.m. to 5:30 p.m., and an evening cruise.

The closing day will feature panels on "Leadership For Success," and, once again, individual manufacturer/distributor panels.

# THE "KID" IS A WINNER!



**"It's very funny! Two thumbs up!"**  
 —Gene Siskel and Roger Ebert,  
*At The Movies*

**"A movie worth getting in line for."**  
 —Joan Lunden,  
*Good Morning America*

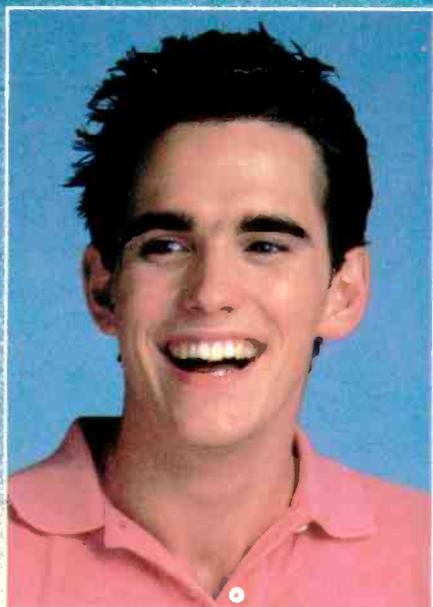
**"'The Flamingo Kid' is laugh-out-loud funny..."**  
 —Katie Kelly, ABC-TV

**"An absolute charmer..."**  
 —Stephen Schaefer,  
*US Magazine*

**"A touching, sensitive and intelligent movie."**  
 —Jeffrey Lyons,  
*Sneak Previews*

**"...by far the best—and funniest—work yet done by Matt Dillon."**  
 —Vincent Canby,  
*New York Times*

**"'The Flamingo Kid' is the most delightful movie surprise of the year...it's a movie you may very well want to take home with you."**  
 Dennis Cunningham, CBS-TV



**NATIONAL RELEASE DATE:  
 June 19, 1985**

VHS: VA5072; Beta: VB5072; CED: VC5072;  
 Laser: VL5072; 98 Minutes; Rated PG-13; 1985.

maxell.

THE FLAMINGO KID is duplicated exclusively on Maxell big 800.



This is a registered service mark which identifies closed captions created by the National Captioning Institute. Used with permission.



© 1984 ABC Motion Pictures Inc.  
 All Rights Reserved.

Creative Marketing Company of the Year  
 (as voted by the readers of VIDEO INSIDER)  
 © 1985 Vestron Video VESTRON VIDEO  
 1011 High Ridge Road  
 P.O. Box 4000  
 Stamford, CT 06907



GOLDWYN

GOLD

*Samuel Goldwyn*

SAMUEL GOLDWYN HOME ENTERTAINMENT PRESENTS

17 Academy Awards  
40 Legendary Stars  
55 Prestigious Titles

The Finest Collection  
of Classic Films...  
Coming To Home Video  
At Last!

WATCH FOR DETAILS



EMBASSY HOME ENTERTAINMENT®  
1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

©ARTWORK AND DESIGN 1985 Embassy Home Entertainment.

## Song Staging 'Voltron' Contest For Retailers

NEW YORK With its "Voltron—Defender Of The Universe" children's videocassettes just hitting the streets, Sony Video Software Operations is launching a national dealer display contest designed to stimulate continued demand following the initial sale period.

Sony dealers are being asked to submit color photos of their Voltron displays with the most "original, creative and effective" display taking the grand prize of either an eight-day trip for two to Maui or a \$4,000 Sony audio/video center. A Beta Hi-Fi VCR will then be awarded to four first prize winners, with 30 Sony Walkmans going out as second prizes. In addition, the first 1,000 submissions will earn "official" Voltron T-shirts.

An extensive supply of point-of-purchase materials is available from Sony distributors, including Voltron life-size character stand-ups, posters and videocassette box flats. Deadline for entries is July 30.

"The Voltron videocassette release is the most successful we've ever done," claims Sony's Andy Schofer, basing his statement on a record shipment of the Voltron title. "But we don't want the fever to die down after the release date, so we're using the promotion to get the after-sale market."

To spark pre-sale interest, one Sony executive reports that Sony sent out Voltron toys to its distributors to "educate the dealer base that this thing is hot. But now that the product is shipping, it's in the dealers' ballpark. The p-o-p has to be put up, so we're reminding them of the common principle that p-o-p is such a help."

### VIDEO TREND

(Continued from page 25)

lating took over as Video Trend's major stockholder.

Silverman, who has remained as president, says that the Chicago and Tampa locations are harbingers of further expansion into other markets. Though Silverman declines to name future Video Trend locations, he says, "We'll put video in wherever [it fits] any particular market's needs." In addition, he says, the flagship Detroit warehouse is expanding from 5,000 to 30,000 square feet.

The Chicago warehouse is designed "so that dealers can shop through with carts," says sales manager Leshtz. Titles are arranged alphabetically by manufacturer, and quantities of p-o-p material are readily available, he adds.

Pre-orders are solicited via semi-weekly mailers, says Leshtz, and promotions are "constant."

"We try to be what our suppliers and customers expect an effective distributor to be," says Silverman. "We're the bridge between the manufacturer and dealer, and the stronger that bridge, the healthier the community."

## New Kind of 'Travelog'

### 'Tours' of Major Cities Hit Market

BY HARRY WEINGER

NEW YORK Mini-feature film budgets and attempts to use alternative distribution outlets mark the introduction of "video travelogs," a new line of software titles produced by Nicolas Communications of Alexandria, Va.

Nicholas debuts a 30-minute videocassette depicting the sights and sounds of Washington, D.C. at \$29.95 retail this month, in the first of a series of "tours" of major cities. The company claims that each segment of its travel series is budgeted at \$500,000.

According to Nicholas head and former Nickelodeon president Stephen Nicholas, the firm intends to crack the home video market through major distributors. Schwartz Bros. is reportedly one of the first to handle the product.

But while Nicholas calls the program "as much of a long-music video as a Sony Video 45" due to its high-tech recording process and the inclusion of original music, the travelogs' promotional thrust will focus on museum shops, travel agencies and libraries.

While the market appears risky, Nicholas cites an untapped potential: "To begin with, 25 million tourists come to the capital every year. We will be selling this video through hotel lobby gift shops, souvenir stores and the travel sections of book shops.

"We are also talking about implementing the video as a point-of-purchase tool for travel agencies," he adds. "It would be something they could show in their windows. Additionally, there are 145,000 public and private libraries in the U.S., and they all have VCRs now."

Nicholas, who acted as producer/director for "Washington, D.C.," recorded all sound for the video digitally. Ambisonic will market a home and professional decoding unit for both VHS and Beta Hi-Fi.

Post-production for the D.C. title was handled by Editel in Chicago. CBS/Fox is duping the tapes for Nicholas in Farmington, Mich.

Currently in production, says Nicholas, are video travelogs for New York, Chicago, New Orleans and San Francisco. Titles will be introduced at the VSDA convention in Washington this August.

Pre-production on 10 more cities has already begun, Nicholas claims, with production to begin next January. There are plans to make video travelogs for major European cities as well.

Further promotion for the first title includes a music video spinoff. Titled "Washington, D.C., Breakdance Capital U.S.A.," the three-minute, 40-second clip is being sent to local music video outlets. Additionally, a segment paying tribute to Vietnam veterans is being made available to the Vietnam Veterans organization.

### New Use for Disks

## Thorn Pushing Clip Jukebox

LONDON Thorn EMI is vigorously pursuing a new application of videodisk technology, which it hopes will help to compensate for the collapse of the effort to launch VHD as a mass consumer product in Europe.

The company is marketing a videodisk jukebox and is in the process of lining up exclusive distributorships for the hardware in Europe. There are also plans to launch the machine on the U.S. market and in the Far East.

The videodisk jukebox was unveiled by Thorn EMI at the Amusement Trade Exhibition International in January. A wallbox version was introduced at the Pub & Leisure Show at London's Olympia, April 16-18.

Thorn EMI's videodisk jukeboxes are made and distributed in the U.K. by Taitel Electronics, which is turning out machines at the rate of 25 a week. Production is expected to be stepped up to 200 a week by mid-summer, following numerous inquiries from British breweries, which see video jukes as an aid in regenerating the flagging pub trade. There are currently around 100 of the machines in operation in Europe.

The boxes retail at around \$4,500. The wallbox costs some \$950, and disk rental for three hours of programming is \$95 monthly. Each box incorporates three VHD players, giving a program selection of about

50 video clips. There is provision in some export boxes for a fourth machine, which can be used to provide selections of local repertoire.

Thorn EMI has appointed distributors for the video jukebox in Benelux, Scandinavia, Italy, Spain and Switzerland.

Clips for the European disks are supplied by Thorn EMI's Picture Music International, which takes care of all necessary clearances. Albion Leisure Service Ltd. handles the programming for the U.K.

### LOS ANGELES VSDA MEETING

(Continued on page 25)

"We've had vendors ask if they can have representation" in the new chapter, Weiss says. He acknowledges that such representation is not possible on a national level at VSDA, where officers and directors must be dealers or distributors.

The new VSDA chapter here will be the fourth in the state. In addition to the Southern California chapter, formed in 1981 prior to VSDA, a chapter was formed last September in Riverside and another later in Northern California.

Northern California is also the hub of VRA, formed in late 1983 by Auburn (suburban Sacramento) dealer Rodger Wadley as Video Retailers of California but now claiming national membership.

# TOP VIDEOCASSETTES RENTALS

				Compiled from a national sample of retail store rental reports.			Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	4	3	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
2	1	9	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	
3	2	9	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	
4	6	18	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	
5	3	4	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG	
6	5	9	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	
7	8	4	IRRECONCILABLE DIFFERENCES	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG	
8	10	12	THE WOMAN IN RED ▲ ♦	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	
9	7	10	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	
10	9	5	THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R	
11	11	13	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	
12	19	2	SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG	
13	12	10	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	
14	13	8	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	
15	16	21	THE NATURAL ▲ ♦	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	
16	17	5	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13	
17	NEW ▶		BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	
18	14	8	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	
19	15	34	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	
20	18	15	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	
21	26	3	NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R	
22	NEW ▶		THE POPE OF GREENWICH VILLAGE	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R	
23	20	6	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R	
24	30	18	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	
25	24	2	BILL COSBY HIMSELF	CBS-Fox Video 1350	Bill Cosby	1981	NR	
26	21	10	THE ADVENTURES OF BUCKAROO BANZAI ▲ ♦	Vestron 5056	Peter Weller John Lithgow	1984	PG	
27	NEW ▶		THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	
28	NEW ▶		CHEECH AND CHONG'S THE CORSICAN BROTHERS	Orion Pictures Lightning Video 9900	Cheech And Chong	1984	PG	
29	29	22	THE LAST STARFIGHTER ▲ ♦	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	
30	22	2	THE BOSTONIANS	Almi Pictures Vestron 5067	Christopher Reeve Vanessa Redgrave	1984	PG	
31	27	33	SPLASH ▲ ♦	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	
32	37	24	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	
33	28	23	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	
34	35	5	TERROR IN THE AISLES ● ♦	Universal City Studios MCA Dist. Corp. 80126	Donald Pleasence Nancy Allen	1984	R	
35	25	7	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R	
36	23	13	THE EVIL THAT MEN DO ▲ ♦	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	
37	38	6	SHEENA ▲ ♦	RCA/Columbia Pictures Home Video 6-20404	Tanya Roberts Ted Wass	1984	PG	
38	34	26	MOSCOW ON THE HUDSON ▲	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	
39	40	31	AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	
40	32	3	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	

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

## PRODUCTION FIRMS LEAVE GOTHAM

### Realignment at PMI, MGMM as Local Offices Close

BY TONY SEIDEMAN

NEW YORK Cutbacks and corporate realignments have hit the New York video music production community heavily, with offices from some of the city's top firms closing and directors and producers getting reshuffled.

Picture Music International and Millaney, Grant, Mallet & Mulcahy are the firms that have seen the biggest changes, with both closing their New York offices. PMI and MGMM executives made themselves somewhat scarce last week, although PMI did send out a prepared statement.

According to the PMI statement, its actions mean the firm is "shifting its business emphasis back to its two key production and marketing operations in New York and London."

In great part, according to PMI, the closing of the New York office and the other corporate realignments that are taking place are "linked to the decision of Picture Music International's sister company, Capitol Records, to move into the distribution of home video software in the U.S."

PMI is working on the transfer of its New York production unit to Overview Productions Ltd., the company says. No details as to the status of the negotiations were available at presstime, although a

deal was reportedly close.

According to PMI, "Under the terms of the proposed transfer, PMI's New York facility and the staff, including John Diaz, who was PMI's director of East Coast operations, will now operate as Overview."

Overview Productions provided the "O" at the end of MGMM's former New York corporate name, MGMMO. MGMM has reportedly shut down its New York operation, choosing not to exercise the renewal clauses in the contracts that it had.

Record labels report that MGMM head Scott Millaney has sent out a telex saying that if anyone wishes to use the services of his directors, they should call him at MGMM's London office. The directors involved reportedly include Brian Grant, Russell Mulcahy, David Mallet, Roger Lyons, Dee Trapman and Ralph Ziman.

It is also reported that several PMI staff directors have moved to Los Angeles to form their own company, among them Bob Hart, Jack Cole and Peter Ukich. No details were available at presstime as to what the name of the new company is, or who exactly its staffers will be.

Video music industryites say that changes at the top may be one reason for the PMI shutdown. But they say the New York branch's high overhead probably played a far

more important part in the closing.

"They had an amazing overhead," says one video producer who asked to remain anonymous. There is a lesson in PMI's fate, the executive says, commenting that "there has never been a great deal of money" in the video music production business.

"You just have to be very tight with your business," he says. "You just can't afford a large overhead."

Adding to the troubles of the business, the executive says, is the number of companies that want to get into music video despite the low budgets. "People are hungry to

(Continued on opposite page)



**Shear Ecstasy.** EMI America artist Jules Shear and canine companion Mug-Z get ready for some action during the shooting of Shear's latest clip, "Steady." Shear's other co-star on the clip was an iguana.

### Documentary-Style Vignettes

## 'Rock Moments' Readying TV Debut

NEW YORK Man In The Moon Productions, which supplies some 90% of American tv households with the daily "Today In Music History" 30-second insert series, is readying a second series for national syndication. The new series, "Rock Moments," features 150 documentary-style interstitial vignettes highlighting historic rock events.

According to Bill Miller, president of Man In The Moon, "Rock Moments" has already been sold to

some 70 stations, not necessarily ones that are already programming "Today In Music History." By the time "Rock Moments" premieres sometime this summer, Miller says, he expects 80% of domestic tv households to be cleared, "based on the reaction to 'History.'"

"Today In Music History," which premiered last Sept. 17, chronicles such great events in pop music as the day the Beatles flunked their Decca Records audition (Jan. 1, 1962), the death of Billie Holiday (July 17, 1959), and even the patenting of the gramophone (Sept. 26, 1887). Music covered includes all forms of pop, ranging from rock'n-roll oldies, to reggae, country, folk, punk rock and big band. Birthdays, album releases and memorable trivia are presented graphically using computer animation, archival footage and vintage photographs in what Miller calls an "Entertainment Tonight" format targeted at an 18- to 54-year-old audience.

"Rock Moments," on the other hand, is geared to a younger demographic. "so many kids are watching MTV today without any point of reference," explains Miller. "It's a shame when a 36-year-old father has to tell his kids that Paul McCartney was in a band before Wings. So now we have a show to remind them of the great rock art-

ists who preceded the ones that they're seeing on MTV."

Miller likens the new series to the "This Day In Sports" inserts, and says that it will be more "documentary-like," consisting of "99% footage dealing primarily with the actual moment instead of the graphic tricks of 'History.'" Likely "Rock Moments" episodes include such events as Woodstock, the Beatles' arrival in the U.S. and the Concert For Bangladesh.

Obtaining the footage of such events and those illustrating the "Today In Music History" dates has proven Man In The Moon's biggest undertaking, reports Miller. "Music has a face now, thanks to MTV and VCRs, so a lot of old footage is starting to surface. But no one knew about home video rights back then, and even with material whose copyrights have lapsed, ownership is a grey area.

"So we have an actual clearance department scouring the world for rights to footage, and have obtained clips from such sources as Ed Sullivan Productions, tv stations and programs, record companies, artists' managers and collectors."

Miller says that costs from using "no more than 15 seconds" of archival footage can range anywhere from \$4,000 to \$6,000 per minute when obtained from major film companies. But he adds that other sources' charges vary, and that many supply clips "for free because they see our promotional value and like the way it's presented."

Miller estimates that his acquisition costs, which buy programming rights for three to five years, are such that when added to production costs, total expense of the 365-part "Today In Music History" is about \$1,000,000. He adds that unlike that series, which was created to run on a daily basis, the "Rock Moments" inserts are not "tied in with a date" and can be used at an individual station's discretion, either with sponsor or as regular news programming. Post-production for "Rock Moments" is handled at National Video Center in New York, which also does "Today In Music History."

JIM BESSMAN

### VTV Aims To 'Control Programming'

## Cassette-Only Network Readies Debut

BY ETHLIE ANN VARE

LOS ANGELES July 1 is the start-up date for the new VTV network, a full-spectrum entertainment vehicle with an anticipated launch audience of 14 million viewers per week. VTV, however, is neither a broadcast nor a cable network: All programming is compiled on video-cassette, and aired via 1,000 night-clubs, lounges, pizza parlors, hotels—anything up to and including the ships at sea.

"You can see rooms all over the country turning on television sets," says VTV vice president of marketing Roberta Perry. "But they have no control over the programming

they receive. A businessman at lunch or cocktails can be turned off by, say, a Pampers commercial. We're controlling this programming, gearing it to the lifestyles of the customers."

Like broadcast television, VTV is advertiser-supported and free to the client room. Unlike broadcast television, rights are cleared for such use. And, again unlike broadcast, VTV is free to include commercials for cigarettes and liquor.

"What's particularly attractive to these companies," says Perry, "is that, in most cases, this becomes point-of-sale advertising." The sophisticated, music-driven cigarette and liquor ads take up the bulk of the 10 minutes per hour of commercial time on the VTV tapes. Eight hours per month of new programming is provided to clients.

Programming for VTV is done by James T. Aubrey, former CBS television president, and executive producer John Oldman. Edwards Technologies of El Segundo, Calif., provides marketing and distribution; New York's Rockbill handles sponsorship. Client rooms include Mexican restaurant chain El Torito, Saga (Stuart Anderson's Black Angus Cattle Co.), Holiday Inn and Gino's Pizza.

"This came out of a need for programming that was non-music," says Brian Edwards, president of Edwards Technologies. Although his firm also supplies hardware and

software for dance clubs, he and his partners maintain that music video's future is limited.

"Quite simply, the labels have inflated their prices to the point where it's ridiculous," says Oldman. "We do not intend to license their clips." Instead, VTV will receive music videos through a trade-out deal with HBO for its "Album Flash" segments and directly through motion picture companies. The programming mix also features comedy, sports, vintage cartoons, fashion and live concerts.

The target audience for VTV is the "middle American" in the 25-55 age bracket. "That's another reason we're staying away from rock video," says Oldman. "Standards and practices many not apply, but we will be self-policing. We don't want to offend our sponsors or our audience." Although he expects flak from anti-drinking and smoking lobbies, Oldman notes that "don't drink and drive" public service announcements will run on every tape.

VTV is intended to air primarily during lunch and "happy hour" at food-and-drink establishments, with programming geared toward distractibility and ice-breaking. But, say the principals, the concept of a cassette-only network has unlimited potential.

"Anywhere there's a VCR and a television set, there's VTV," says Perry. Adds Edwards: "I'll sell them the VCR."



**Raising Their Dukes.** Network/Geffen artist Johnny Van Zant thanks middleweight champion Marvin Hagler for appearing in his latest video, "I'm A Fighter," after the shoot at Hagler's Palm Springs training camp.

**MUSIC VIDEO PRODUCTIONS**  
PRODUCE IN CALIFORNIA  
We Pay Your

- Air Fare
- Limo
- Luxury Beach Condo
- Largest Studio In San Diego With All The Goodies
- Film And Video
- Packages As Low As \$19,950 Total For A 5 Person Group

**CINNABAR**  
103 NORTH HIGHWAY 101 SUITE 346  
ENCINITAS, CA 92024 • 619 436-1328

VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
ALCATRAZZ GOD BLESSED VIDEO Capitol	NEW
BON JOVI ONLY LONELY Mercury	BREAKOUT
EURHYTHMICS WOULD I LIE TO YOU? RCA	POWER
LORDS OF THE NEW CHURCH THE METHOD TO MY MADNESS IRS	LIGHT
MAMA'S BOYS NEEDLE IN THE GROOVE Arista	LIGHT
PEARL HARBOR FLIRT Island	LIGHT
ROBERT PLANT LITTLE BY LITTLE Es Paranza	POWER
WILLIE & THE POOR BOYS BABY PLEASE DON'T GO Passport	POWER
<b>POWER ROTATION</b> <i>Sneak Preview Videos</i>	
JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros.	3
DOORS WILD CHILD Elektra	2
FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT/Island	4
REO SPEEDWAGON ONE LONELY NIGHT Epic	3
RICK SPRINGFIELD CELEBRATE YOUTH RCA	3
TINA TURNER SHOW SOME RESPECT Capitol	3
U2 THE UNFORGETTABLE FIRE Island	4
PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	2
<b>HEAVY ROTATION</b>	
*BRYAN ADAMS HEAVEN A&M	5
*ANIMATION OBSESSION Mercury	24
*ERIC CLAPTON FOREVER MAN Warner Bros.	10
PHIL COLLINS SUSSUDIO Atlantic	6
*JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros.	8
*FOREIGNER THAT WAS YESTERDAY Atlantic	5
*DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen	10
HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	10
*MADONNA CRAZY FOR YOU Geffen	15
*MADONNA INTO THE GROOVE Warner Bros.	7
*TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA	8
*POWER STATION SOME LIKE IT HOT Capitol	7
*DAVID LEE ROTH JUST A GIGOLO/I AIN'T GOT NOBODY Warner Bros.	6
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	15
*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	7
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury	8
<b>ACTIVE ROTATION</b>	
FIONA TALK TO ME Atlantic	9
GLENN FREY SMUGGLER'S BLUES MCA	5
*DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA	7
HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	9
JULIAN LENNON SAY YOU'RE WRONG Atlantic	6
SADE SMOOTH OPERATOR Portrait	11
TIL TUESDAY VOICES CARRY Epic	10
*WHAM! EVERYTHING SHE WANTS Columbia	5
*PETER WOLF OO-EE-DIDDLEY-BO! EMI America	9
<b>MEDIUM ROTATION</b>	
DEPECHE MODE PEOPLE ARE PEOPLE Sire	7
DOKKEN ALONE AGAIN Elektra	6
DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia	9
THE FOOLS DO WAH DIDDY Passport	8
MURRAY HEAD ONE NIGHT IN BANGKOK RCA	4
JASON & THE SCORCHERS WHITE LIES EMI America	9
KATRINA & THE WAVES WALKING ON SUNSHINE Capitol	3
LIMAH! NEVER ENDING STORY EMI America	8
KENNY LOGGINS VOX HUMANA Columbia	3
LONE JUSTICE WAYS TO BE WICKED Geffen	4
ALISON MOYET INVISIBLE Columbia	8
POINTER SISTERS BABY COME AND GET IT Planet	3
VITAMIN Z BURNING FLAME Geffen	5
<b>BREAKOUT ROTATION</b>	
BELOUIS SOME IMAGINATION Capitol	3
BOY MEETS GIRL OH GIRL A&M	5
MEAT LOAF MODERN GIRL RCA	2
NORTHERN LIGHTS TEARS ARE NOT ENOUGH Columbia	4
GRAHAM PARKER & THE SHOT WAKE UP Elektra	4
SLADE LITTLE SHEILA CBS Associated	4
VAN ZANT I'M A FIGHTER Network/Geffen	6
<b>LIGHT ROTATION</b>	
AMADEUS 25th SYMPHONY IN G MINOR Fantasy	3
AUTOGRAPH SEND HER TO ME RCA	2
PHILIP BAILEY WALKING ON THE CHINESE WALL Columbia	4
TEREZA BAZAR GOTCHA! MCA	3
AL CORLEY SQUARE ROOMS Mercury	3
DEAD OR ALIVE YOU SPIN ME AROUND Epic	2
DEBARGE RHYTHM OF THE NIGHT Motown	4
OEEP PURPLE NOBODY'S HOME Mercury	4
FLASH KAHAN ONE AT A TIME Capitol	5
GO WEST CALL ME Chrysalis	2
JOHN HIATT LIVING A LITTLE Geffen	6
HONEYMOON SUITE STAY IN THE LIGHT Warner Bros.	5
CHRIS ISAAK DANCIN' Warner Bros.	9
KEEL THE RIGHT TO ROCK Gold Mountain	10
KING LOVE AND PRICE Epic	2
LOUDNESS CRAZY NIGHTS Atco	2
PATTI LABELLE NEW ATTITUDE MCA	6
KIM MITCHELL GO FOR SODA Bronze	2
NOMO RED LIPSTICK Atco	6
GREG PHILLINGANES BEHIND THE MASK Planet	5
RED 7 HEARTBEAT MCA	2
REFUGEE EXILES IN THE DARK Chrysalis	4
JULES SHEAR STEADY EMI America	7
SISTERS OF MERCY WALK AWAY Elektra	2
STRANGE ADVANCE WE RUN Capitol	2
THIRD WORLD SENSE OF PURPOSE Columbia	2
GINO VANNELLI BLACK CARS HME	3
WANG CHUNG FIRE IN THE TWILIGHT A&M	3
<b>NEW ROTATION</b>	
ACCEPT MIDNIGHT MOVER Portrait	6
PETER BROWN ZIE ZIE WON'T OANCE Columbia	6
DE GARMO & KEY Six, Six, Six Power Disc	4
KEVIN J. FRIEND I AM THE ONE No Label	2
GUADALCANAL DIARY WATUSI RODEO Landside	4
JAZZY JEFF KING HEROIN Jive	4
KAJA TURN YOUR BACK ON ME EMI America	4
MOUNTAIN HARD TIMES Scotti Bros.	3
JOHN PALUMBO BLOWING UP DETROIT HME/CBS	4
PROCESS & THE DOO RAGS STOMP & SHOUT Columbia	3
WHITE ANIMALS THIS GIRL IS MINE Deadbeat	2

\* 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.

# New Video Clips

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

**OAK RIDGE BOYS**  
 Little Things  
 Step On Out/MCA  
 Ken Walz/Ken Walz Productions  
 Patricia Birch

**TOM PETTY & THE HEARTBREAKERS**  
 Don't Come Round Here No More  
 Southern Accents/MCA  
 Picture Music Inc.  
 Jeff Stein

**RED 7**  
 Heartbeat  
 Red 7/MCA  
 MGMM  
 Roger Lyons

**RICHARD THOMPSON**  
 When The Spell Is Broken  
 Across A Crowded Room/Mercury  
 Steve Swartz/Twilight Films  
 Larry Jordan

**THE THOUGHT**  
 Eight Miles High  
 The Thought/MCA  
 Green Back Films  
 Storm Thorgerson

**BRONSKI BEAT**  
 Why?  
 Age Of Consent/MCA  
 Aldabra Films  
 Bernard Rose

**GLENN FREY**  
 Smuggler's Blues  
 The Allnighter/MCA  
 Fusion Films  
 Duncan Gibbons

**GODLEY & CREME**  
 Cry  
 Cry/Polydor  
 Media Lab  
 Godley & Creme

**GO WEST**  
 Call Me  
 Go West/Chrysalis  
 Scott Millaney/MGMM  
 Russell Mulcahy

**WILLIE HUTCH**  
 The Glow  
 The Last Dragon Soundtrack/Motown  
 Tri-Star Pictures/Motown Productions  
 Michael Schultz

**STANLEY JORDAN**  
 Lady In My Life  
 Magic Touch/Blue Note  
 Grapevine Productions  
 Dick Fountain

**KLIQUE**  
 A Woman, A Lover, A Friend  
 Love Cycles/MCA  
 Bill Parker Productions  
 Bill Parker

**PATTI LABELLE**  
 New Attitude  
 Beverly Hills Cop Soundtrack/MCA  
 Fusion Films  
 Gregg Gold & David Hogan

**LADY PANK**  
 Minus Zero  
 Drop Everything/MCA  
 Big Z Productions  
 Zbigniew Rybczynski

**JULIAN LENNON**  
 Say You're Wrong  
 Valotte/Atlantic  
 Glo Productions  
 Tim Pope

**LORDS OF THE NEW CHURCH**  
 Method To My Madness  
 Method To Our Madness/IRS  
 Martin Abrahams/Franklin Communications  
 Martin Abrahams

**MAMA'S BOYS**  
 Needle In The Groove  
 Power & Passion/Jive  
 Mark Over

**MERC & MONK**  
 Baby Face  
 Merc & Monk/Manhattan  
 Anne Marie Mackay  
 Peter Cornish

**VAN MORRISON**  
 Sense Of Wonder  
 A Sense Of Wonder/Mercury  
 Sam Hamilton  
 Philip Austin

## PRODUCTION FIRMS

(Continued from opposite page)

work, and people are just grabbing at the jobs," creating a harsh, margin-cutting environment, he says.

Exacerbating the low-margin situation is the fact that many of the firms that are cutting their prices the most are the most heavily undercapitalized, making it easy for them to get into deep financial trouble quickly.

Rising budgets haven't helped, the executive says, and in some ways they've even hurt. It's a lot easier to get into \$10,000 worth of trouble on a \$50,000 video than it is on a \$20,000 one, he notes.

# ...newsline...

**VIEWERS OF "FRIDAY NIGHT VIDEOS"** are going to have a chance to appear in a video clip, via a promotion the NBC show is doing in tandem with Agree Shampoo and Conditioner. Titled "Be A Video Star," the contest opened on Friday (3). Entries must be in by May 25, and the winner will be announced on the air on May 31. There will be six national grand prize winners and 22 winners selected via local radio stations. Grand prize winners will receive a three-day trip to New York with a guest, a chance to appear in the video, a copy of the clip, and a Sony SL20 VCR to play it on. "Friday Night Videos" will not give any details on what its clip will look like, saying only that it will be "an original music concept" clip.

**"NEW YORK HOT TRACKS"** is marking its second year in syndication by going into a distribution deal with All American Television. All American has picked up syndie rights to the show and will be distributing it in association with Golden West Television. All American will also continue as exclusive advertising representative of the show. Ongoing sponsors of the show include Coca-Cola, Honda, Levi's, Mars, Wrigley's and the U.S. Army.

**CAMPUS NETWORK HAS STAGED** a nationwide college video dance party to benefit the hungry. Officially approved by the USA For Africa Relief Fund, the show, titled "New Grooves VideoDance Party," runs for three hours. It has been transmitted to Campus Network's National College Television Network affiliates, which have been equipped with large-screen tv projectors. Schools have been asked to show the video performance and charge from 50 cents to \$3 for attendance. Campus Network will be providing posters, flyers and studio production time; "New Grooves VideoDance" T-shirts will also be made available for colleges to sell. The party was first transmitted by satellite on April 25. Colleges can broadcast the event until May 17.

**TOSCANINI IS BECOMING** a cable video star via the Bravo network's latest special. It's titled "Toscanini: The Maestro," and Bravo claims the documentary is the first ever done on the conductor. Interviews, original recordings, rare home movies and still photos have been used to give a portrait of Toscanini's life. Premiere date for the show will be June 6, with repeats on the 17th and 29th. Peter Rosen Productions and the Center for Non-Broadcast TV, in association with Bravo, co-produced the show.

**WNEW-FM NEW YORK AFTERNOON DJ CAROL MILLER** is now a music industry reporter for Paramount Television's "Entertainment Tonight." She's working with Bobby Colomby, offering "inside tips and news items" and conducting interviews, says Paramount, which calls Miller's hiring a move to increase "ET's" music industry presence. Miller has another music video connection—she's married to MTV VJ Mark Goodman.

TONY SEIDEMAN

# PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

- We provide:
- Newest Releases
  - Quick Service
  - Highest Quality
  - Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises, Inc.  
 #1 way of staying on top of video music

Dial (201) 667-4026

## NAB Session Examines MTS

# PROS AND CONS OF STEREO TV AIRED

BY STEVEN DUPLER

**LAS VEGAS** At a panel discussion enlivened by a healthy mix of industry representation, but only sparsely attended by the television management executives at whom it was aimed, the advantages and problems inherent in multichannel television sound (MTS) were aired on April 14, during the recent National Assn. of Broadcasters (NAB) convention here.

Spokesmen for NBC, the NAB and Los Angeles-based advertising agency Irwin Davis & Associates all spoke enthusiastically about the present outlook, seeming to see an all-MTS broadcast universe just around the corner. But Paul Se-

henuk, administrator for Universal City Studios, and Nick Freeman, vice president of video for KIRO-TV in Seattle, were a bit more guarded in their outlook on the future.

"As a producer of programming, we're concerned primarily with costs and deadlines," said Sehenuk, making reference to the much greater costs incurred in producing a program in stereo. "An advertising agency knows that the client is going to absorb those extra costs, a benefit we don't have. There are definitely reservations among major studios about producing stereo product."

Freeman, whose CBS-affiliated station has been broadcasting in stereo since October and has invest-

ed around \$125,000 so far in equipment to do so, said he has been hamstrung by a shortage of programming, leading him to air mostly musical programming in stereo for lack of anything else.

"It's sort of much ado about nothing," he said. "We can't find sufficient programming to buy at this time. Down the road, it will become a big deal, but right now, it's not."

But Bob Yadon, director of operations for NBA's television division, maintained that much progress has been made in a very short time, and that even more is close at hand. "There are over 30 stations on the air in MTS stereo in major markets right now," he claimed. "Forty percent of the U.S. can receive one or more stations in stereo at this time. What's more, this has occurred within the last six months." Yadon also said the NAB prediction is that the majority of the top 100 markets will have one or more stereo stations by the end of this year.

Ron Estes, audio engineer for NBC's "Tonight Show," spoke enthusiastically: "We've been mixing 'Tonight' in stereo for over three years—over 500 shows in stereo. I think very soon it will be the biggest thing since color."

Mike Sherlock, executive vice president for operations and engineering at NBC, was more specific about that network's strong commitment to stereo tv: "If there is something that appeals to the viewer, then we have to go forward with it. We view stereo as an enhancement to our broadcast, and we are going forward with it."

As far as specific programming, Sherlock said that "from some point

Charlene. Both videos are used in the film itself, when they are aired in a video rock club by a VJ played by Vanity.

Duran Duran and composer John Barry have joined forces to create the theme song for the upcoming James Bond feature "A View To A Kill." The single, produced by Bernard Edwards and engineered and mixed by James Corsaro, is due early this month. The video for the tune was lensed in Paris in mid-April, utilizing footage from the film as well as original Duran Duran footage. Kevin Godley and Lol Creme directed.

RCA artist Meat Loaf and direc-

(Continued on page 36)



**That Last Session Was a Real Zoo.** Ampex recently donated Grand Master 456 audio recording tape to the New York Zoological Society for an authentic soundtrack, recorded in Thailand, for the Bronx Zoo's new artificial rain forest environment, "Jungle World." Pictured is Zoological Society recording engineer Bill Fontana.

## Video Track

NEW YORK

**PICTURE VISION INC.'s Jon Small** teamed up with writer **Jeff Schock** to direct the clip for **Chrysalis** act **Refugee's** single, "Exiles In The Dark." The action takes place "400 years after World War IV," so don't look for anything too upbeat. The shoot used Panavision equipment and Kodak Plus X black-and-white stock, and was designed as a complete film, in which the graphic elements of a film leader, combined with the band's logo, are seen at both opening and closing.

Small also produced two videos for the Tri-Star/Motown production of "The Last Dragon": "Dirty Books" is performed by **Faith Prince**, while "Fire" is sung by

## Audio Track

NEW YORK

**EVELYN KING** is beginning work on a new album for RCA at **Celestial Sounds**. **Allen George** is producing, with **Hugo Dwyer** at the console. **Melissa Morgan** is also there, working on her debut album for **Orpheus Productions**. Co-producers include **Bryan Loren** and **Lysette Wilson**.

**Blue Oyster Cult** have been overdubbing at **Kingdom Sound** in Syosset, L.I., with **Toby Scott** and **Paul Mandel** engineering. Also there, drummer **Lenny White** has been producing **Bernard Wright's** upcoming album for **Manhattan Records**. **Brian McGee** is engineering.

At **Workshope Recording** in Queens, **Rick Wakeman**, **Alan Brewer** and engineer **Kevin Kelly** are working on the score for a feature film, "Playing For Keeps." Also, the **Fixx** have been in recording basic tracks for their next MCA release. Engineering is **Rob Bengston**.

At **Glen Cove, L.I.'s Tiki Recording Studios**, **Duke Jupiter** have been in laying tracks for their upcoming **Motown/Morocco** release. **Glen Kolotkin** is producing.

The **Heat** are mixing "Make It Real" with producer **Paul Jay** at **Systems Two** in Brooklyn. **Michael Marciano** is at the controls.

**UTFO's** upcoming album has

(Continued on page 38)

## HIGH QUALITY BULK AUDIO TAPE. CONSISTENTLY.

Sunkyong's SKX bulk audio tape gives you everything a professional needs—consistently high quality, reel after reel after reel.

We can offer this consistency because our entire quality control procedure is under one roof. Ours! The fact is, we manufacture every single component ourselves, from the polyester base film to the label. No cutting corners, no cutting costs.

And we have the resources to back up our claim. We're one of the largest companies in the world outside the United States, with 1982 sales of over \$6.2 billion.

If you'd like to know more about our super quality SKX or our other bulk audio tapes, gives us a call. Sound us out.

# SUNKYONG

17106 S. Avalon Blvd., Carson, CA 90746 (213) 327-5010

# The Producer of the Year Owns Four SSL's

Trevor Horn was named Producer of the Year at the 1985 British Record Industry Awards. He was also named Producer of the Year in the recent Rolling Stone Magazine Readers' and Critics' Polls. His work with Frankie Goes To Hollywood resulted in No. 1 hits for their first three singles and their first album — an all-time record for a UK group!

Trevor Horn knows a lot about making records. In addition to his work with Frankie, ABC, Art of Noise, Buggles, Dollar, Malcolm McLaren, Propaganda and Yes, he operates two of England's hottest recording centres — SARM West and SARM East. And we're proud to say that all four of SARM's award-winning rooms are equipped with consoles and studio computers by Solid State Logic.

## Solid State Logic

Solid State Logic Ltd • Stonesfield Oxford England OX7 2PQ • (099 389) 8282

Solid State Logic Inc • 200 West 57th Street, New York NY 10019 • (212) 315-1111

Solid State Logic Inc • 6255 Sunset Boulevard, Los Angeles CA 90028 • (213) 463-4444





**Golden Ears.** Mastering engineer John Golden is shown working at Los Angeles' K-Disc Mastering Lab on Bagg Records act the X N-2 5 Creue's new album, slated for release this month.

## Precision - Made Quality C-Os

SUMMIT MAGNETICS LTD.  
E TAT FTY. BLDG. 21/F  
WONG CHUK HANG, ABERDEEN  
HONG KONG  
Telex: 76264 SMTAP HX

- meet all industry standards
- 5-screw or sonic-sealed
- tabs-in or tabs-out
- static free color leader or head-cleaning leader
- prompt delivery for any quantity



## Print your label copy right on your cassette with the apex printer



Forget about paper labels.  
Print up to 5,000 units per hour.  
Save time, money, trouble, space.  
Eliminate inventory problems, costly label overruns.  
Save 4¢ or more per cassette.

4 models to choose from:  
Two one-color table top models.  
Two high production multi-color consoles,  
that print up to three colors in one pass.

Distributed in the U.S.  
and worldwide by  
**audio**  
AUDIOMATIC CORPORATION

400 Madison Avenue  
New York, New York 10017  
Telephone: (212) 308-6888  
Telex: 12-6419

Apex Machine Company  
3000 N.E. 12th Terrace  
Fort Lauderdale, FL 33334  
Telephone: (305) 566-1572

# S.F. Audio Installation Firm Branches Out

## Sound Genesis Moves from Music to 'Communications'

BY JACK McDONOUGH

SAN FRANCISCO "Sound Genesis is a company that used to think it was involved in the music industry," says vice president Dave Angress. "It is now, in every sense of the term, in the communications industry."

Sound Genesis, the largest and most active custom audio installation consulting and servicing company in the Northwest, was founded in 1968 at the height of the live concert and ballroom scene here, to provide audio for concerts and studio recordings. Now, almost 20 years later, the firm does little of that sort of work, having adapted to become involved in just about every sophisticated application of audio technology called for by American broadcasting and corporate business.

Recent Sound Genesis projects include:

- Design and installation of foreground systems for the new San Francisco and Los Angeles outlets of Esprit, a clothing manufacturer with a highly novel retailing approach.
- Supplying virtually all equipment for KOVR-TV Sacramento in its changeover to stereo broadcasting.
- Design, installation and shipping for Point Barrow, Alaska public radio station KBRW.
- Equipping a 24-track automated studio for Atari Inc. for the audio portion of laserdisk video games.
- Supplying all studio equipment

for production of music and robot voices for Chuck E. Cheese Pizza Time Theater.

- Consulting on audio portion of video conferencing and video classrooms for Stanford Univ., as well as the California state university system.

- Audio-for-video conferencing for corporate clients, including Hewlett-Packard, Tandem Computer, Lawrence Livermore Lab and Rolm Corp.

- Design and sale of an audio console for One Pass Video's Mobile One production vehicle.

- Supplying an in-house recording studio for Bechtel Corp., the nation's largest construction company.

Other corporate clients, who generally hire Sound Genesis to set up systems for employee training programs and in-house communications, include Pacific Bell, AT&T, Bank Of America, Wells Fargo Bank, Standard Oil and the U.S. Army. Angress adds that "almost all the rock radio stations in San Francisco and the four major television stations here are all customers."

Sound Genesis maintains a 3,000 square foot showroom in its 15,000 square foot facility for the 105 different product lines the firm represents. In February, Angress hosted a social at the showroom for a conclave of SPARS officers and members, who had earlier that day attended a seminar on the future of digital at the Sunnyvale, Calif.-based computer disk drive facility

of Otari Corp., a key Sound Genesis supplier.

As general themes, Angress focuses on the escalating dynamism of cross-currents in audio, not only from one segment of the trade to another—such as recording studios and broadcasters—but also from the consumer market to the trade. He views the shift toward stereo tv, Compact Disc radio broadcasting and high-end sound installations in retail stores and dance clubs as illustrative of these trends. A major factor, he says, is that the general public is now so keyed to good sound that anyone using audio for any reason is more sensitive to quality.

"The prime example now is television," he says. "The public expects more from tv now. They want increased frequency response and better imaging. Some of our major work recently has been in upgrading local tv outlets for stereo capability."

"We also see CD becoming a very important part of broadcasting," Angress continues. "This is the best example of a consumer development affecting professional broadcasting, because CD players are now so inexpensive they're in the hands of the average consumer."

Angress cites his company's installations for retailer Esprit, and such similar clients as Wilkes Bashford Clothier and the Crocker Galleria, as specialized examples of consumer audio expectations that relate back to the days of disco—a market to which Sound Genesis was heavily tied at the time.

"We find ourselves doing more foreground systems. It involves taking knowledge from our disco installations and taking it into these stores," he says, citing Esprit as a user who "wanted a system good enough to play contemporary music the way customers are used to hearing it."

Angress suggests that the variety of his clients and his rep status enable him to provide his clients with information that can be as valuable as the equipment itself. "Recording studio people and broadcast people don't normally talk to each other," he says. "It's not that they don't want to, but their paths don't often cross. Yet a lot of production techniques that will help broadcasters were originally developed for studios."

"We talk to many broadcasters who simply don't have the time to acquaint themselves with all the new equipment. So we're in a good position to let them know what's happening."

One example of problem-solving he cites is for the tv station running an old series that doesn't have the space for all the ads the station wishes to drop in. This once meant doing a straight edit; now, he says, with the time-compression devices available from both Lexicon and Eventide, "You can speed up the tape, shift the pitch down and gain several minutes without cutting anything."

### VIDEO TRACK

(Continued from page 34)

tor **Brian Grant** have completed the video for "Modern Girl," the single from his label debut "Bad Attitude." Shot at the abandoned Beckett Gas Works in London, the clip features "black-clad bikers, futuristic looking biker girls," urban rubble, and of course, the Loaf himself.

**Rick Springfield** and director **David Fincher** (who also lensed Springfield's "Bop 'Til You Drop") recently completed the video for "Celebrate Youth," the single from his RCA album "Tao." The clip is also one of the three featured segments in Springfield's long-form concert video, "The Beat Of The Live Drum," filmed at the end of the artist's 1984 world tour. The long-form features performance footage in addition to the three clips.

Director/producer **Martin Abrahams** of **Special Forces Entertainment Group** recently completed the video for "Method To My Madness," the title track from the **Lords Of The New Church's** latest IRS album. The clip features what a spokesman for Special Forces calls

"the stunning cinematic debut" of IRS chief **Miles Copeland**. Cinematographer was **Lenny Wong**, with post-production by **Wayne Hyde** of **Editel/New York**.

### OTHER CITIES

**DIRECTOR JULES LICHTMAN** (Donna Summer, Billy Idol, David Lee Roth) and **Gary Morris** teamed up to produce "Lasso The Moon," Morris' second video. The single is the first release from the **Warner Bros.** soundtrack to the upcoming Paramount film "Rustlers' Rhapsody." The clip is a mixture of performance footage of Morris and scenes from the film. In addition to national video outlets, the clip is also being shown as a movie theatre trailer in European, South American and Asian markets.

**Ritdong** recording artists **Doug & The Slugs** were recently granted a Videofact award in Canada to assist in the production of a video for their single "Love Shines." Directed by **Doug Bennett**, the video is described as an "action-packed melodrama." Edited by **STEVEN DUPLER**

### 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.

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



# THE LEGEND CONTINUES

When you're in the studio, tape that's good enough is not enough. Which is why for ten years Ampex has continued pushing the potential of recorded sound. Through a decade of increased fidelity and reliability, Grand Master® 456 remains an audio tape obsessed with performance. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

**AMPEX**

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3809 Ampex Corporation • One of The Signal Companies

**AND THE BEAT GOES ON**



# If you're reaching for Gold or Platinum, first reach for **AGFA PEM 469**

Because there's never been a mastering tape like it. Agfa PEM 469 captures your sound perfectly in its complete dynamic range. It's everything you've always wanted. Reach...and you'll succeed...with Agfa PEM 469. The only thing standard is the bias.

**AGFA  
AUDIO**

AGFA-GEVAERT  275 NORTH STREET, TETERBORO, N.J. 07608 (201) 288-4100

## AUDIO TRACK

(Continued from page 34)

been completed at Brooklyn's **Sound Heights**. The record was produced by **Full Force** and engineered by **Questar Welsh**, with **Shaun James** assisting.

At **Mayfair Studios**, **George Benson**, **Ashford & Simpson** and **Patti Austin** are recording spots for **Coca-Cola**.

### LOS ANGELES

**HAL WILLNER** was in at **A&M Studios** starting work on his **Kurt Weill** tribute album for that label. The project is similar in nature and scope to the **Thelonious Monk** tribute **Willner** produced last year. The first artists to be recorded were **Van Dyke Parks**, **Charlie Haden** and **Stan Ridgway**.

At **Group IV Recording**, engineer **Dennis Sands** was behind the board for composer **Steve Seretan**, who was in scoring segments of "The Paper Chase."

**Lien Records** act **A Warning Trend** have been tracking a self-produced, four-song EP at **Juniper Studios** in Burbank. **Steven Sharp** is engineering.

At **Skip Saylor Recording**, producers **Jose La Vina** and **John Hedges** have been working on a single by **Jennifer Ramos** for **Flipside International**. **Tom McCauley** is at the board, with **Joe Shay** assisting. And producer **Dan Siegel** is in mixing an album by jazz guitarist **Steve Narahara** for **Pausa Records**, with **Skip Saylor** at the controls.

At **Studio Orange** in Santa Ana, **No Big Deal** is cutting an album with producer/engineer **Ted Vegvari**. **Phil Thomas** is assisting. Also there, **Blo-Bye** is working on an album, with producers **Thomas** and **Jack Barbour**. **Thomas** is engineering. Finally, the band **Decor** has been in working on a dance music album. **Vegvari** is producing and engineering, with **Thomas** assisting.

Producer **Chuck Plotkin** and engineer **Toby Scott** are in at **Clover** mixing "Stand On It," the B side of **Bruce Springsteen's** upcoming single.

### NASHVILLE

**GLEN CAMPBELL** is cutting additional tracks for his next album at **The Music Mill**. **Harold Shedd** is producing, with the engineering team of **Jim Cotton**, **Joe Scaife** and **Paul Goldberg** behind the board. Also there, **Jerry Wallace** and **Terry Skinner** are producing the **Forrester Sisters** for **Warner Bros**. **Steve Melton** and **George Clinton** are engineering.

**RCA** artist **Eddy Raven** has been working at **Treasure Isle** on overdubs for a new album, with **Raven** and **Paul Worley** producing. And **Tom Taffy** is producing new artist **Stefan Anderson**, with **Tom Harding** engineering. Finally, **Shane Keister** is recording the film score for "Dr. Otto And The Riddle Of The Gloom Beam," with **Richard Schirmer** engineering.

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

## STEREO TV

(Continued on page 34)

in July onward," "Tonight" will be broadcast in stereo "every single night." He mentioned that "Friday Night Videos" would also be broadcast regularly in stereo, beginning at the same time. Other NBC programming broadcast in stereo beginning this summer will be "several sporting events, including possibly the baseball All-Star Game."

Sherlock finished by stating that "sometime within the the next six months, we're thinking of bringing 'Late Night With David Letterman' and 'Saturday Night Live' to our network in stereo, and within the next six to nine months, NBC will have a great deal of stereo programming on the air."

Asked why NBC is so far in front of its two rival networks in the implementation of MTS broadcasting, Sherlock said it was a matter of both philosophical and technical differences. "It's been easier for us because of our KU-band satellite system. CBS and ABC may physically have to wait a year or two to get to where we are."

"Also, CBS has said publicly that since they feel there isn't an immediate audience payback on MTS, they don't want to spend any money on it. ABC, I think, has said they will be slating their MTS more to SAP [second audio program] for foreign language usage." Nick Freeman, speaking as a CBS affiliate, said the network has told him that there are no plans to go stereo in the "near or even near-far future."

One area in which stereo sound will probably be seen (or heard) with increasing frequency is television commercials. Irwin Davis said his agency recently completed and aired a spot for Chevrolet's Cavalier, recorded digitally in stereo, and plans to do more spots the same way. His primary reason for doing so, he said, is his belief that improved sound captures the viewers' attention.

"Our concern is not so much with technology per se as it is with getting people to watch our commercials," he said. "We believe that people are mostly doing anything and everything during commercials except watching the set. That's why we made a stereo commercial with digital sound—it's the best way we've found to make people sit up and watch."



2832 SPRINGROVE AVE.  
CINCINNATI, OHIO 45225  
(513) 681-8400

# New... List of Top U.S. Executives

Top  
Top  
Top  
Top  
Top

And, we can slice it any way you like, by . . .

Company type, including 48 primary markets,  
Individuals by title—over 16,  
Four digit SIC code,  
Annual Sales Volume,  
Number of employees,  
Geographic area, including state, zip, and SCF.

Our selection capability is so extensive you can customize a list to fit your precise needs. You can select from over 50,000 executives with proven purchasing responsibility at over 40,000 U.S. corporations and their subsidiaries. In fact, you can reach key executives at every company type within the corporate family including affiliates and divisions.

Want to mail first and follow-up with a phone call? We'll give you telephone numbers as well!!

**We are the original source for these names!!!**

Because these executive names are derived from the Red Book data base, accuracy and currency are guaranteed. Thousands of marketers depend upon National Register Publishing Company to provide the highly useful company profile information contained in the Directory of Corporate Affiliations. And *now*, this same powerful tool can drive your next mailing.

The information which produces this list is supplied directly to us by the listees. And we don't stop there—updating is continuous. We personally contact each and every listee to verify names, addresses, and titles. We do all this to ensure that you reach only qualified prospects.

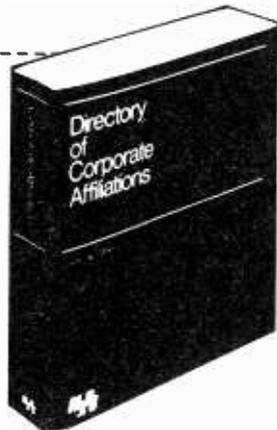
**Tap tremendous buying power.**

All in all, these executives—some of the top names in industry, finance, and manufacturing represent a tremendous amount of buying power for their companies and themselves.

Consider the following list of companies currently using the published information in our data base. Consider how you too might make use of the Red Book data base of top U.S. executives for your next mailing.

- Booz Allen & Hamilton Inc.
- General Motors Corp.
- Harvard Business School
- The Hertz Corp.
- March of Dimes
- Ogilvy & Mather
- Price Waterhouse
- Snelling and Snelling, Inc.

When you need a list of top U.S. executives at major corporations, go right to the source - NRPC. Just return the coupon below for additional information or call Nancy J. Olsen, List Manager at 312-441-2153.



I need more information on the Directory of Corporate Affiliations mailing lists from National Register Publishing Company.

SRDS/NRPC  
Marketing Services Division  
3004 Glenview Road  
Wilmette, IL 60091  
Call toll free 1-800-323-4601

Name \_\_\_\_\_ Title \_\_\_\_\_  
Company Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Signature \_\_\_\_\_

FOR WEEK ENDING MAY 11, 1985

**Billboard**

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	3	4	5	6						
1	1	10				STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
2	3	156				JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	2	8				GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	7	23				PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	4	10				LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
6	5	10				TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
7	12	3				THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
8	6	23				PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
9	8	25				RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
10	10	66				DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
11	9	58				THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
12	11	114				STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95
13	14	73				RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95
14	16	47				STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95
15	32	2				WHAM! THE VIDEO	Morrison Leahy/Carlin Music CBS-Fox Video Music 3048	Wham	1985	NR	19.98
16	19	7				WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
17	18	2				GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98



**Every week everywhere...**  
**Billboard**  
**brings you the latest video news, charts and reviews.**

## SUPERTRAMP CHANGES

(Continued from page 40)

pects for the film are shaky.

"It's hardly a commercial proposition," shrugs Davies, who allows that the film cost in the neighborhood of half a million dollars. "A 20-minute film—there's no real place to show it." But then again, he admits, "a 17-minute track is near suicide" itself.

Still, Supertramp has historically achieved sales success without relying on conventional marketing tactics. They were one of the premier "faceless bands" of the last decade, but Davies is convinced that '70s low-profile techniques won't work in the '80s.

"We have to get better at video promotion," he conceded. "Before, we were recording and touring, and that was all we needed. We didn't need to push our faces—not that we were particularly pretty, anyway. Now, we have to put a little more of a front on things, to let people know we're around."

One hook for the new album is the appearance on the title track of ex-Pink Floyd guitarist David Gilmour. Although Hodgson has not been replaced in the group, Davies says he hopes Gilmour will tour with the band if his solo schedule allows.

"It was quite a Floydian track," says Davies of "Brother Where You Bound." "And we kept trying to get a guitar player to sound like Gilmour. Then somebody said, 'Maybe David would come over and do it himself.' And he did."

## TOM SNOW

(Continued from page 40)

album with Sergio Mendez.

These are good times for songwriters generally, Snow suggests. "Everybody's looking for material," he says. "Artists really need a hit single more than ever now, and that's what we as songwriters do. Some artists who maybe five years ago would have tried to write their own thing, now will make sure they have the song, and if they don't have it they'll go to someone who will."

"I feel there's a little more respect toward songwriters, and their work is being recognized more. Plus, songwriters have developed more of a sense of community. And now with the songtrack phenomenon and the video explosion, if you come up with a great song, you're really in business."

Snow has two songs on the just-released Melissa Manchester album, and says he expects to have three on the upcoming Olivia Newton-John album, due in August. He's also collaborating with Dean Pitchford (with whom he wrote "You Should Hear How She Talks About You") and "Lets Hear It For The Boy", Cynthia Weil (with whom he wrote "He's So Shy"), Roy Freeland and Tom Harriman.

Harriman is one of two writers signed to Snow Music. The other is lyricist Barry Alfonso. **PAUL GREIN**

# NEW ON THE CHARTS

## REDDS & THE BOYS

Currently scoring on the Hot Black Singles chart are Redds & the Boys, who move up to number 61 with their T.T.E.D. release "Movin' & Groovin'." Part of Washington, D.C.'s celebrated go-go street music scene, the group was formed in that city in 1980. After junior high school, however, members decided to go their separate ways, joining up with other go-go groups.

As the music phenomenon spread, frontman Redds reunited with his original cohorts to form Redds & the Boys. The group later signed to the independent T.T.E.D. label, and reportedly sold close to 100,000 records locally.

Encouraging sales figures and a growing number of go-go fans prompted the first national release, "Movin' & Groovin'," distributed by Island Records. The video clip for the 12-inch single is currently being shown on local video programs.

*Redds & the Boys are managed by Maxx Kidd, c/o T.T.E.D. Records, 3180 Bladensburg Road N.E., Washington, D.C. 20018; (202) 529-0884.*

## LIMAHL

Hoping to duplicate his international success here in America, EMI America recording artist Limahl catapults to number 79 on the Top Pop Albums chart with his debut album, "Don't Suppose." Born in Wigan, England, Limahl was an avid record collector as a teenager. As a music lover, he pursued singing and piano, which led to musical theatre work.

He later sang for a number of bands, and in June, 1981, teamed up with a group of musicians who became known as KajaGoo-Goo. Though KajaGooGoo produced several international top 10 singles, including "Too Shy," internal and managerial conflicts caused the group to disband. After that, rather than join another band, Limahl "decided to give a solo career a go."

Though "Don't Suppose" was released in Europe six months ago, Limahl says that "timing was a big factor in its American release."

The current Hot 100 single from the album, "Never Ending Story," was the theme song to the German film of the same name, which was released in America six months ago. The video clip for the single is being shown on MTV. There are no current plans for a tour.

*Limahl is managed by Russell Shaw, Riva/Gaff Management, 4249 Greenbush Ave., Sherman Oaks, Calif. 91423; (818) 907-1414.*

# AMUSEMENT BUSINESS

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
WILLIE NELSON & FAMILY	Radio City Music Hall New York	April 24-28	\$658,333 \$25/\$22.50/\$20.50	32,218 34,664 six shows	Radio City Music Hall Prods. Inc.
U2 LONE JUSTICE	The Spectrum Philadelphia	April 22, 24	\$466,061 \$13.50/\$11.50	36,910 two sellouts	Electric Factory Concerts
KENNY ROGERS FRANKIE VALLI SAWYER BROWN	Met Center Bloomington, Minn.	April 26-27	\$456,952 \$17.50/\$15.50	26,756 30,372	North American Tours Inc.
GRATEFUL DEAD	Stanford Univ. Palo Alto, Calif.	April 27-28	\$280,306 \$15/\$13	19,000 two sellouts	BGP
DIANA ROSS	Frank Erwin Center Univ. of Texas at Austin	April 12	\$261,230 \$17.50/\$15	15,891 17,871	Pace Concerts/Barry Mendelson Presents
THE FIRM	Joe Louis Arena Detroit	April 26	\$222,795 \$15	14,853 15,900	Brass Ring Prods./Concerts West
REO SPEEDWAGON CHEAP TRICK	Kemper Arena Kansas City, Mo.	April 27	\$221,123 \$13.50/\$12.50	16,938 sellout	Contemporary Prods./New West Presentations
DIANA ROSS	The Summit Houston	April 11	\$218,610 \$17.50	12,924 17,056	Pace Concerts/Barry Mendelson Presents
DIANA ROSS	Assembly Center Louisiana State Univ. Baton Rouge	April 14	\$214,052 \$17.50/\$15	13,292 15,250	Pace Concerts/Barry Mendelson Presents
CHICAGO ALAN KAYE	Oakland (Calif.) Alameda County Coliseum	April 26	\$205,952 \$16	12,872 sellout	Bill Graham Presents
DIANA ROSS	San Antonio (Tex.) Convention Center	April 10	\$177,430 \$17.50/\$15	10,517 16,573	Pace Concerts/Barry Mendelson Presents
ERIC CLAPTON GRAHAM PARKER & THE SHOT	Providence (R.I.) Civic Center	April 28	\$166,497 \$14.50/\$13.50	11,871 12,100	Frank J. Russo
TRIMPH MOUNTAIN	Baltimore Civic Center	April 27	\$148,875 \$12.50	11,910 13,665	In-House/Don Wehner
CHICAGO ALAN KAYE	Lawlor Events Center Reno	April 25	\$133,545 \$15	8,903 10,000	Bill Graham Presents
MADONNA BEASTIE BOYS	San Francisco Convention Center	April 23	\$127,600 \$15	8,500 sellout	Bill Graham Presents
FOREIGNER GIUFFRIA	Murphy Center Middle Tennessee State Univ. Murfreesboro	April 17	\$116,878 \$15/\$12.50	12,118	Sound Seventy Prods.
REO SPEEDWAGON CHEAP TRICK	Rushmore Plaza Civic Center Rapid City, S.D.	April 24	\$108,000 \$13.50/\$12.50	8,600 10,500	Stardate Prods.
DAVID COPPERFIELD	Syria Mosque Pittsburgh	April 26-27	\$103,927 \$18.50/\$16.50/\$13.50	6,100 11,188 four shows	DiCesare/Engler Prods.
ROGER WATERS	Frank Erwin Center Univ. of Texas at Austin	April 9	\$100,266 \$14/\$10	7,378 12,503	Pace Concerts
JOAN ARMATRADING COOK DA BOOKS	Radio City Music Hall New York	April 23	\$91,804 \$17.50/\$15.50	5,874 sellout	Radio City Music Hall Prods. Inc.
GENERAL PUBLIC CHARLIE PEACOCK	Radio City Music Hall New York	April 22	\$90,800 \$16.50	5,872 sellout	Radio City Music Hall Prods. Inc.
JULIAN LENNON SIMON DRAKE	Massey Hall Toronto	April 18-19	\$88,366 (\$110,458 Canadian) \$19.50	5,200 two sellouts	Concert Prods. International
ANNE MURRAY	Kellogg Center Battle Creek, Mich.	April 27	\$79,716 \$15.50	5,269 sellout	In-House
DAVID COPPERFIELD	Ohio Theater Columbus	April 28	\$76,852 \$15/\$13/\$11	5,554 5,794	Columbus Assn. for the Performing Arts
DAVID SANBORN MAURICE LaMARCHE	Warfield Theater San Francisco	April 26	\$64,432 \$15/\$13.50	4,353 sellout	Bill Graham Presents
HANK WILLIAMS JR. BAMA BAND NITTY GRITTY DIRT BAND	Crisler Arena Ann Arbor, Mich.	April 24	\$55,651 \$13.50/\$11.50/\$9.50	4,217 6,025	Brass Ring Prods.
GEORGE CARLIN	Fox Theatre Atlanta	April 27	\$54,368 \$15.25	3,985 sellout	Brass Ring Prods.
CONWAY TWITTY JUDDS	Jackson (Miss.) Coliseum	April 26	\$53,312 \$12.50	4,265 7,000	Jayson Promotions
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Hill Auditorium Ann Arbor, Mich.	April 27	\$52,834 \$13.50/\$11.50	4,039 sellout	Brass Ring Prods.
CONWAY TWITTY JUDDS	Von Braun Civic Center Huntsville, Ala.	April 27	\$52,125 \$12.50	4,170 8,738	Jayson Promotions
VICTOR BORGE	Holiday Star Theater Merrillville, Ind.	April 12	\$46,665 \$14	3,111 3,400	In-House
DAVID COPPERFIELD	Stanley Performing Arts Center Utica, N.Y.	April 28	\$44,804 \$16.50/\$14.50/\$12.50	2,827 2,936	I.M. Prods.
DAVID COPPERFIELD	Symphony Hall Allentown, Pa.	April 24	\$40,584 \$16/\$15/\$14	1,486 2,633	Makoul Prods.
HANK WILLIAMS JR. BAMA BAND	De Voss Hall Grand Rapids	April 23	\$38,307 \$18.50/\$16.50	2,318 two sellouts	Brass Ring Prods.
GENERAL PUBLIC CEDRIC MYTON & THE STINGERS	McGaw Hall Evanston, Ill.	April 17	\$36,846 \$12.50	3,452 sellout	A & B Board
PETER ALLEN	Sunrise (Fla.) Music Theater	April 14	\$33,572 \$17/\$15	1,976 4,086	Silverstar Prods.
ANDREAS VOLLENWEIDER	Fox Theatre Atlanta	April 14	\$31,195 \$13.25/\$11.25	2,371 3,985	Windstorm
KROKUS ACCEPT	Omaha Civic & Music Hall	April 20	\$29,777 \$12.50/\$11.50	2,608 sellout	Jam Prods./Feyline Presents
MICHAEL W. SMITH KATHY TROCCOLI	Royal Oak (Mich.) Music Theater	April 27	\$28,098 \$10.50	2,676 3,400	Brass Ring Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE TIM KRUGEL & THE SLUGGERS	Omaha Civic & Music Hall	April 24	\$26,306 \$15	2,476 2,608	Jam Prods./Feyline Presents

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.

FOR WEEK ENDING MAY 11, 1985

**Billboard**

# TOP POP ALBUMS

Copyright 1985, Billboard Publications, Inc.  
No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	4	1	4	1	4	1	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043	3 weeks at No. One	WE ARE THE WORLD	
2	2	10	2	10	2	10	2	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED	
3	3	47	3	47	3	47	3	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.	
4	4	18	4	18	4	18	4	SOUNDTRACK ▲ MCA 5553 (8.98)		BEVERLY HILLS COP	
5	5	6	5	6	5	6	5	MADONNA ▲ <sup>4</sup> SIRE 1-25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN	
6	6	8	6	8	6	8	6	SADE PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE	
7	7	10	7	10	5	16	5	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)		SOUTHERN ACCENTS	
8	8	5	8	5	16	5	16	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD	
9	9	9	9	9	27	9	27	WHAM ▲ COLUMBIA FC39595 (CD)		MAKE IT BIG	
10	10	7	10	7	48	10	48	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)		PRIVATE DANCER	
11	11	15	11	15	25	11	25	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)		RECKLESS	
12	12	12	12	12	13	12	13	COMMODORES MOTOWN 6124ML (8.98)		NIGHTSHIFT	
13	13	26	13	26	5	17	5	THE POWER STATION CAPITOL SJ-12380 (8.98)		THE POWER STATION	
14	NEW	NEW	NEW	NEW	NEW	NEW	NEW	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY	
15	14	11	15	14	11	15	11	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)		VISION QUEST	
16	13	13	16	13	25	13	25	REO SPEEDWAGON ▲ EPIC QF39593 (CD)		WHEELS ARE TURNING	
17	18	25	17	25	7	18	7	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)		SONGS FROM THE BIG CHAIR	
18	20	18	18	20	12	18	12	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)		CRAZY FROM THE HEAT	
19	14	11	19	14	19	14	19	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)		AGENT PROVOCATEUR	
20	19	20	19	20	77	19	77	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BEL 1-5410/RCA (9.98) (CD)		BREAK OUT	
21	21	23	21	23	10	21	10	SOUNDTRACK A&M SP-5045 (8.98)		THE BREAKFAST CLUB	
22	16	16	22	16	22	22	22	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)		BUILDING THE PERFECT BEAST	
23	23	28	23	28	8	23	8	DEBARGE GORDY 6123/MOTOWN (8.98)		RHYTHM OF THE NIGHT	
24	25	21	24	21	11	24	11	THE FIRM ● ATLANTIC 81239 (8.98) (CD)		THE FIRM	
25	26	27	25	27	6	25	6	LUTHER VANDROSS EPIC 39882		THE NIGHT I FELL IN LOVE	
26	22	19	26	19	50	26	50	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)		17	
27	30	31	27	30	38	27	38	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)		SUDDENLY	
28	41	130	28	41	3	28	3	RICK SPRINGFIELD RCA AUL 1-5370 (9.98)		TAO	
29	33	33	29	33	12	29	12	ANIMATION MERCURY 822580-1/POLYGRAM (8.98) (CD)		ANIMATION	
30	27	30	30	27	29	30	29	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL 1-5309 (9.98) (CD)		BIG BAM BOOM	
31	29	22	31	22	31	29	31	NEW EDITION ▲ MCA 5515 (8.98)		NEW EDITION	
32	32	32	32	32	22	32	22	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY	
33	24	17	33	24	9	33	9	MICK JAGGER COLUMBIA 39940 (CD)		SHE'S THE BOSS	
34	34	42	34	42	4	34	4	HOWARD JONES ELEKTRA 60390 (8.98)		DREAM INTO ACTION	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	71	109	56	109	4	56	4	TIL TUESDAY EPIC BFE 39458		VOICES CARRY	
57	53	50	57	53	8	57	8	SANTANA COLUMBIA FC39527 (CD)		BEYOND APPEARANCES	
58	59	65	58	59	7	58	7	SOUNDTRACK MOTOWN 6128 ML (8.98)		BERRY GORDY'S THE LAST DRAGON	
59	60	60	59	60	12	59	12	RUN-D.M.C. PROFILE PRO1205 (8.98)		KING OF ROCK	
60	56	54	60	56	22	60	22	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)		HOW WILL THE WOLF SURVIVE	
61	65	79	61	65	15	61	15	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)		MEETING IN THE LADIES ROOM	
62	54	46	62	54	42	62	42	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)		ICE CREAM CASTLE	
63	58	53	63	58	10	63	10	THE ALAN PARSONS PROJECT ARISTA ALB-8263 (8.98) (CD)		VULTURE CULTURE	
64	67	69	64	67	8	64	8	GO WEST CHRYSALIS FV 41495 (8.98) (CD)		GO WEST	
65	51	51	65	51	8	65	8	GREG KIHN EMI-AMERICA SJ-17152 (8.98)		CITIZEN KIHN	
66	79	91	66	79	7	66	7	WHITNEY HOUSTON ARISTA ALB-8212 (8.98)		WHITNEY HOUSTON	
67	70	72	67	70	25	67	25	WHODINI ● JIVE JL-8251/ARISTA (8.98)		ESCAPE	
68	68	70	68	68	91	68	91	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)		AN INNOCENT MAN	
69	64	55	69	64	23	69	23	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)		GIUFFRIA	
70	63	62	70	63	27	70	27	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)		SOLID	
71	92	100	71	92	4	71	4	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98)		STEADY NERVES	
72	73	67	72	73	84	72	84	HUEY LEWIS AND THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)		SPORTS	
73	76	63	73	76	8	73	8	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)		RAIN FOREST	
74	74	80	74	74	11	74	11	LOUDNESS ATCO 90246 (8.98)		THUNDER ON THE EAST	
75	84	88	75	84	7	75	7	FIONA ATLANTIC 81242 (8.98)		FIONA	
76	82	87	76	82	89	76	89	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA	
77	77	86	77	77	6	77	6	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)		REQUIEM	
78	104	113	78	104	31	78	31	DOKKEN ELEKTRA 60376 (8.98)		TOOTH & NAIL	
79	106	123	79	106	3	79	3	LIMIAHL EMI-AMERICA ST-17142 (8.98)		DON'T SUPPOSE	
80	72	56	80	72	25	80	25	SOUNDTRACK FANTASY WAM-1791 (2LPS) (19.98) (CD)		AMADEUS	
81	83	99	81	83	8	81	8	RAVEN ATLANTIC 81241 (8.98)		STAY HARD	
82	69	66	82	69	29	82	29	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)		ALL THE RAGE	
83	78	71	83	78	58	83	58	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)		HEARTBEAT CITY	
84	88	68	84	88	10	84	10	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)		A SENSE OF WONDER	
85	85	75	85	85	27	85	27	PHILIP BAILEY ● COLUMBIA BFC 39542		CHINESE WALL	
86	62	52	86	62	30	86	30	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)		A PRIVATE HEAVEN	
87	75	76	87	75	12	87	12	RAY CHARLES COLUMBIA 39415		FRIENDSHIP	
88	81	83	88	81	10	88	10	WILTON FELDER MCA 5510 (8.98)		SECRETS	
89	66	64	89	66	24	89	24	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)		PERFECT STRANGERS	

**TALENT IN ACTION**

(Continued from page 41)

used a variety of instruments (primarily saxophone, guitar, keyboards, drums and percussion in addition to Vollenweider's harp) to create a variety of pleasing aural textures. And the capacity crowd was captivated from the first note.

But it was hard to shake the nagging feeling that one was listening to a soundtrack in search of a movie, or perhaps a marginally hipper version of "The Hollyridge Strings Play James Taylor." Beyond the pretty tunes and the pretty colors—and despite some pretty, if less than meaty, improvising by all hands—all seemed pretty vapid.

PETER KEEPNEWS

**JOAN ARMATRADING  
COOK DA BOOKS**

Radio City Music Hall, New York  
Tickets: \$17.50, \$15.50

IF JOAN ARMATRADING is still an artist with a cult following, as she has been here for so long, then let's just say her cult has grown quite a bit. Radio City was sold out—as most other dates on her tour have thus far been—and Armatrading's fans were as devoted a bunch as any artist could hope for.

And they got what they came for: a solid, well-paced set by the singer/songwriter/guitarist that showed off her many talents to their fullest. Armatrading rocked and rolled, she reggaed, and she sang her softer,

more passionate ballads, displaying an innate sense of subtlety in her vocal phrasing that was quite remarkable.

Backed by a six-piece band, Armatrading, trading off between acoustic and electric guitars and a lone microphone, performed both her more well known songs and new ones from her latest A&M, "Secret Secrets." The rocking title track had 'em dancing in the aisles while for both the jazzy "Talking To The Wall" and the emotional ballad "Love By You" Armatrading brought out labelmate Joe Jackson to play piano (which he also does on the album). Something for everyone, all of it too good to be kept a secret any longer.

Openers Cook Da Books are a new Liverpool quartet who are still unsigned here but ought to make waves when they find a deal. At times reminiscent of Duran Duran, U2 and mainly Squeeze, the band—signed to Virgin in the U.K.—showed taste and chops to spare. Vocalists Owen Moran and Peter Deary have their harmonies worked out and their pop sensibilities in place. While the slower numbers did tend to become too artsy, there was never a shortage of hooks.

JEFF TAMARKIN

**JASON & THE SCORCHERS**  
Cabaret Metro, Chicago  
Tickets: \$11, \$9

SOME DAY, Jason & the Scorchers may play a mediocre set. But it probably won't be in this lifetime.

Even on what band members themselves considered an off night, such as their April 19 appearance at Metro, the Scorchers breathe fire. Their special brew of rock'n'roll laced with country set bodies in motion from the main floor to the balcony.

One of the best parts about watching Jason & the Scorchers was, as always, observing singer Jason Ringenberg (who's a mild-mannered guy offstage) evolve by rapid turns into a nigh-possessed dervish of a performer. Then there's guitar-

ist Warner Hodges, who hits the stage like a triple charge of TNT and never lets up, propelled by his particular grits-and-metal style of axegrinding. Perry Baggs, one of the most visual drummers around, attacks his kit with brutal enthusiasm. And bassist Jeff Johnson is an oasis of calm on a turbulent stage, his placid demeanor belied by muscular fretwork.

At Metro, the Scorchers showcased some selections from their recently released album "Lost And Found," their second for EMI America. New tunes such as "Little White Lies" and "Shop It Around" draw enthusiastic crowd reaction,

while the Scorchers' classics—"Harvest Moon," "Help There's A Fire" and "Hot Night In Georgia"—among them—were delivered with bottomless energy and genuine fervor.

MOIRA McCORMICK

**19,200  
SEATS**



reunion arena  
777 Sports Street  
Dallas, Texas 75207  
(214) 658-7070

Unsurpassed in Quality

**GLOSSY  
PHOTOS**

25 1/2c  
EACH IN  
1000 LOTS

100 POSTCARDS	\$ 25
100 8x10	\$32.95
CUSTOM COLOR PRINTS	\$98 per 100



(212) 382-0233



Appearing at  
**TRAX/NYC**  
MAY 15th  
9:30 PM

"They are hot..."  
Mark Hellman/Stage Productions  
Inc./Rockville, MD

"Polished pop-metal... for the  
arenas..."  
Steve Morse, *The Boston Globe*

"Headed for the big time..."  
*The Beat*, Boston

"Very intense..."  
Deb Brady, WFNX, Boston

"Going to be stars..."  
Russ Motta, WAAF, Worcester

MANAGEMENT:  
THE PHILLIPS MUSIC CORP.

One Acton Place  
Acton, MA 01720  
(617) 263-7749

MARKETING AND PROMOTION:  
PHIL MAYO AND COMPANY

11 Moseley Lane  
Needham, MA 02192  
(617) 449-6375

Target your message in  
Billboard's definitive  
Black Music market report.

A Billboard Spotlight

**the  
World of  
Black Music**

Featuring a very special 50th Anniversary Tribute to the Apollo Theater

**Talent  
Labels  
Indies  
Radio  
Retail  
Video  
plus —  
special chart recaps**

For advertising information, call Norm Berkowitz  
in New York at (212) 764-7330, Christine Matuchek  
in Los Angeles at (213) 859-5344, or contact any  
Billboard Sales Office around the world.

**Issue Date: June 15  
Ad Deadline: May 24**



1515 Broadway New York, NY 10036

The International Newsweekly of Music & Home Entertainment

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	11	CRAZY FOR YOU	JELLYBEAN (J.BETTIS, J.LIND)	◆ MADONNA Geffen 7-29051/WARNER BROS.
2	1	1	8	WE ARE THE WORLD	Q.JONES (M.JACKSON, L.RICHIE)	◆ USA FOR AFRICA COLUMBIA US7-04839
3	4	5	12	DON'T YOU (FORGET ABOUT ME)	K.FORSEY (K.FORSEY, S.SCHIFF)	◆ SIMPLE MINDS A&M 2703
4	3	3	13	RHYTHM OF THE NIGHT	R.PERRY (D.WARREN)	◆ DEBARGE Gordy 1770/MOTOWN
5	5	6	12	ONE NIGHT IN BANGKOK	B.ANDERSON, T.RICE, B.ULVAEUS	◆ MURRAY HEAD RCA 13988
6	7	8	9	SOME LIKE IT HOT	B.EDWARDS (PALMER, TAYLOR, TAYLOR)	◆ THE POWER STATION Capitol 5444
7	10	12	11	SMOOTH OPERATOR	R.MILLAR (ADU, ST.JOHN)	◆ SADE Portrait 37-04807/EPIC
8	11	16	8	EVERYTHING SHE WANTS	G.MICHAEL (G.MICHAEL)	◆ WHAM Columbia 38-04840
9	6	7	16	OBSESSION	J.RYAN (H.KNIGHT, M.DESBARRES)	◆ ANIMOTION Mercury 880266-7/POLYGRAM
10	14	18	9	EVERYBODY WANTS TO RULE THE WORLD	C.HUGHES (ORZABAL, STANLEY, HUGHES)	◆ TEARS FOR FEARS Mercury 8806597/POLYGRAM
11	9	10	12	ALL SHE WANTS TO DO IS DANCE	D.HENLEY, D.KORTCHMAR, G.LADANYI (D.KORTCHMAR)	◆ DON HENLEY Geffen 7-29065/WARNER BROS.
12	16	22	7	AXEL F	H.FALTERMEYER (H.FALTERMEYER)	◆ HAROLD FALTERMEYER MCA 52536
13	8	4	16	NIGHTSHIFT	D.LAMBERT (W.ORANGE, D.LAMBERT, F.GOLDE)	◆ COMMODORES Motown 1773
14	15	17	9	DON'T COME AROUND HERE NO MORE	T.PETTY, D.A.STEWART, J.IOVINE (T.PETTY, D.A.STEWART)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52496
15	12	15	9	THAT WAS YESTERDAY	A.SADKIN, M.JONES (M.JONES, L.GRAMM)	◆ FOREIGNER Atlantic 7-89571
16	20	24	8	SUDDENLY	K.DIAMOND (K.DIAMOND, B.OCEAN)	◆ BILLY OCEAN Jive 1-9323/ARISTA
17	19	21	13	NEW ATTITUDE	H.RICE, P.BUNETTA, R.CHUDACOFF (S.ROBINSON, J.GILUTIN, B.HULL)	◆ PATTI LABELLE MCA 52517
18	25	27	8	FRESH	J.BONNEFOND, R.BELL, KOOL & THE GANG (J.TAYLOR, S.LINZER, KOOL & THE GANG)	◆ KOOL & THE GANG De-Lite 880-623-7/POLYGRAM
19	24	28	8	THINGS CAN ONLY GET BETTER	R.HINE (H.JONES)	◆ HOWARD JONES Elektra 7-69651
20	26	31	10	IN MY HOUSE	R.JAMES (R.JAMES)	◆ THE MARY JANE GIRLS Gordy 1741/MOTOWN
21	18	19	9	SOME THINGS ARE BETTER LEFT UNSAID	D.HALL, J.OATES, B.CLEARMOUNTAIN (D.HALL)	◆ DARYL HALL & JOHN OATES RCA 14035
22	27	29	8	JUST A GIGOLO/I AIN'T GOT NOBODY	T.TEMPLEMAN (L.CASUCCI, I.CAESAR, S.WILLIAMS, R.GRAHAM)	◆ DAVID LEE ROTH Warner Bros. 7-29040
23	13	9	13	I'M ON FIRE	B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT (B.SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN Columbia 38-04772
24	31	34	8	WALKING ON SUNSHINE	KATRINA & WAVES, P.COLLIER (K.REW)	◆ KATRINA AND THE WAVES Capitol 5466
25	33	35	4	HEAVEN	B.ADAMS, B.CLEARMOUNTAIN (B.ADAMS, J.VALLANCE)	◆ BRYAN ADAMS A&M 2729
26	30	32	7	ONE LONELY NIGHT	K.CRONIN, G.RICHRATH, A.GRATZER (N.DOUGHTY)	◆ REO SPEEDWAGON Epic 34-04848
27	21	20	9	ROCK AND ROLL GIRLS	J.C.FOGERTY (J.FOGERTY)	◆ JOHN FOGERTY Warner Bros. 7-29053
28	32	33	6	CELEBRATE YOUTH	R.SPRINGFIELD, B.DRESCHER (R.SPRINGFIELD)	◆ RICK SPRINGFIELD RCA 14047
29	17	11	14	ONE MORE NIGHT	P.COLLINS, H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS Atlantic 7-89588
30	35	40	4	SAY YOU'RE WRONG	P.RAMONE (J.LENNON)	◆ JULIAN LENNON Atlantic 7-89567

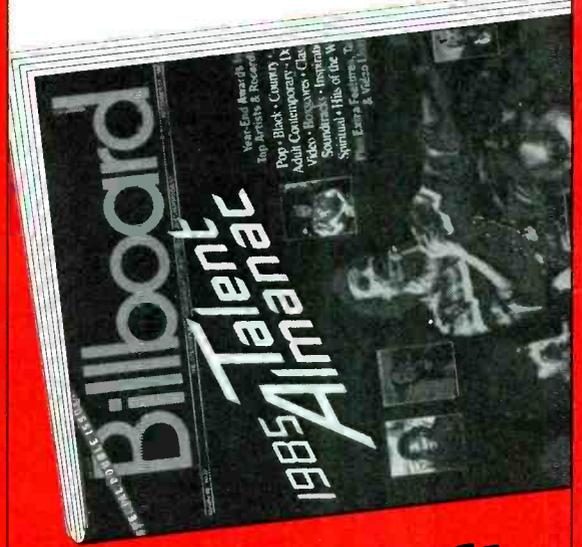
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	53	56	6	DO YOU WANNA GET AWAY	M.LIGGETT, C.BARBOSA (C.BARBOSA, A.GODWIN)	SHANNON Mirage 7-99655/ATLANTIC
52	44	44	8	BABY COME AND GET IT	R.PERRY (B.MANN, JINGRAM, C.WELL)	◆ THE POINTER SISTERS Planet 14041/RCA
53	NEW	NEW	NEW	TOUGH ALL OVER	K.VANCE (J.CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND Scotti Bros. 4-04891/EPIC
54	42	25	22	LOVER GIRL	T.MARIE (T.MARIE)	◆ TEENA MARIE Epic 34-04619
55	47	41	12	WE CLOSE OUR EYES	G.STEVENSON (P.COX, R.DRUMMIE)	◆ GO WEST Chrysalis 4-42850
56	51	36	17	CAN'T FIGHT THIS FEELING	K.CRONIN, G.RICHRATH, A.GRATZER (K.CRONIN)	◆ REO SPEEDWAGON Epic 34-04713
57	60	66	6	STEADY	B.DRESCHER, J.SHEAR (J.SHEAR, C.LAUPER)	◆ JULES SHEAR EMI-AMERICA 8259
58	52	37	15	SOMEBODY	B.ADAMS, B.CLEARMOUNTAIN (B.ADAMS, J.VALLANCE)	◆ BRYAN ADAMS A&M 2701
59	56	47	12	THE BIRD	M.DAY, STARR COMPANY (M.DAY)	◆ THE TIME Warner Bros. 7-29094
60	68	80	4	ONLY LONELY	L.QUINN (J.BON JOVI, D.BRYAN)	BON JOVI Mercury 880-736-7/POLYGRAM
61	59	49	16	HIGH ON YOU	R.NEVISON (F.SULLIVAN, J.PETERIK)	◆ SURVIVOR Scotti Bros. 4-04885/EPIC
62	58	50	7	CAN'T STOP	R.JAMES (R.JAMES)	RICK JAMES Gordy 1776/MOTOWN
63	61	63	9	BE YOUR MAN	J.JOHNSON (J.JOHNSON)	◆ JESSE JOHNSON'S REVUE A&M 2702
64	66	72	5	TALK TO ME	P.MARCHELLO (B.HILL)	◆ FIONA Atlantic 7-89572
65	NEW	NEW	NEW	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	B.CUOMO, K.CARNES (K.CARNES)	◆ KIM CARNES EMI-AMERICA 8267
66	82	—	2	WAKE UP (NEXT TO YOU)	W.WITTMAN, G.PARKER (G.PARKER)	◆ GRAHAM PARKER & THE SHOT Elektra 7-69654
67	NEW	NEW	NEW	YOU GIVE GOOD LOVE	KASHIF (LALA)	◆ WHITNEY HOUSTON Arista 1-9274
68	72	81	3	OO-EE-DIDDLEY-BOP	M.JONZUN, P.WOLF (P.WOLF, M.JONZUN, G.WORTHY)	◆ PETER WOLF EMI-AMERICA 8254
69	74	84	3	THROUGH THE FIRE	D.FOSTER, H.GATICA, A.MARDIN (D.FOSTER, T.KEANE, C.WELL)	◆ CHAKA KHAN Warner Bros. 7-29025
70	NEW	NEW	NEW	EVERYTIME YOU GO AWAY	L.LATHAM (D.HALL)	◆ PAUL YOUNG Columbia 38-04867
71	77	—	2	DANGEROUS	M.SHARRON, G.SKARDINA (M.SHARRON, G.SKARDINA, S.MITCHELL)	NATALIE COLE Modern 7-99648/ATLANTIC
72	78	90	3	DAYS ARE NUMBERS (THE TRAVELLER)	A.PARSONS (A.PARSONS, E.WOOLSON)	THE ALAN PARSONS PROJECT Arista 1-9349
73	84	—	2	MY TOOT TOOT	I.BOLDEN (S.SIMIEN)	JEAN KNIGHT Mirage 7-99643/ATLANTIC
74	85	—	2	BLACK CARS	G.VANNELLI, J.VANNELLI, R.VANNELLI (G.VANNELLI, R.FREELAND)	◆ GINO VANELLI HME 4-04889/CBS
75	79	86	3	MATHEMATICS	B.WALSH (B.WALSH, M.MANCHESTER, R.NEVIL)	MELISSA MANCHESTER MCA 52575
76	80	85	3	I WAS BORN TO LOVE YOU	MACK, F.MERCURY (F.MERCURY)	FREDDIE MERCURY Columbia 38-04869
77	57	46	14	RADIOACTIVE	J.PAGE, P.RODGERS (RODGERS)	◆ THE FIRM Atlantic 7-89586
78	62	59	16	TOO LATE FOR GOODBYES	P.RAMONE (J.LENNON)	◆ JULIAN LENNON Atlantic 7-89589
79	64	60	23	THE HEAT IS ON	K.FORSEY, H.FALTERMEYER (K.FORSEY, H.FALTERMEYER)	◆ GLENN FREY MCA 52512
80	67	64	17	PRIVATE DANCER	CARTER (M.KNOPFLER)	◆ TINA TURNER Capitol 5433

34	22	14	12	<b>ALONG COMES A WOMAN</b> D.FOSTER (P.CETERA, M.GOLDENBERG)	◆ CHICAGO FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	89	—	2	<b>SAVE THE NIGHT FOR ME</b> S.BARRI, B.SANDSTROM (B.SANDSTROM, M.PRICE, M.STEELE)	MAUREEN STEELE MOTOWN 1787
35	36	39	7	<b>LOST IN LOVE</b> R.RUDOLPH, M.SEMBELLO (R.KRAMER)	◆ NEW EDITION MCA 52553	85	<b>NEW</b>		<b>HOLD ME</b> H.RICE (H.RICE)	MENUDO RCA 14087
36	40	45	8	<b>NEVER ENDING STORY</b> G.MORODER (G.MORODER, K.FORSEY)	◆ LIMAHL EMI-AMERICA 8230	86	<b>NEW</b>		<b>WAYS TO BE WICKED</b> J.JOVINE (T.PETTY, M.CAMPBELL)	◆ LONE JUSTICE Geffen 7-29023/WARNER BROS.
37	39	43	10	<b>INVISIBLE</b> T.SWAIN, S.JOLLEY (L.DOZIER)	◆ ALISON MOYET COLUMBIA 38-04781	87	—	2	<b>(COME ON) SHOUT</b> M.SHARRON, G.SKARDINA (M.SHARRON, G.SKARDINA)	◆ ALEX BROWN Mercury 880 694-7/POLYGRAM
38	43	54	4	<b>THE SEARCH IS OVER</b> R.NEVSON (F.SULLIVAN, J.PETERIK)	SCOTTI BROS. 4-04871/EPIC	88	—	2	<b>LITTLE SHEILA</b> J.PUNTER (N.HOLDER, J.LEA)	SLADE CBS ASSOCIATED 4-04865/EPIC
39	<b>NEW</b>			<b>Suburban</b> P.COLLINS, H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89560	89	<b>NEW</b>		<b>MEETING IN THE LADIES ROOM</b> B.WATSON, V.CALLOWAY (R.CALLOWAY, B.WATSON, V.CALLOWAY)	KL YMAXX CONSTELLATION/MCA 52545/MCA
40	46	62	3	<b>WOULD I LIE TO YOU?</b> D.A.STEWART (LENNOX, STEWART)	EURHYTHMICS RCA 14078	90	—	2	<b>IMAGINATION</b> S.THOMPSON, M.BARBIERO (B.SOME)	◆ BELOUIS SOME CAPITOL 5464
41	45	53	4	<b>SHOW SOME RESPECT</b> T.BRITTEN (T.BRITTEN, S.SHIRIN)	◆ TINA TURNER CAPITOL 5461	91	69	16	<b>KEEPING THE FAITH</b> P.RAWONE (B.JOEL)	◆ BILLY JOEL COLUMBIA 38-04681
42	29	30	8	<b>VOX HUMANA</b> K.LOGGINS (K.LOGGINS, E.E.LOGGINS)	◆ KENNY LOGGINS COLUMBIA 38-04849	92	81	83	<b>JAMMIN'</b> T.MARIE (T.MARIE)	TEENA MARIE EPIC 34-04738
43	49	55	6	<b>OH GIRL</b> T.WERMAN (G.MERRILL, S.RUBICAM)	◆ BOY MEETS GIRL A&M 2713	93	83	77	<b>WHY CAN'T I HAVE YOU</b> R.J.LANGE, CARS (R.OCASEK)	◆ THE CARS ELEKTRA 7-69657
44	23	13	24	<b>MISSING YOU</b> L.RICHIE, J.A.CARMICHAEL (L.RICHIE)	◆ DIANA ROSS RCA 13966	94	73	70	<b>ONLY THE YOUNG</b> M.STONE, K.ELSON (S.PERRY, N.SCHON, J.CAIN)	JOURNEY Geffen 7-29090/WARNER BROS.
45	55	61	5	<b>VOICES CARRY</b> M.THORNE (A.MANN, M.HAUSMAN, R.HOLMES, J.PESCE)	◆ 'TIL TUESDAY EPIC 34-04795	95	70	68	<b>CARELESS WHISPER</b> G.MICHAEL (G.MICHAEL, A.RIDGELEY)	◆ WHAM FEATURING GEORGE MICHAEL COLUMBIA 38-04691
46	50	52	6	<b>WALKING ON THE CHINESE WALL</b> P.COLLINS (R.SEEAMAN, M.LEVY, B.HUGHES)	◆ PHILIP BAILEY COLUMBIA 38-04826	96	<b>NEW</b>		<b>SQUARE ROOMS</b> H.FALTERMEYER (A.CORLEY, P.WOODS, H.FALTERMEYER)	◆ AL CORLEY Mercury 822 241-7/POLYGRAM
47	54	65	3	<b>LUCKY IN LOVE</b> M.JAGGER, BLASWELL, MATERIAL (M.JAGGER, C.ALOMAR)	MICK JAGGER COLUMBIA 38-04893	97	96	92	<b>RAIN FOREST</b> P.HARDCASTLE (P.HARDCASTLE)	PAUL HARDCASTLE PROFILE 7059
48	48	51	6	<b>WELCOME TO THE PLEASURE DOME</b> T.HORRY (JOHNSON, O.TOOLE, GILL, NASH)	◆ FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND 7-99653/ATLANTIC	98	65	58	<b>JUST ANOTHER NIGHT</b> M.JAGGER, BLASWELL, MATERIAL (M.JAGGER)	◆ MICK JAGGER COLUMBIA 38-04743
49	28	26	10	<b>FOREVER MAN</b> T.TEMPLEMAN, L.WARONKER (J.WILLIAMS)	◆ ERIC CLAPTON WARNER BROS. 7-29081	99	75	74	<b>THE WORD IS OUT</b> P.COLLINS (J.STEWART, J.LINDSAY, G.CRAIG)	◆ JERMAINE STEWART ARISTA 1-9256
50	37	23	14	<b>MATERIAL GIRL</b> N.RODGERS (P.BROWN, R.RANS)	◆ MADONNA SIRE 7-29083/WARNER BROS.	100	63	57	<b>LONELY IN LOVE</b> G.GIUFFRIA (G.GIUFFRIA, D.G.EISLEY)	◆ GIUFFRIA CAMEL/MCA 52558/MCA

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

# NOW AVAILABLE

## Billboard's 1985 Talent Almanac Issue



A collector's item and reference source for all music and video fans, covering the entire spectrum of music and home entertainment during 1984.

Featuring:

- Year-End No. 1 Awards for top artists, albums, concerts, video games, and much more
- Year-End Overview—full reports on the year's developments in Rock, Country, Black, Jazz, New Artists, Video and more
- Year-End Listings—a talent directory of top artists and managers, and new video listings



Mail to:

**Billboard**

1515 Broadway, New York, N.Y. 10036

Please send me \_\_\_\_\_ copies of the 1985 Talent Almanac issue at \$6.00 each (please add \$1.25 per copy for postage and handling)

My payment of \$\_\_\_\_\_ is enclosed (prepayment required)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**Order Your Copy Today!**

Advertising, Subscriptions on the Rise

## NASHVILLE NET: THINGS LOOKING UP

BY EDWARD MORRIS

NASHVILLE Despite the documented dips in country record sales over the past year, The Nashville Network reports that country music is gaining popularity among both advertisers and cable subscribers.

From a launch date subscription of seven million households in March, 1983, the number had grown to 22.1 million two years later. From a handful of national advertisers at the outset, the roster has increased to 225 accounts, including such big names as Stroh, Dodge and General Foods that have five-year contracts with the network.

"We had originally projected we'd be in the black by the fourth quarter of 1986," says Lloyd Werner, senior vice president of sales and marketing for Group W Satellite Communications (GWSC), "and we still think we can do that. This year, we're running 200% ahead of last year's numbers and well ahead of what we had projected."

While Werner will not specify what last year's ad revenues were for TNN, he confirms that \$16 million is a "relatively accurate" figure. Group W is an agent for—rather than a partner in—the network,

but it still exerts a powerful influence on the network's programming by feeding back information on what advertisers are or are not likely to buy.

"They don't put anything on the air we don't think we can sell," Werner summarizes, "and we don't go to them and say we can sell anything."

He cites the addition of the new video clip feature, "Video Country," to the programming lineup as an example of the cooperative planning between the programming and marketing segments of the network: "I think we were instrumental in suggesting to them that another video clip show would work, because 'Country Clips' had done so well over the weekend. And it reaches a younger audience, by the way, than some of the other programs—which means we get different advertisers."

As the distribution, advertising sales and marketing arm for the network, GWSC pays for all the marketing costs itself. Last year, it spent more than \$4.5 million on advertising, and this year it has budgeted more than \$5.4 million.

Werner says he thinks the national advertisers have a better idea,

generally, of "who buys their product and where that person can be reached than the planner or buyer at the [advertising] agency, who is only interested in how many eyeballs they reach and how much they pay for it."

He continues, "The toughest thing about selling country music is getting over the prejudice of advertising agencies. Most of the money in cable comes in in New York. Most of the broadcast cable planning is done by someone in their middle to late 20s who has limited life experience and who thinks that what's hip is something that isn't outside New York."

"Trying to convince them that the listener or viewer of country music is not the stereotype that they have

(Continued on page 55)



**Emmylou's Day.** When Emmylou Harris took her "Ballad Of Sally Rose" tour to Washington, she didn't know the nation's capital would declare "Emmylou Harris Day" in her honor. Celebrating after her sold-out performance at the Kennedy Center with a mayoral proclamation are Dave Kellogg of WMZQ Washington and Jim Bakas, director of the D.C. Commission on Arts & Humanities.

## NASHVILLE SCENE

by Kip Kirby



This week's column was written and compiled by Edward Morris.

"MR. CHAIRMAN, the Creative Shortcuts Committee of the Nashville Songwriters Alliance is pleased to present its monthly report:

"We are requesting that our members continue to use the phrase 'morning light' exclusively as a substitute for 'dawn,' 'daybreak' and 'sunup,' since those other words are needlessly graphic and difficult to rhyme with. Most of us agreed that 'Let's have a wham a.m.' borders on the excessive.

"And while we're on the matter of phrasing, we also decided that 'feels right' is still probably the most cogent expression of love available to us. Gradations of love, we thought, might range from 'feels so-so' to 'honestly feels so right.'

"One of our newer members wondered if it's ever permissible to ask someone in a song to 'lie down' instead of 'lay down.' Well, we all got a good laugh out of that. What these kids come up with!

"Rick Ersatz, our radio liaison, reported that a number of music directors have been complaining to him about our fondness for obscure words. He said most country programmers, for example, were puzzled by what 'farm' meant in Charley Pride's 'Down On The Farm.' They suggest that we try to use more current terms, or at least explain the old ones in context.

"We also looked into the possibility that we might be nearing a shortage of 'Dixie' songs, now that Lee Greenwood has joined Alabama and Atlanta in singing about this mythical landscape. Redondo Snavelly pointed out that if an emergency develops we can always dust off our old 'Urban Cowboy' lyrics and use them, replacing 'Texas' with 'Dixie,' since the syllable count, metrical stress and degree of overstatement would be virtually identical.

"We're awarding this month's Split Copyright Achievement prize to Bow'N'Scrape Music for its 'Country Girls And Country Boys Have Made Our Country Great.' The song not only credits every writer on the staff but also the live-in janitor, Cole Porter and a tourist who ran into the office looking for a toilet. Good work, you guys!

"Our committee is getting a little bit alarmed by all the 'fire' songs on the charts—guess you could call it a fire alarm, heh-heh. Let us know if you come up with any other synonym for 'passion.' I'm leaning toward 'avalanche' myself. Ought to fit in with all those 'take a chance' constructions.

"As usual, Sylvia Quiltprone is keeping ahead of the rest of us. She's doing all her co-writing these days

with a music video producer.

"Finally, let's check out the markets. John Conlee is looking for more 'unappreciated working man' songs; Ronnie McDowell, for 'unappreciated wives' songs; and the Bellamys, for 'unappreciated erogenous zone' songs. And Barbara Mandrell is shopping for 'positive tunes about the Apocalypse.'"

**SIGNINGS:** Lacy J. Dalton to Entertainment Artists Inc. for booking . . . Gary Morris to West Coast-based Triad Artists Inc. for all personal representation . . . Lisa Day to Atlas Artist Bureau for personal management . . . Seth Cooper and Willie C. Payne to Joseph House Music for songwriting . . . Hank Williams Jr.'s Bama Band to Compleat Records . . . Cyril Neville of the Neville Brothers to BMI . . . Margo Smith to Buddy Lee Attractions for exclusive booking . . . Shelly West to McFadden & Associates for booking . . . Elmer Willett to BSU Records as a producer . . . Dennis Pratt, keyboardist for Mel Tillis, to score the Tillis/Roy Clark movie, "Uphill All The Way."

### Songwriting shortcuts feel so right

**GEE, SOME MARRIAGES** don't last this long: Michael Martin Murphey and John McEuen are celebrating a 20-year friendship that encompasses mutual memories and several creative collaborations. The newest is their work on Murphey's re-release of "Carolina In The Pines" on EMI America.

McEuen provided the banjo parts for the single, which is part of Murphey's new "Greatest Hits" collection; the single is being shipped in a picture sleeve showing both artists on the front. McEuen, best known for his instrumental prowess and irrepressible showmanship with the Nitty Gritty Dirt Band, has contributed to four of Martin's albums. He's also just released his own solo debut album for Warner Bros., with "Blue Days, Black Nights" as the first single.

Butch Baker, certainly one of the handsomest of the rising young stars in country music, recently completed an 11-city tour with Don Williams. They appeared before a total of 100,000 people, which didn't go unnoticed by Baker, who commented that this was more people than he and his Stone River Band had performed for in almost five years together.

## 'Highwayman' Born Again Stars Give New Life to Webb Song

NASHVILLE "The Highwayman" may turn out to be less a song about reincarnation than an example of it. Columbia has shipped the most recent of three incarnations of Jimmy Webb's otherworldly epic. This one features Willie Nelson, Kris Kristofferson, Waylon Jennings and Johnny Cash each doing a verse.

Webb included the piece on his own 1977 "El Mirage" album, and Glen Campbell keyed his 1979 "Highwayman" album around it.

The song details the life and violent death of a highwayman, a sailor and a dam-builder and ends with a forecast by a "starship" pilot who seems to embody the spirits of all three.

Webb, who concedes that the song may have more to do with the "perseverance of the American spirit" than with the manifestation of past lives, says he had nothing to do

with reviving the tune. "I couldn't have been more shocked," he insists. "It was completely left-field." Campbell apparently pitched the songs to Nelson and the others when he was backstage with them at a tv taping.

"When I wrote the song," continues Webb, "it was in England after a very vivid dream I had of being a highwayman who was pursued and then hanged. Up until then, I hadn't thought much about past lives."

This latest turn of events, Webb says, may launch him into writing a series of songs about American lives. The eminent lyricist ("By The Time I Get To Phoenix," "MacArthur Park," "Galveston") laments that lyrics don't "get the attention they should, particularly on top 40." But he says conditions seem to be improving.

"Country music is the refuge of the songwriter," he asserts, "like the monasteries were for the monks."

### Eddy Arnold Honored By Reader's Digest

NASHVILLE Country Music Hall of Famer Eddy Arnold was honored at a reception sponsored by Reader's Digest Record Music Division, April 23 at Vanderbilt Plaza.

The Digest presented Arnold with a gold record to commemorate the sale of more than 500,000 copies of his six-record package, "Welcome To My World," released in 1976.

### VIDEOS

- FAST PERSONALIZED SERVICE
- HIGH QUALITY
- LOW PRICE
- FULL SELECTION

Since 1982, serving clubs and other venues with the latest music video releases. Custom service available.

Call today for up-dated playlist

(414) 546-1379

WOLFRAM  
VIDEO



# Music City Learns More About VH-1

## MTV Networks Management Road Show Hits Nashville

NASHVILLE Describing VH-1 as "an exciting vehicle to get country music back into the mainstream," MTV Networks' Bob Pittman brought his management road show to Music City Monday (29) to tell the industry how it can use the new channel to develop artists and sell records.

Accompanying Pittman were MTV/VH-1's Les Garland, senior vice president, programming; Marshall Cohen, vice president, programming and marketing services; John Sykes, vice president, pro-

gramming; Kevin Metheny, vice president, music and production; and Gale Sparrow, director, talent and artist relations. The event, versions of which had been staged earlier in New York, London and Los Angeles, was sponsored by the Nashville Music Assn.

The officials said they had not so far "announced" any "output arrangements" which would demand a period of exclusivity for music videos used on VH-1. But they stopped short of denying that arrangements would be made.

Using the MTV career-building of Cyndi Lauper as an example, they noted that similar projects could take place for artists on VH-1 when there is a "game plan" between the record label and the channel.

The officials said there would be no fixed percentage of the playlist devoted to country music, noting that an upsurge of interest in any one form would similarly increase the percentage allotted to it.

To get country artist interviews on VH-1, Sparrow suggested that

(Continued on page 54)



**Backstage Banter.** John Conlee is dwarfed by the legendary Wolfman Jack at the recent benefit for air personality John Richbourg in Nashville. Wolfman hosted the night's proceedings. Conlee was a DJ at WLAC with John R. in the '70s.

FOR WEEK ENDING MAY 11, 1985

Billboard

# HOT COUNTRY SINGLES ACTION

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## RADIO MOST ADDED



## RETAIL BREAKOUTS

### NATIONAL

130 REPORTERS

NEW ADDS	TOTAL ON
59	61
50	72
42	87
37	73
33	76

HANK WILLIAMS, JR.	I'M FOR LOVE	WARNER/CURB
THE BELLAMY BROTHERS	OLD HIPPIE	MCA/CURB
EARL THOMAS CONLEY	LOVE DON'T CARE	RCA
GARY MORRIS	LASSO THE MOON	WARNER BROS.
JOHN ANDERSON	IT'S ALL OVER NOW	WARNER BROS.

### NATIONAL

64 REPORTERS

NUMBER REPORTING

EMMYLOU HARRIS	WHITE LINE	WARNER BROS.	23
DAN SEALS	MY OLD YELLOW CAR	EMI-AMERICA	23
ED BRUCE	WHEN GIVIN' UP WAS EASY	RCA	20
EXILE	SHE'S A MIRACLE	EPIC	19
KATHY MATTEA	IT'S YOUR REPUTATION TALKIN'	MERCURY	14

### REGION 1

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

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

### REGION 2

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

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

### REGION 3

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

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

### REGION 4

IL,IN,KY,MI,OH,WI

WSPR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WMNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WWWV Detroit, MI  
WAXX-FM Eau Claire, WI  
WROZ Evansville, IN  
WGEZ Green Bay, WI  
WFMS Indianapolis, IN  
WIRE Indianapolis, IN  
WITL Lansing, MI  
WAMZ Louisville, KY  
WTSO Madison, WI  
WMIL Milwaukee, WI  
WXCL Peoria, IL  
WKKN Rockford, IL  
WKLR Toledo, OH  
WTD Toledo, OH

### REGION 5

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

KHAK Cedar Rapids, IA  
KSO Des Moines, IA  
KLXL Dubuque, IA  
KFGO Fargo, ND  
KWMT Fort Dodge, IA  
KFKF Kansas City, MO  
WDAF Kansas City, MO  
KEBC Oklahoma City, OK  
WOW Omaha, NE  
KTTS Springfield, MO  
KUSA St. Louis, MO  
WIL-FM St. Louis, MO  
KTPK Topeka, KS  
KVOO Tulsa, OK  
KFDI Wichita, KS

### REGION 6

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

KEAN-AM/FM Abilene, TX  
KMML Amarillo, TX  
KASE Austin, TX  
WYNK Baton Rouge, LA  
WZZK Birmingham, AL  
KQUL Corpus Christi, TX  
KHEY El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
WNOE New Orleans, LA  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KXYX San Antonio, TX  
KRMD Shreveport, LA  
KWKH Shreveport, LA  
WACO Waco, TX  
KLUR-FM Wichita Falls, TX

### REGION 7

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

KRST Albuquerque, NM  
KUZZ Bakersfield, CA  
KSSS Colorado Spring, CO  
KBRO-AM/FM Denver, CO  
KLZ Denver, CO  
KYGO Denver, CO  
KVEG Las Vegas, NV  
KIKF Orange, CA  
KNIX-FM Phoenix, AZ  
KSOP Salt Lake City, UT  
KSON-AM San Diego, CA  
KCUB Tucson, AZ

### REGION 8

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

KGHL Billings, MT  
KGEM Boise, ID  
KHSL Chico, CA  
KUGN Eugene, OR  
KMAK Fresno, CA  
KMIX Modesto, CA  
KNEW Oakland, CA  
KUPL-AM/FM Portland, OR  
KWJJ Portland, OR  
KOLO Reno, NV  
KRAK Sacramento, CA  
KGAY Salem, OR  
KMPS Seattle, WA  
KGA Spokane, WA  
KRPM Tacoma, WA

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

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

# Billboard

The Only  
International of  
Newsweekly of  
Video, Music  
and  
Home Entertainment.



20	13	17	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95
21	24	12	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
22	30	78	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95
23	25	2	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
24	<b>NEW</b> ▶		LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
25	36	24	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲◆	Vestron 1016	The Rolling Stones	1984	NR	29.95
26	33	6	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
27	22	14	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
28	34	5	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
29	29	15	ELVIS-'68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95
30	31	72	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95
31	40	34	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98
32	17	3	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
33	35	2	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	No listing
34	27	9	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
35	39	3	SPARTACUS ◆	Universal City Studios MCA Dist. Corp. 55048	Kirk Douglas Tony Curtis	1960	NR	79.95
36	21	12	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95
37	37	5	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
38	28	4	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	79.98
39	38	13	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95
40	26	9	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95

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

# HOT COUNTRY SINGLES

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	13	SOMEBODY SHOULD LEAVE H.SHEDD (H HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
2	4	7	14	STEP THAT STEP R.SCRUGGS (M MILLER)	◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
3	5	9	13	RADIO HEART N.WILSON (S DAVIS, D MORGAN)	◆ CHARLY MCCLAIN EPIC 34-04777
4	6	8	12	WARNING SIGN E STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
5	8	10	13	FALLIN' IN LOVE B.MAHER (R GOODRUM, B.MAHER)	SYLVIA RCA 13997
6	7	11	12	IN A NEW YORK MINUTE B.KILLEN (M GARVIN, C.WATERS, T SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954
7	9	14	12	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D HILL, B MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
8	11	13	11	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543
9	13	16	9	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D HUPP, J MCRAE, B MORRISON)	CONWAY TWITTY WARNER BROS. 7-28057
10	1	3	14	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J JARRARD)	ALABAMA RCA 13992
11	14	19	9	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	MERLE HAGGARD EPIC 34-04830
12	16	18	10	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J MCBEE, W HOLYFIELD)	T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS
13	15	17	13	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J MCBRIDE)	◆ KEITH STEGALL EPIC 34-04771
14	18	21	10	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M MORGAN (D.FRAZIER)	THE WHITES MCA/CURB 52535/MCA
15	20	24	8	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	◆ RICKY SKAGGS EPIC 34-04831
16	19	22	10	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537
17	3	4	16	DON'T CALL IT LOVE D.MALLOY (D PITCHFORD, T.SNOW)	DOLLY PARTON RCA 13987
18	22	25	7	LITTLE THINGS R.CHANCEY (B BARBER)	THE OAK RIDGE BOYS MCA 52556
19	23	28	9	LET IT ROLL (LET IT ROCK) J.KENNEDY (E ANDERSON)	MEL MCDANIEL CAPITOL 5458
20	24	26	8	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	◆ CRYSTAL GAYLE WARNER BROS. 7-29050
21	25	30	6	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, PFRIMMER, M REID)	RONNIE MILSAP RCA 14034
22	12	1	15	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA
23	27	33	7	WHITE LINE E.HARRIS, P.KENNERLEY (E HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
24	30	37	6	SHE'S A MIRACLE B.KILLEN (J.P.PENNINGTON, S.LEMAIRE)	◆ EXILE EPIC 34-04864
25	28	35	7	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
26	10	12	16	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J.L.WALLACE, T.SKINNER (T SKINNER, K.BELL, J.L WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-29114
27	29	34	8	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)	ED BRUCE RCA 14037
28	34	41	5	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847
29	35	44	6	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
30	38	45	4	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
31	37	42	7	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
32	33	36	9	TRUE LOVE E.GORDY JR. (V.GILL)	VINCE GILL RCA 14020
33	21	5	15	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)	GEORGE STRAIT MCA 52526
34	36	39	9	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H SHANNON)	KATHY MATTEA MERCURY 880-595-7/POLYGRAM
35	41	47	4	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
36	17	2	17	TIME DON'T RUN OUT ON ME J.E.NORMAN (C KING, G GOFFIN)	◆ ANNE MURRAY CAPITOL 5436
37	40	43	8	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W JENNINGS, J.LEO)	◆ JIMMY BUFFETT MCA 52550
38	26	15	17	I NEED MORE OF YOU D.BELLAMY, S.KLEIN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52518/MCA
39	45	56	4	OPERATOR OPERATOR E RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
40	43	46	8	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPHER)	JUDY RODMAN MTM 72050, CAPITOL
41	48	52	5	DOWN ON THE FARM B.MEVIS (J.GREENEBAUM, T.SEALS, E.SETSER)	CHARLEY PRIDE RCA 14045
42	31	23	15	I'M THE ONE MAMA WARNED YOU ABOUT J.BOYLAN (M.JAMES, G.ZELER)	◆ MICKEY GILLEY EPIC 34-04746
43	46	50	7	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINS)	TERRI GIBBS WARNER BROS. 7-29056
44	32	20	18	HIGH HORSE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29099
45	49	53	5	DON'T CRY DARLIN' B.SHERRILL (D DILLON)	DAVID ALLAN COE COLUMBIA 38-04846
46	39	27	11	FOUR WHEEL DRIVE B.FISHER (M.WATKINS)	THE KENDALLS MERCURY 880-588-7/POLYGRAM
47	51	55	6	YOU'RE EVERY STEP I TAKE T.JENNINGS, M.SILLIS (R J FRIEND)	JOHNNY PAYCHECK AMI 1323
48	54	58	7	FIRE IN THE SKY M.DANIEL, J.DOWELL (J.CYMBAL)	THE WRIGHT BROTHERS MERCURY 880-596/POLYGRAM
49	55	66	4	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L WALLACE)	JOHN SCHNEIDER MCA 52567
50	69	—	2	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	EARL THOMAS CONLEY RCA 14060

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	56	61	5	LOVE IS WHAT WE MAKE IT J.GUESS (R MURRAH, K.STEGALL)	KENNY ROGERS LIBERTY 1524/EMI-AMERICA
52	58	75	3	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
53	70	—	2	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
54	75	—	2	LASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	GARY MORRIS WARNER BROS. 7-29028
55	73	—	2	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B.& S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
56	83	—	2	OLD HIPPIE E.GORDY JR. J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579
57	66	70	5	I CAN FEEL THE FIRE GOIN' OUT B.MONTGOMERY (T SEALS, E.SETSER)	LLOYD DAVID FOSTER COLUMBIA 38-04836
58	62	68	4	STILL ON A ROLL B.MEVIS (J GREENEBAUM, B.HOBBS, B.MEVIS)	◆ MOE BANDY & JOE STAMPLEY COLUMBIA 38-04843
59	67	72	4	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANCE MERCURY 880-555-7/POLYGRAM
60	68	78	4	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLODIN)	◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
61	<b>NEW</b>			I'M FOR LOVE J.BOWEN, H.WILLIAMS JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
62	65	69	4	WHEN YOU HELD ME IN YOUR ARMS A.DIMARTINO (H.MOFFATT)	REX ALLEN JR. MOON SHINE 3036
63	47	49	7	TOO GOOD TO SAY NO TO B.RICE (B.RICE, M.S.RICE)	LEON EVERETTE MERCURY 880-611/POLYGRAM
64	72	—	2	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.J.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
65	42	29	19	HONOR BOUND N.LARKIN, E.T.CONLEY (C.BLACK, T.ROCCO, A.ROBERTS)	EARL THOMAS CONLEY RCA 13960
66	59	54	22	SEVEN SPANISH ANGELS B.SHERRILL (T.SEALS, E.SETSER)	◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
67	77	—	2	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)	BANDANA WARNER BROS. 7-29029
68	44	31	14	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT J.KENNEDY (J.L.WALLACE, T.SKINNER, K.BELL)	THE MAINES BROTHERS BAND MERCURY 880-536-7/POLYGRAM
69	78	84	3	PITY PARTY W.HAYNES (B.ANDERSON)	BILL ANDERSON SWANEE 5015
70	84	—	2	WHEN YOU GET A LITTLE LONELY E.GORDY JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)	NICOLETTE LARSON MCA 52571
71	60	63	5	DO ME RIGHT J.E.NORMAN (B.PRICE)	DAVID FRIZZELL & SHELLY WEST VIVA 7-29048/WARNER BROS.
72	57	60	6	MY SWEET-EYED GEORGIA GIRL D.HUNGATE, J.BOWEN (S.HARRIS, J.ROSASCO)	ATLANTA MCA 52552
73	85	—	2	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER JR., D.MALLOY, E.STEVENS)	HILLARY KANTER RCA 14053
74	63	51	8	MODERN DAY MARRIAGES T.BROWN, J.BOWEN (R.BAILEY, K.CARLISLE)	RAZZY BAILEY MCA 52547
75	81	86	3	DID I STAY TOO LONG J.SLATE (J.SLATE, L.KEITH, J.REID)	DENNIS BOTTOMS WARNER BROS. 7-29035
76	50	40	19	COUNTRY GIRLS J.BOWEN (T.SEALS, E.SETSER)	JOHN SCHNEIDER MCA 52510
77	80	85	3	RUNNING THE ROAD BLOCKS A.PERKINS (C.HILLMAN, P.KNOBLER)	CHRIS HILLMAN SUGAR HILL 4106
78	76	80	4	WE ARE THE WORLD ▲ Q.JONES (M.JACKSON, L.RICHIE)	◆ USA FOR AFRICA COLUMBIA US-7-04839
79	<b>NEW</b>			SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
80	<b>NEW</b>			FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	T.G. SHEPPARD COLUMBIA 38-04890
81	52	38	17	MAJOR MOVES J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29095/WARNER BROS.
82	53	32	17	WALTZ ME TO HEAVEN J.BRIDGES, G.SCRUGGS (D.PARTON)	WAYLON JENNINGS RCA 13984
83	<b>NEW</b>			WOMEN IN LOVE M.WRIGHT (B.MCDILL)	BILL MEDLEY RCA 14081
84	71	57	19	ROLLIN' LONELY J.BOWEN (J.D.MARTIN, G.HARRISON)	JOHNNY LEE FULL MOON 7-29110/WARNER BROS.
85	74	59	21	CRAZY D.FOSTER (K.ROGERS, R.MARX)	◆ KENNY ROGERS RCA 13975
86	<b>NEW</b>			ME AND MARGARITA B.GREEN, B.JENKINS (R.J.JENKINS)	BOBBY JENKINS ZONE 7-30185
87	61	62	6	STARLITE T.SPARKS (K.TAYLOR-GOOD, T.SPARKS)	KAREN TAYLOR-GOOD MESA 12922/NSD
88	64	48	19	WALKING A BROKEN HEART D.WILLIAMS, G.FUNDIS (A.RUSH, D.LINDE)	DON WILLIAMS MCA 52514
89	82	74	6	HERE I AM AGAIN R.ALBRIGHT (S.SILVERSTEIN)	JOHNNY RODRIGUEZ EPIC 34-04838
90	89	77	22	WHAT I DIDN'T DO T.BROWN, J.BOWEN (W.NEWTON, M.NOBLE)	STEVE WARINER MCA 52506
91	90	82	5	I'M ON FIRE T.WEST (B.SPRINGSTEEN)	DEBONAIRES MTM 72051/CAPITOL
92	<b>NEW</b>			GUILTY H.SHEDD (A.ZANETIS)	MERLE KILGORE WARNER BROS. 7-29062
93	91	—	2	IT CAN'T BE DONE A.CAPPS, T.PERRY (T.BLIXSETH, N.SALEET)	TIM BLIXSETH WITH KATHY WALKER COMPLEAT 141/POLYGRAM
94	87	65	15	IT SHOULD HAVE BEEN LOVE BY NOW T.COLLINS, J.CRUTCHFIELD (J.CRUTCHFIELD, P.HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525
95	86	67	16	LET THE HEARTACHE RIDE T.DUBOIS, S.HENDRICKS (T.DUBOIS, D.ROBBINS, V.STEPHENSON)	RESTLESS HEART RCA 13969
96	92	64	19	THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY (P.ROSE, M.A.KENNEDY, P.BUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731
97	79	79	4	MY MIND IS ON YOU M.WRIGHT (D.LOGGINS, D.SCHLITZ)	GUS HARDIN RCA 14040
98	96	90	27	BABY'S GOT HER BLUE JEANS ON J.KENNEDY (B.MCDILL)	MEL MCDANIEL CAPITOL 5418
99	95	73	12	NOTHING CAN HURT ME NOW G.DAVIES, L.SKLAR (P.KENNERLEY, B.MCDILL)	GAIL DAVIES RCA 14017
100	98	87	23	CRAZY FOR YOUR LOVE B.KILLEN (J.P.PENNINGTON, S.LEMAIRE)	◆ EXILE EPIC 34-04722

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

# Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	1
2	3	STEP THAT STEP	SAWYER BROWN	2
3	5	RADIO HEART	CHARLY MCCLAIN	3
4	6	WARNING SIGN	EDDIE RABBITT	4
5	7	IN A NEW YORK MINUTE	RONNIE MCDOWELL	6
6	8	FALLIN' IN LOVE	SYLVIA	5
7	9	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	7
8	12	WORKING MAN	JOHN CONLEE	8
9	11	DON'T CALL HIM A COWBOY	CONWAY TWITTY	9
10	1	THERE'S NO WAY	ALABAMA	10
11	14	NATURAL HIGH	MERLE HAGGARD	11
12	16	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	12
13	13	CALIFORNIA	KEITH STEGALL	13
14	18	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	14
15	19	COUNTRY BOY	RICKY SKAGGS	15
16	4	DON'T CALL IT LOVE	DOLLY PARTON	17
17	21	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	16
18	29	LITTLE THINGS	THE OAK RIDGE BOYS	18
19	22	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	19
20	25	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	20
21	30	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	21
22	15	GIRLS NIGHT OUT	THE JUDDS	22
23	24	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	66
24	—	WHO'S THE BLOND STRANGER	JIMMY BUFFETT	37
25	20	THE COWBOY RIDES AWAY	GEORGE STRAIT	33
26	—	WHITE LINE	EMMYLOU HARRIS	23
27	—	SHE'S A MIRACLE	EXILE	24
28	—	MY OLD YELLOW CAR	DAN SEALS	25
29	10	THAT'S WHAT YOU DO	THE FORESTER SISTERS	26
30	—	HELLO MARY LOU	THE STATLER BROTHERS	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	1
2	4	STEP THAT STEP	SAWYER BROWN	2
3	6	RADIO HEART	CHARLY MCCLAIN	3
4	5	WARNING SIGN	EDDIE RABBITT	4
5	7	FALLIN' IN LOVE	SYLVIA	5
6	9	IN A NEW YORK MINUTE	RONNIE MCDOWELL	6
7	10	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	7
8	11	WORKING MAN	JOHN CONLEE	8
9	13	DON'T CALL HIM A COWBOY	CONWAY TWITTY	9
10	14	NATURAL HIGH	MERLE HAGGARD	11
11	1	THERE'S NO WAY	ALABAMA	10
12	15	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	12
13	17	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	16
14	20	COUNTRY BOY	RICKY SKAGGS	15
15	22	LITTLE THINGS	THE OAK RIDGE BOYS	18
16	19	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	14
17	23	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	20
18	18	CALIFORNIA	KEITH STEGALL	13
19	25	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	21
20	24	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	19
21	3	DON'T CALL IT LOVE	DOLLY PARTON	17
22	26	WHITE LINE	EMMYLOU HARRIS	23
23	8	GIRLS NIGHT OUT	THE JUDDS	22
24	29	SHE'S A MIRACLE	EXILE	24
25	28	MY OLD YELLOW CAR	DAN SEALS	25
26	12	THAT'S WHAT YOU DO	THE FORESTER SISTERS	26
27	27	WHEN GIVIN' UP WAS EASY	ED BRUCE	27
28	—	FORGIVING YOU WAS EASY	WILLIE NELSON	28
29	—	HEART TROUBLE	STEVE WARINER	29
30	—	DIXIE ROAD	LEE GREENWOOD	30

## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA (18)	19
RCA/Curb (1)	
MCA (16)	18
MCA/Curb (2)	
WARNER BROS. (13)	18
Warner/Curb (3)	
Full Moon (1)	
Viva (1)	
EPIC (10)	11
Full Moon/Epic (1)	
COLUMBIA	10
POLYGRAM	9
Mercury (7)	
Compleat (2)	
CAPITOL (3)	6
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA (1)	2
Liberty (1)	
AMI	1
MCA/CURB	1
MOON SHINE	1
NSD	1
Mesa (1)	
SUGAR HILL	1
SWANEE	1
ZONE	1

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
98 BABY'S GOT HER BLUE JEANS ON (Hall-Clement, BMI)		
13 CALIFORNIA (April, ASCAP/Blackwood, BMI/Stegall, BMI)		
15 COUNTRY BOY (Ackee, ASCAP)		
76 COUNTRY GIRLS (Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)		
33 THE COWBOY RIDES AWAY (Cross Keys, ASCAP/Tightlist, ASCAP)		
85 CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP)		
100 CRAZY FOR YOUR LOVE (Pacific Island, BMI/Tree, BMI) CPP		
75 DID I STAY TOO LONG (Warner House Of Music, ASCAP/Reidem, ASCAP)		
64 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) (Comet, BMI)		
30 DIXIE ROAD (Southern Soul, BMI/Window, BMI)		
71 DO ME RIGHT (Dane Bryant, BMI/Peppermint Flash, BMI)		
9 DON'T CALL HIM A COWBOY (Southern Nights, ASCAP)		
17 DON'T CALL IT LOVE (Pzazz, BMI/Snow, BMI) CPP		
45 DON'T CRY DARLIN' (Dean Dillon, BMI/Larry Butler, BMI)		
41 DOWN ON THE FARM (Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)		
68 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT (Hall-Clement, BMI)		
5 FALLIN' IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)		
43 A FEW GOOD MEN (Hall-Clement, BMI)		
48 FIRE IN THE SKY (Longjohns, ASCAP)		
96 THE FIRST WORD IN MEMORY IS ME (Irving, BMI/Love Wheel, BMI) CPP/ALM		
80 FOOLED AROUND AND FELL IN LOVE (Crabshaw, ASCAP)		
28 FORGIVING YOU WAS EASY (Willie Nelson, BMI)		
46 FOUR WHEEL DRIVE (Anbern, ASCAP)		
22 GIRLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP)		
60 GO DOWN EASY (Irving, BMI/Danor, BMI)		
92 GUILTY (Tree, BMI)		
29 HEART TROUBLE (Irving, BMI/Silverline, BMI)		
35 HELLO MARY LOU (Unichappell, BMI/Six Continents, BMI/Champion, BMI)		
89 HERE I AM AGAIN (Evil Eye, BMI)		
44 HIGH HORSE (Unami, ASCAP)		
65 HONOR BOUND (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA		
57 I CAN FEEL THE FIRE GOIN' OUT (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)		
38 I NEED MORE OF YOU (Bellamy Brothers, ASCAP/Famous, ASCAP) CPP		
14 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) (Acuff-Rose, BMI)		
61 I'M FOR LOVE (Bocephus, BMI)		
91 I'M ON FIRE (Bruce Springsteen, ASCAP)		
42 I'M THE ONE MAMA WARNED YOU ABOUT (Sweet Glenn, BMI)		
6 IN A NEW YORK MINUTE (Tree, BMI/O'Lyric, BMI)		
53 IT AIN'T GONNA WORRY MY MIND (April, ASCAP/Lionhearted, ASCAP)		
93 IT CAN'T BE DONE (A Gallico, BMI/Turtle, BMI/Blixseth, BMI)		
94 IT SHOULD HAVE BEEN LOVE BY NOW (Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA		
49 IT'S A SHORT WALK FROM HEAVEN TO HELL (Hall-Clement, BMI)		
55 IT'S ALL OVER NOW (Abkco, BMI)		
67 IT'S JUST ANOTHER HEARTACHE (Vogue, BMI/Dejamus, ASCAP)		
34 IT'S YOUR REPUTATION TALKIN' (Welbeck, ASCAP/Terrace, ASCAP)		
40 I'VE BEEN HAD BY LOVE BEFORE (Coal Miners, BMI)		
54 LASSO THE MOON (Enson, BMI)		
19 LET IT ROLL (LET IT ROCK) (Arc, BMI)		
95 LET THE HEARTACHE RIDE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)		
18 LITTLE THINGS (Reynsong, BMI)		
50 LOVE DON'T CARE (Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)		
51 LOVE IS WHAT WE MAKE IT (Blackwood, BMI/Magic Castle, BMI)		
81 MAJOR MOVES (Bocephus, BMI) CPP		
31 MAYBE MY BABY (SafeSpace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)		
86 ME AND MARGARITA (Points West, BMI)		
74 MODERN DAY MARRIAGES (Razzy Bailey, ASCAP)		
97 MY MIND IS ON YOU (Leeds, ASCAP/Patchwork, ASCAP/MCA, ASCAP/Don Schiltz, ASCAP)		
25 MY OLD YELLOW CAR (Debdave, BMI/Briarpatch, BMI)		
72 MY SWEET-EYED GEORGIA GIRL (Blackwood, BMI/Priority, ASCAP)		
11 NATURAL HIGH (Mount Shasta, BMI)		
20 NOBODY WANTS TO BE ALONE (Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)		
99 NOTHING CAN HURT ME NOW (Rondor, BMI/Irving, BMI/Hall-Clement, BMI)		
56 OLD HIPPIE (Bellamy Bros., ASCAP)		
39 OPERATOR, OPERATOR (Goldline, ASCAP/Granite, ASCAP)		
69 PITY PARTY (Stallion, BMI/Ledger, BMI)		
3 RADIO HEART (Tapadero, BMI/Tom Collins, BMI)		
84 ROLLIN' LONELY (MCA/Dick James/BMI) MCA		
77 RUNNING THE ROAD BLOCKS (Bar None, BMI/Love Lust, BMI)		
79 SAVE THE LAST CHANCE (Rick Hall, ASCAP/Terry Wood Ford, ASCAP)		
66 SEVEN SPANISH ANGELS (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)		
21 SHE KEEPS THE HOME FIRES BURNING (Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)		
24 SHE'S A MIRACLE (Pacific Island, BMI/Tree, BMI)		
52 SIZE SEVEN ROUND(MADE OF GOLD) (Taylor And Watts, BMI/Algee, BMI)		
1 SOMEBODY SHOULD LEAVE (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)		
7 SOMETIMES WHEN WE TOUCH (Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)		
87 STARLITE (Bil-Kar, SESAC)		
2 STEP THAT STEP (Gid, ASCAP)		
58 STILL ON A ROLL (Auodad, ASCAP/WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)		
26 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE (Hall-Clement, BMI)		
16 THERE'S NO LOVE IN TENNESSEE (Tom Collins, BMI/Tapadero, BMI)		
10 THERE'S NO WAY (Alabama Band, ASCAP)		
36 TIME DON'T RUN OUT ON ME (Screen Gems-EMI, BMI/Elorac, ASCAP)		
59 TO BE LOVERS (Acuff-Rose, BMI/Marledge, ASCAP)		
63 TOO GOOD TO SAY NO TO (April, ASCAP/Swallowfork, ASCAP)		
32 TRUE LOVE (Benefit, BMI)		
88 WALKING A BROKEN HEART (Combine, BMI)		
82 WALTZ ME TO HEAVEN (Velvet Apple, BMI) CPP		
4 WARNING SIGN (Deb Dave, BMI/Briarpatch, BMI)		
78 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP)		
73 WE WORK (Lionsmate, ASCAP/Fishin' Fool, BMI/Deb Dave, BMI)		
90 WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP)		
27 WHEN GIVIN' UP WAS EASY (Cavesson, ASCAP)		
70 WHEN YOU GET A LITTLE LONELY		

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## NASHVILLE LEARNS MORE ABOUT VH-1

(Continued from page 50)

the labels stage three to four at a time, using questions, IDs and shooting instructions provided by VH-1. The channel will do its own post-production and editing of the interviews, she said. She asked that the labels request the interview material about a week in advance.

Although Sparrow said that labels should alert VH-1 a month or two in advance of upcoming videos, she explained that the channel's programming team meets each Tuesday to consider the videos at hand, and that those chosen for the playlist "can go on as early as a week later."

VH-1's heavy rotation started on a three-and-a-half-hour cycle, but

has since been lengthened to a five-and-a-half-hour sweep.

Arguing that VH-1 viewers are involved with the channel's programming, the officials reported that more than 80,000 viewers entered the Linda Ronstadt "Lush Life" contest—double the number that responded to MTV's first such promotion.

Metheny said there would continue to be some overlapping of the videos played on MTV and VH-1. But he added that he would like to see it no more than 10%. It is now less than 20%, he reported.

As of March 31, VH-1, which is aimed at the 25-54 audience, had 5.5 million subscribing households

through 423 affiliates. It had 28 advertisers at its Jan. 1 launch, and 68 three months later.

Prior to its presentation to the general music industry, the MTV group met with Nashville label representatives. **EDWARD MORRIS**

### 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.



**Didn't Do What?** Steve Wariner tries to show radio and MCA branch personnel one of his favorite guitar licks from "What I Didn't Do," following the artist's performance in Atlanta. Pretending they get it are, from left, Barry Yarbrough, regional sales manager, MCA Records; Neil McGinley, program director, WKIX-FM; and Joe Deters, MCA regional promotion director.

FOR WEEK ENDING MAY 11, 1985

# Billboard TOP COUNTRY ALBUMS

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	12		ALABAMA ▲	RCA AHL1-5339 (8.98) (CD)	7 weeks at No. One 40 HOUR WEEK
2	2	38		RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
3	4	25		THE JUDDS ●	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
4	6	29		ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
5	7	11		SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
6	5	4	28	GEORGE STRAIT	MCA FE-5518 (8.98) ●	DOES FORT WORTH EVER CROSS YOUR MIND
7	8	6	28	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
8	10	14	6	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
9	9	9	14	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
10	12	18	10	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
11	11	16	8	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
12	3	3	21	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
13	14	13	26	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
14	15	15	33	EXILE	EPIC FE-39424	KENTUCKY HEARTS
15	23	27	4	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
16	19	23	7	GEORGE STRAIT	MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
17	18	22	7	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
18	13	12	28	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
19	17	11	43	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
20	16	10	11	JOHN FOGERTY	WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
21	20	20	13	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
22	21	17	48	HANK WILLIAMS, JR. ●	WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
23	22	19	52	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
24	25	24	7	DAVID ALLAN COE	COLUMBIA FC 39617	DARLIN', DARLIN'
25	30	31	4	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
26	24	21	36	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
27	32	34	26	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
28	33	38	8	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER
29	27	26	29	KENNY ROGERS ▲	RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
30	34	37	4	THE KENDALLS	MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
31	35	46	4	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
32	26	25	48	LEE GREENWOOD	MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
33	31	28	12	RICKY SKAGGS	EPIC FE-39409	FAVORITE COUNTRY HITS
34	36	35	19	MICHAEL MARTIN MURPHEY	EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
35	NEW ▶			TAMMY WYNETTE	EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
36	37	40	6	REBA MCENTIRE	MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
37	39	39	41	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
38	43	42	26	DAN SEALS	EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	28	32	6	BARBARA MANDRELL	MCA 5566 (8.98)	GREATEST HITS
40	29	29	37	THE OAK RIDGE BOYS ●	MCA 5496 (8.98) (CD)	GREATEST HITS 2
41	38	36	41	WILLIE NELSON ●	COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
42	40	30	37	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98)	MEANT FOR EACH OTHER
43	51	64	3	KATHY MATTEA	MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
44	42	43	76	JIM GLASER	NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
45	57	58	3	GEORGE JONES	EPIC FE-39899/CBS	FIRST TIME LIVE
46	44	44	24	MARK GRAY	COLUMBIA FC-39518	THIS OL' PIANO
47	RE-ENTRY			HANK WILLIAMS, JR. ▲	ELEKTRA 60193 (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
48	47	47	86	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
49	53	59	106	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
50	49	49	47	MERLE HAGGARD	EPIC FE-39364	IT'S ALL IN THE GAME
51	NEW ▶			JOHN MCEUEN	WARNER BROS. 25266 (8.98)	JOHN MCEUEN
52	41	33	47	THE BELLAMY BROTHERS	MCA/CURB 5489/MCA (8.98)	RESTLESS
53	63	—	2	MICKEY GILLEY	EPIC FE-39900	LIVE! AT GILLEYS
54	54	60	12	SHELLY WEST	VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
55	56	56	190	WILLIE NELSON ▲ <sup>2</sup>	COLUMBIA KC 237542 (CD)	GREATEST HITS
56	52	52	24	MERLE HAGGARD	EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
57	46	48	56	ALABAMA ▲ <sup>2</sup>	RCA AHL1-4939 (8.98) (CD)	ROLL ON
58	58	63	25	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
59	62	53	26	GEORGE JONES	EPIC FE-39272	LADIES CHOICE
60	NEW ▶			HANK WILLIAMS, JR. ●	WARNER/CURB 23924/WARNER BROS.	MAN OF STEEL
61	45	45	12	RAZZY BAILEY	MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE
62	59	57	164	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
63	50	51	10	VARIOUS ARTISTS	EPIC FE 39597	19 HOT COUNTRY REQUESTS
64	65	—	2	TERRI GIBBS	WARNER BROS. 25209 (8.98)	OLD FRIENDS
65	60	62	3	THE WHITES	MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
66	66	70	7	GUS HARDIN	RCA CLP1-5358 (8.98)	WALL OF TEARS
67	70	66	366	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA JC 35305 (CD)	STARDUST
68	55	55	79	GEORGE STRAIT ●	MCA 5450 (8.98)	RIGHT OR WRONG
69	48	41	30	EDDIE RABBITT	WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
70	73	75	165	ALABAMA ▲ <sup>3</sup>	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	71	61	8	NICOLETTE LARSON	MCA 5556 (8.98)	SAY WHEN
72	72	68	31	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
73	74	72	112	ALABAMA ▲ <sup>2</sup>	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
74	67	54	27	THE EVERLY BROTHERS	MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
75	64	65	3	MERLE HAGGARD	MCA 5573 (8.98)	HIS BEST

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.



## Booking Agency on a Hot Streak

# WALTERS: IT'S A GREAT CONCERT YEAR

BY NELSON GEORGE

**NEW YORK** The Norby Walters Agency, the industry's biggest black-oriented booking agency, is on a hot streak. Black concert attendance has been strong since last summer, says agency president Norby Walters—who, with the summer touring season upcoming, sees 1985 as a "spectacular year for black music." As proof, he cites the number of major new tours hitting the road and the durability of ongoing tours.

New Edition, Rick James, Teena Marie, Luther Vandross, Midnight Star, the Whispers, the Commodores and the Fresh Fest, featuring a package of top rap acts, are headlining tours that either are now on the road or will go out within the next two months. In addition, Shalamar, Klymaxx, Process & the Doo Rags, the Mary Jane Girls, the Bar-Kays, Zapp/Roger, Con Funk Shun and the Commodores will appear as part of larger tours. The Budweiser, Michelob and Kool Jazz festivals will be joined by a Soft Sheen concert series aimed at black consumers.

"Pop radio is playing more black music," Walters notes. "There is no Michael Jackson tour around to pull those big dollars out of the marketplace. A lot of motion pictures are putting black music into their soundtracks, and the perception of crime at black concerts, something that was a problem a few years ago, has lessened."

All these factors have added to white attendance at black concerts, along with a resurgence in black attendance. The economy is still hurting blacks, but they seem to have now been able to find the money to attend concerts again."

The corporate-sponsored tour season begins in San Diego June 7-8 with the Kool Jazz Festival. Appearing there will be Earl Klugh, Klymaxx, the Dazz Band, Shalamar, the Commodores, Midnight Star, Jeffrey Osborne, Patti LaBelle, the Gap Band and Luther Vandross. There will be seven Kool dates in July, with concerts to be held in Orlando, Atlanta, Memphis and Cin-

cinnati.

Promoter Al Haymon, who is handling the Budweiser, Michelob and Soft Sheen tours, is mixing acts among these arena shows. A core roster of Teena Marie, Maze featuring Frankie Beverly, the Commodores, Kool & the Gang, Midnight Star, the Whispers, Luther Vandross, Shalamar, the Gap Band and Patti LaBelle will share time on the 12 Michelob, 15 Soft Sheen and 15 Budweiser dates. In August and September there will be a special funk-oriented Budweiser package that will include the Bar-Kays, Zapp/Roger and Con Funk Shun.

"So far this year the biggest tour has been New Edition," says Walters' partner Jerry Ade. In 50 dates at 5,000- to 10,000-seat venues, the group has played to more than 350,000 patrons. Rappers the Fat Boys and Whodini opened the tour's first six weeks. "This summer we're taking them to middle America," says Ade, noting that New Edition will play state fairs and parks. In total, Ade estimates, New Edition will perform 150 dates in 1985.

Midnight Star's "Interplanetary Invasion" tour has just been extended 10 weeks and "would go on longer if the band didn't have production commitments," Ade says. Opening dates on this Solar label package are Shalamar and Klymaxx, each of whom have been touring outside this package.

Luther Vandross is doing 60 cities and 150 dates this year. He hits the road June 1 and should continue there until December. Significantly, in most markets, Vandross is moving up from the 5,000-seaters of his previous tour to arenas.

Rick James goes out with the Mary Jane Girls, Process & the Doo Rags and a new James-produced opening act, Val Young. James and company will work for five months, beginning July 1.

The Commodores, just off a European tour, have been playing colleges and smaller halls in the U.S. They may be the opening act on Vandross' tour.

The Fresh Fest starts in June and will be on tour for 12 weeks with rappers Run-D.M.C., Whodini, Kur-

tis Blow, the Fat Boys and U.T.F.O., among the acts scheduled. Walters raves that this was "a tremendously lucrative tour all around the country" last summer. The appearance of two rap films this summer should further enhance the music's appeal.

The Four Tops-Temptations tour, on the road for two years, was "a great surprise," says Walters. "Ever since the 'Motown 25' special, this package's appeal hasn't waned. The success of the current Temptations album has had no real effect on ticket sales. An older audience that loved the old hits has supported that tour."



**Hometown Girls.** After a recent appearance at the Universal Amphitheatre in Los Angeles, Klymaxx was given a proclamation honoring them, signed by Mayor Tom Bradley. Seen backstage with the proclamation are, from left, MCA's senior vice president of black music Jheryl Busby; Klymaxx members Fenderella, Bernadette Cooper, Robin Grider, Cheryl Cooley, Lynn Malsby and Lorena Porter; and MCA's director of black a&r Louil Silas.

# THE RHYTHM & THE BLUES

by Nelson George



**WHAT EVER HAPPENED** to Jeffrey Daniels? That has been a popular question ever since the ex-"Soul Train" dancer left Shalamar, relocating to England, where he was always very popular. The singer has reportedly made some records, none of which have made it to these shores. He has received some notice in the British press for his role in Andrew Lloyd Webber's English musical hit "Starlight Express," portraying an electric train in the show's elaborate production numbers.

Now, in a remarkable coincidence, Daniels has landed a position that could make him a major figure on the British music scene and give him visibility in the U.S. as well. He has been chosen by the staff of Channel 4 in England to host the British version of "Soul Train," known there as "6:20 Soul Train" due to the time of the day it airs. Daniels' selection was done without the knowledge of Don Cornelius, the man behind the original "Soul Train."

## Jeffrey Daniels hops on the U.K. 'Soul Train'

According to his assistant Trish Steed, Cornelius, who founded "Soul Train" and co-produces the British version, found out about it when Daniels called collect from England. "6:20 Soul Train" began broadcasting April 12. Thirteen shows have been ordered, with such popular black British acts as Loose Ends and Cashmere having already appeared. Aside from showcasing current artists, the British version will integrate vintage "Soul Train" material into the broadcast.

Clips from both countries will be traded between the shows, and Daniels, last seen in the U.S. bopping through Shalamar's "Dead Giveaway" video, will be featured in much of the footage from overseas. So Daniels is now set to become something of an international video star. It will be interesting to see what Daniels looks like, since he has always been a flamboyant dresser, and this show will certainly be a powerful vehicle for influencing style on both sides of the Atlantic.

**WORD ON THE STREET** has been that Prince's "Around the World In A Day" was uncommercial and more than a little strange. Well, it contains nothing as obviously hit-bound as "When Doves Cry" or "Let's Go Crazy," but it just might be a better album than the "Purple Rain" soundtrack. The range and sophistication of the music is great. Some songs sound like the Beatles (the title cut, "Paisley Park"), some like

Sly ("America," "Tambourine"), and some just wonderfully weird ("Temptation," "A Condition Of The Heart," "The Ladder"). To these ears, all the music sounds mighty fine, something that could not be said of "Purple Rain."

Those looking for singles should try the pop-funk of "Pop Life," highlighted by some beautifully in-the-pocket trap drumming by Shelia E., and the sweetly melodic "Raspberry Beret." Though Prince makes a rather big deal of his confusion between lust and love (which God, finally, sets him straight about in a humorous conversation), the socially conscious lyrics of "America" and "Pop Life" show that Prince Rogers Nelson is more aware of the world than might be suspected.

**SHORT STUFF:** Los Angeles session keyboardist **Denzil Miller** co-produced and arranged saxophonist **George Howard**'s current TBA album, "Dancing In The Sun" . . . Mango artist **Ini Kamoze** is touring the West Coast, with dates in San Francisco, Los Angeles and San Diego . . . **J. Blackfoot**'s new Sound Town album "Physical Attraction" has just been released . . . **Deodato** has produced an artist with the rather familiar handle **ET** for Posse Records. The single is called "Hurt Me With Your Love." The lyric is self-explanatory . . . MCA, which has been quite successful with young signings (**New Edition**, **Ready For The World**), has a most intriguing female act in **Cheyne**. The lady is sort of a black, punky **Madonna**, and her single, "Call Me 'Mr.' Telephone," was produced by **Mark Kamins**, Madonna's first sponsor . . . For a listing to be included in Billboard's June black music special, black video outlets should send their address, telephone number and a sample playlist to Nelson George at Billboard's New York office.

**LeVert**, the young band fronted by **O'Jay Eddie LeVert**'s son **Gerald**, has just had its debut album, "I Get Hot," issued on **Harry Coombs'** Tempre label. Father Eddie and another O'Jay, **Walter Williams**, contributed to the production, along with Coombs, **Gerald LeVert** and **Dexter Wansel** . . . Though Capitol has been putting the big push behind "Read My Lips," from **Melba Moore**'s album of the same name, the better record might be "When You Love Me Like This," a smoothly danceable duet between Moore and labelmate **Lillo Thomas**. Both cuts are produced by **Keith Diamond**. Also worth noting is the **Paul Lawrence Jones**-produced "Winner" . . . **Grace Jones'** new single will be called "Slave To The Rhythm." Talk about a lady with a good sense of her image . . . **The Deele**, who made such an powerful impact with their first album, are generating strong sales and radio play with "Material Thangz."



**Atlantic City Lady.** Rochelle, whose debut single "Love Me Tonight" has just been released by Warner Bros., is a regular performer at Atlantic City's Sands Hotel. Celebrating her signing are, back row, from left: Al Saucera of Brothers Management, Rochelle's personal manager Jonathan Goldman, Nick Grant of Brothers Management; front row, from left: Warner Bros. promotion manager Harold Burnside, Rochelle, and Sands entertainment director Hans Kennon.

# Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RHYTHM OF THE NIGHT	DEBARGE	2
2	3	FRESH	KOOL & THE GANG	3
3	4	IN MY HOUSE	MARY JANE GIRLS	4
4	2	WE ARE THE WORLD	USA FOR AFRICA	1
5	6	SMOOTH OPERATOR	SADE	5
6	9	LOST IN LOVE	NEW EDITION	6
7	8	I FOUND MY BABY	THE GAP BAND	8
8	5	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	11
9	14	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7
10	17	ELECTRIC LADY	CON FUNK SHUN	10
11	15	MEETING IN THE LADIES ROOM	KLYMAXX	9
12	16	READ MY LIPS	MELBA MOORE	12
13	25	ROCK ME TONIGHT	FREDDIE JACKSON	13
14	11	'TIL MY BABY COMES HOME	LUTHER VANDROSS	17
15	10	BE YOUR MAN	JESSE JOHNSON'S REVUE	27
16	12	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	30
17	7	NIGHTSHIFT	COMMODORES	26
18	20	AXEL F	HAROLD FALTERMEYER	15
19	21	INNOCENT	ALEXANDER O'NEAL	16
20	24	CAN'T STOP	RICK JAMES	14
21	22	BRING BACK YOUR LOVE	GLENN JONES	18
22	13	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	29
23	27	SUDDENLY	BILLY OCEAN	20
24	18	INTO THE NIGHT	B.B.KING	31
25	19	NEW ATTITUDE	PATTI LABELLE	32
26	23	QUEEN OF ROX (SHANTE ROX ON)	ROXANNE SHANTE	52
27	28	FREAK-A-RISTIC	ATLANTIC STARR	21
28	—	SANCTIFIED LADY	MARVIN GAYE	19
29	30	RAINBOW	EUGENE WILDE	22
30	—	FEEL SO REAL	STEVE ARRINGTON	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	RHYTHM OF THE NIGHT	DEBARGE	2
3	4	SMOOTH OPERATOR	SADE	5
4	7	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7
5	3	IN MY HOUSE	MARY JANE GIRLS	4
6	6	FRESH	KOOL & THE GANG	3
7	8	MEETING IN THE LADIES ROOM	KLYMAXX	9
8	5	LOST IN LOVE	NEW EDITION	6
9	9	I FOUND MY BABY	THE GAP BAND	8
10	20	DO YOU WANNA GET AWAY	SHANNON	25
11	16	FEEL SO REAL	STEVE ARRINGTON	23
12	13	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	24
13	17	CAN'T STOP	RICK JAMES	14
14	21	ELECTRIC LADY	CON FUNK SHUN	10
15	27	SANCTIFIED LADY	MARVIN GAYE	19
16	15	READ MY LIPS	MELBA MOORE	12
17	22	ROCK ME TONIGHT	FREDDIE JACKSON	13
18	24	FREAK-A-RISTIC	ATLANTIC STARR	21
19	12	RAINBOW	EUGENE WILDE	22
20	25	SUDDENLY	BILLY OCEAN	20
21	11	INNOCENT	ALEXANDER O'NEAL	16
22	18	BRING BACK YOUR LOVE	GLENN JONES	18
23	26	AXEL F	HAROLD FALTERMEYER	15
24	29	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	28
25	10	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	11
26	—	EVERYTHING SHE WANTS	WHAM	43
27	—	THIEF IN THE NIGHT	GEORGE DUKE	38
28	—	OH YEAH!	BILL WITHERS	37
29	—	BABY COME AND GET IT	POINTER SISTERS	34
30	—	THROUGH THE FIRE	CHAKA KHAN	39

## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	13
Philly World (3)	
Cotillion (2)	
Island (1)	
Mirage (1)	
Modern (1)	
MCA (8)	10
Constellation/MCA (1)	
MCA/Virgin (1)	
COLUMBIA	9
CAPITOL (6)	7
Manhattan (1)	
ELEKTRA (3)	7
Solar (4)	
MOTOWN (3)	7
Gordy (4)	
RCA (4)	7
Total Experience (2)	
Planet (1)	
EPIC (2)	6
Private I (2)	
Portrait (1)	
Tabu (1)	
ARISTA (3)	5
Jive (2)	
A&M	4
WARNER BROS. (2)	4
Geffen (2)	
POLYGRAM	3
De-Lite (1)	
Mercury (1)	
Polydor (1)	
PROFILE	3
ISLAND	2
4th & B'Way (1)	
4th & B'Way/T.T.E.D. (1)	
BEVERLY GLEN	1
CRITIQUE	1
EMERGENCY	1
JWP	1
PANDISC	1
POP ART	1
PRELUDE	1
Savoy (1)	
PRETTY PEARL	1
SRO	1
SINBAN	1
TIMETRAX/HEAT	1
TOMMY BOY	1
VANGUARD	1

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.	
72 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
15 AXEL F	(Famous, ASCAP)	10 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)
51 BABIES	(Nick-O-Vol, ASCAP)	43 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)
34 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-AI, BMI/Kings Road, BMI)	23 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
83 BABY FACE	(Blackwood, BMI/April, ASCAP)	21 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)
11 BACK IN STRIDE	(Amazement, BMI)	3 FRESH	(Delightful, BMI)
87 BACKSTABBIN'	(Philly World, BMI/Persempre, ASCAP)	46 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)
33 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	81 GENTLE	(New Trend, BMI)
27 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	89 GIRLS LOVE THE WAY HE SPINS	(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)
64 BIG MOUTH	(Zomba, ASCAP)	92 HALF CRAZY	(DeCred, ASCAP/Large Jar, ASCAP)
78 (BREAKIN') SUPER TURF	(American League, BMI)	60 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)
18 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	49 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)
45 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	84 HEARTLESS	(Record Shack, PRS)
14 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	74 HE'S GOT THE BEAT	(T-Boy, ASCAP)
66 CAN'T WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	8 I FOUND MY BABY	(Temp. Co., BMI)
63 COLD TEARS	(Pierpont, BMI)	24 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)
80 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP)	95 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)
82 DANGEROUS	(Temp. Co., BMI)	90 I WANT YOUR LOVIN' (JUST A LITTLE BIT)	(Wilrad, ASCAP/Struggle, ASCAP/Scorpio-Rose, ASCAP)
40 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	30 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)
28 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	4 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)
25 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	16 INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
44 DON'T WASTE THE NIGHT		31 INTO THE NIGHT	(MCA, ASCAP) MCA
		48 JAMMIN'	(April, ASCAP/Midnight Magnet, ASCAP)
		53 JUST FOR YOU	(Tricky-Trac, BMI)
		54 KEEP GIVIN' ME LOVE	(Unichappell, BMI/Mr.Dupper, BMI/Chappell & Co., ASCAP/Richer, ASCAP)
		98 KING OF ROCK	(Protons, ASCAP/Rush Groove, ASCAP)
		62 KING TUT	(Oval, PRS)
		86 KISS ME NOW	(JC Sinban, ASCAP)
		50 LET ME KNOW	(Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)
		59 LET'S GO TOGETHER	(Little Macho, ASCAP/WB, ASCAP)
		6 LOST IN LOVE	(Colgems-EMI, ASCAP)
		67 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, ASCAP/Wayne A.Braitwaite, ASCAP/New Music, BMI)
		57 LOVE'S CALLING	(Hombre Del Mundo, ASCAP)
		73 MATERIAL THANGZ	(Hip Trip, BMI/Dee Reele, BMI/Midstar, BMI)
		9 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)
		47 MISSING YOU	(Brockman, ASCAP)
		61 MOVIN' & GROOVIN'	(Y-Kidd, BMI)
		36 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip-Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)
		29 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)
		97 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Ljesrika, BMI)
		32 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)
		26 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP
		37 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)
		96 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM
		52 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)
		22 RAINBOW	(Philly World, BMI)
		76 RAPPIN' DUKE	(Bar-John, BMI)
		12 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)
		2 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)
		13 ROCK ME TONIGHT	(Bush Burnin', ASCAP)
		19 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)
		91 SCIENTIFIC LOVE	(Hip-Trip, BMI/Midstar, BMI)
		93 SENSE OF PURPOSE	(Worlers, ASCAP)
		75 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)
		5 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)
		94 SOLID LOVE AFFAIR	(Harlem, BMI/Hay Boogie, BMI)
		100 SOME KINDA LOVER	(Hip-Trip, BMI/Midstar, BMI)
		85 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell, BMI)
		88 SOMEDAY WE'LL ALL BE FREE	(Kumba, BMI/Warner Bros., BMI)
		69 STAR	(Jobete, ASCAP/Old Brompton Road, ASCAP)
		42 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)
		20 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)
		77 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)
		71 TEASER	(Shapiro, Bernstein & Co., ASCAP/Painted Desert, BMI)
		38 THIEF IN THE NIGHT	(Mycenae, ASCAP)
		65 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)
		70 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)
		39 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Meropub, BMI/Tom John, BMI)
		17 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA
		58 TILL MIDNIGHT	(St.Winevelyn, BMI/Edge Of Fluke, BMI/Outer Snake, BMI)
		99 TONIGHT	(Ready For The World, BMI)
		79 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)
		1 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)
		68 WE NEED LOVE	(Persempre, ASCAP/Philly World, BMI)
		41 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)
		55 A WOMAN, A LOVER, A FRIEND	(Regent, BMI/Lena, BMI)
		7 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)
		35 YOU SEND ME	(Abkco, BMI)
		56 YOU TALK TOO MUCH	(Protons, ASCAP/Rush-Groove, ASCAP)

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	Apri Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	JMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 91 REPORTERS

ARTIST	TITLE	RECORD LABEL	NEW ADDS	TOTAL ON
JESSE JOHNSON'S REVUE	CAN YOU HELP ME	A&M	25	63
DEELE	MATERIAL THANGZ	SOLAR	24	45
PHIL COLLINS	SUSSEUDIO	ATLANTIC	19	31
MAZE FEATURING FRANKIE BEVERLY	TOO MANY GAMES	CAPITOL	18	18
PENNYE FORD	DANGEROUS	TOTAL EXPERIENCE	17	28

### NATIONAL 140 REPORTERS

ARTIST	TITLE	RECORD LABEL	NUMBER REPORTING
MARVIN GAYE	SANCTIFIED LADY	COLUMBIA	16
ASHFORD & SIMPSON	BABIES	CAPITOL	12
READY FOR THE WORLD	DEEP INSIDE YOUR LOVE	MCA	12
JEFFREY OSBORNE	LET ME KNOW	A&M	12
WHODINI	BIG MOUTH	JIVE	11

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

WILD Boston, MA  
WKND Hartford, CT  
WNHC New Haven, CT  
WDX-FM Rochester, NY

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

WWIN-FM Baltimore, MD  
WXYV Baltimore, MD  
WRKS New York, NY  
WNJR Newark, NJ  
OC104 Ocean City, MD  
WDAS-FM Philadelphia, PA  
WUSL Philadelphia, PA  
WAMO Pittsburgh, PA  
WDJY Washington, DC  
WHUR Washington, DC

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

WAOK Atlanta, GA  
WIGO Atlanta, GA  
WVEE Atlanta, GA  
WPAL Charleston, SC  
WWWZ Charleston, SC  
WGIV Charlotte, NC  
WPEG Charlotte, NC  
JET 94 Chatanooga, TN  
WRBD Ft. Lauderdale, FL  
WJAX-AM Jacksonville, FL  
WJAX-FM Jacksonville, FL  
WPDQ Jacksonville, FL  
WEDR Miami, FL  
WOWI Norfolk, VA  
WRAP Norfolk, VA  
WORL Orlando, FL  
WPLZ Petersburg, VA  
WANT Richmond, VA  
WEAS Savannah, GA  
WRXB St. Petersburg, FL  
WDDM Sumter, SC  
WANM Tallahassee, FL  
WQKS Williamsburgh, VA  
WWIL-FM Wilmington, NC  
WAAA Winston-Salem, NC

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

WBMX Chicago, IL  
WGCI-FM Chicago, IL  
WJPC Chicago, IL  
WBLZ Cincinnati, OH  
WCIN Cincinnati, OH  
WDMT Cleveland, OH  
WJMO Cleveland, OH  
WZAK Cleveland, OH  
WDAO Dayton, OH  
WGPR Detroit, MI  
WJLB Detroit, MI  
WKWM Grand Rapids, MI  
WTLC Indianapolis, IN  
WJYL-FM101 Louisville, KY  
WLOU Louisville, KY  
WLUM Milwaukee, WI  
WNOV Milwaukee, WI

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

KPRS Kansas City, MO  
KAEZ Oklahoma City, OK  
KMJM St. Louis, MO  
WESL St. Louis, MO  
WZEN St. Louis, MO

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

WXOK Baton Rouge, LA  
WATV Birmingham, AL  
WENN-FM Birmingham, AL  
KNOK Ft. Worth, TX  
KCOH Houston, TX  
KMJQ Houston, TX  
WJMI Jackson, MS  
WKXI Jackson, MS  
KLAZ Little Rock, AR  
KRNB Memphis, TN  
WDIA Memphis, TN  
WHRK Memphis, TN  
WBLX Mobile, AL  
WQOK Nashville, TN  
WVOL Nashville, TN  
WYLD-AM New Orleans, LA  
WYLD-FM New Orleans, LA  
KHYS Port Arthur, TX  
KAPE San Antonio, TX  
KOKA Shreveport, LA  
KZEY Tyler, TX

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

KDKO Denver, CO  
KACE Los Angeles, CA  
KDAY Los Angeles, CA  
KGFJ Los Angeles, CA  
KULH Los Angeles, CA  
KUKQ Phoenix, AZ  
XHRM San Diego, CA

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

KRE-AM San Francisco, CA  
KSOL San Francisco, CA

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

Cambridge 1-Stop Boston, MA  
Cavages Cheektowaha, NY  
Easy Records 1-Stop N.Quincy, MA  
Hill Records E. Norwalk, CT  
Mass One-Stop Boston, MA  
Skippy White's Mattapan, MA

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

A-1 One Stop New York, NY  
Al Wicke Records Elizabeth, NJ  
Broadway Record Museum Camden, NJ  
C&M 1-Stop Hyattsville, MD  
Disc-O-Mat New York, NY  
Gola Electronics Philadelphia, PA  
Harmony Music Bronx, NY  
J&R Music World New York, NY  
Kemp Mill Beltsville, MD  
King James Records Philadelphia, PA  
P & L Records Philadelphia, PA  
Record & Tape Collector Baltimore, MD  
Record & Tape Ltd. Washington, DC  
Record Outlet Pittsburgh, PA  
Richman Brothers Pennsauken, NJ  
Sabins Records Washington, DC  
Sam K Records Washington, DC  
Stratford Garden City, NY  
The Wiz Washington, DC  
The Wiz Brooklyn, NY  
Tower New York, NY  
Tower Washington, DC  
Universal One-Stop Philadelphia, PA  
Vogels Elizabeth, NJ  
Waxie Maxie Washington, DC  
Webb's Dept Store Philadelphia, PA  
Win's Records Long Island City, NY  
Your Record Shop Baltimore, MD

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

Album Den Richmond, VA  
Bibb One Stop Charlotte, NC  
Cals Records Jacksonville, FL  
Camelot Decatur, GA  
Camelot Atlanta, GA  
Churchill's Richmond, VA  
D.J. Records Jacksonville, FL  
Frankie's Got It Norfolk, VA  
Goldmine Records Atlanta, GA  
Jerry Bassin's 1-Stop N.Miami Beach, FL  
Nova Records 1-Stop Norcross, GA  
One-Stop Records Atlanta, GA  
Peaches N. Miami, FL  
Peppermint Records Atlanta, GA  
Pritchetts St. Petersburg, FL  
Record Boutique Winston-Salem, NC  
Second Act Atlanta, GA  
Southern Music Orlando, FL  
Specs Records Miami, FL  
Tidewater One-Stop Norfolk, VA  
Tropical Records Miami, FL  
Tucker's Record Shop Knoxville, TN

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

Angott 1-Stop Detroit, MI  
Audie's One Stop Milwaukee, WI  
Barneys Chicago, IL  
Central 1-Stop Columbus, OH  
Cleveland One-Stop Cleveland, OH  
Color Rite Records Chicago, IL  
Damon's Detroit, MI  
Detroit Audio Systems Detroit, MI  
Eklund Enterprises Kansas City, MO  
Filmore Records Cleveland, OH  
Fletcher's One Stop Chicago, IL  
Gemini One-Stop Cleveland, OH  
Greater Detroit Detroit, MI  
Kendricks Records Detroit, MI  
Metro Music Chicago, IL  
Music Master Chicago, IL  
Musicland Southfield, MI  
Northern Records Cleveland, OH  
Old Town Record Shop Hamtramck, MI  
Professional Records & Tapes Detroit, MI  
Radio Doctors Milwaukee, WI  
Record Center Cleveland, OH  
Record Den Cleveland, OH  
Record Rendezvous Cleveland, OH  
Singer One Stop Chicago, IL  
Sound Asylum Toledo, OH  
Sounds Good Chicago, IL

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

CML-One Stop St. Louis, MO  
Hudson's Embassy St. Louis, MO  
Musicland Minneapolis, MN  
Musicland St. Louis, MO  
Musicvision Jennings, MO  
Sound Town St. Louis, MO  
Uptown Records St. Louis, MO

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

All South Distributors New Orleans, LA  
Big State Distributors Dallas, TX  
Bowie's Records Baton Rouge, LA  
Brown Sugar New Orleans, LA  
Curly Dallas, TX  
Discount Records Nashville, TN  
H&W Records Dallas, TX  
Hastings Records Houston, TX  
Kings Record Mart Dallas, TX  
Mushroom New Orleans, LA  
Music Center, One Stop Birmingham, AL  
Peaches Memphis, TN  
Peaches New Orleans, LA  
Pop Tunes Memphis, TN  
Poplar Tunes Memphis, TN  
Reeses Records Dallas, TX  
Sam's Records Dallas, TX  
Select-O-Hits Memphis, TN  
Sound Warehouse Metairie, LA  
Southern Records New Orleans, LA  
Southwest Distributing Houston, TX  
Stans Record Service Shreveport, LA  
Sunbelt Music Dallas, TX  
Tape City U.S.A. Metairie, LA  
Western Merch. One Stop Houston, TX  
Wherehouse Metairie, LA

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

Circles Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Fortune Records Inglewood, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Mid-Cities Los Angeles, CA  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Wherehouse Gardena, CA  
Wherehouse Los Angeles, CA  
World Of Records Los Angeles, CA

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

Evans House Of Music San Francisco, CA  
Leopold's Records San Jose, CA  
Leopold's Records Berkeley, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
Tower San Francisco, CA  
Tower Seattle, WA  
Wauzi Records San Francisco, CA

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

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

# BILLBOARD'S BLACK CHART RESEARCH PACKAGES

## THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

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

# JAZZ BLUE NOTES

by Sam Sutherland  
& Peter Keepnews



**JAZZ ACADEMY UPDATE:** The proposed National Academy of Jazz, initially spurred in the wake of controversy ignited by this year's prime time Grammy blackout for live jazz, still awaits a formal charter and board appointments. But the project, scheduled for a second organizational huddle

included four representatives from the Music Center, which remains central to the new organization's founding blueprint. According to critic Leonard Feather, whose Los Angeles Times pieces helped spark the plan, the center is currently hinting greater interest in a continuing concert series rather than

sideration, the National Academy for Musical Excellence.

As was stressed following the initial proposal to create a new musical organization, Feather and the other boosters of the concept don't intend NAME as a competitor to NARAS and its Grammy Awards.

**ALSO NOTED:** PolyGram Classics appears to have a winner on its hands with "The Billie Holiday Songbook." The recent Verve release is something of a departure from the "Songbook" format pioneered by Norman Granz and revived by PolyGram; rather than devoting itself to an artist's interpretations of the work of a single songwriter, the Holiday anthology consists of songs with which the singer was closely associated, not all of which she wrote or co-wrote. We have a feeling that a lot of people who dig Lady Day, but are something less than hard-core aficionados, will jump at the chance to have the likes of "God Bless The Child," "Good Morning, Heartache," "Strange Fruit" and "Lover Man" all on one album.

## The fledgling National Academy is already broadening its scope

Tuesday (7), has already broadened its scope and changed its name to reflect a blueprint now encompassing classical and traditional popular music.

During an April 10 meeting at the Los Angeles Music Center, more than two dozen jazz and pop performers, label entrepreneurs, broadcasters and writers huddled to mull the creation of a new academy intended to reward jazz performers and performances, not necessarily just on records and tapes. Called by KCET-TV producer James Washburn, the meeting

merely an awards bash, but details await further meetings.

The first meeting drew Mel Torme, Benny Carter, Terry Gibbs, Discovery Records chief Albert Marx, Pablo Records founder Norman Granz, Ann Patterson, disk jockey Chuck Niles, Rare Records' Ray Avery and members of the National Assn. of Jazz Educators. Together, they suggested the expansion of the new academy's idiomatic boundaries to reach the classical and "classic pop" horizons; Feather was the source of the new monicker now under con-

# GOSPEL LECTERN

by Bob Darden



IT PROBABLY PASSED without notice by the legions of MTV viewers awake at 7:35 a.m. on Wednesday, April 10, but that particular moment marks a turning point of sorts in contemporary Christian music. That's because it was then that the video "Six, Six, Six" by the Benson/Power Disc group DeGarmo & Key was aired on MTV (Billboard, May 4).

Of course, there have been numerous videos on MTV by the likes of U2, Bob Dylan, Philip Bailey, Deniece Williams, Donna Summer and other Christian artists on mainstream labels. But with the exception of a video by Swedish rock group Jerusalem back in January, 1983, the DeGarmo & Key clip is believed to be the first one from a religious label to be shown on MTV.

According to Wendy Odenbaugh, regional marketing supervisor for Benson, MTV asked for—and received—an edited version of "Six, Six, Six." "The original version has the Antichrist figure bursting into flames at a key moment, and caused quite a stir," Odenbaugh says. "MTV said it was too violent. So that scene was re-shot so that a mysterious sphere appears and shows horrific visions of starving children, troops marching, Hitler's face and a nuclear explosion."

Contemporary Christian labels have been producing videos for several years and have placed them on a number of important video outlets in the past—but never on MTV.

DeGarmo says the "Six, Six, Six" video, which was honored by the Gospel Music Assn. with the Gospel Music Visual Song Award of Excellence, is based on a dream of what it might be like for someone to encounter the Antichrist just before his prophesied rise to power. The message is "Beware of the man, beware of the number 666."

"Six, Six, Six" was directed by Marius Penczner, an Emmy-winning producer of television movies and sev-

eral music videos, including ZZ Top's "TV Dinners." The song is from the Benson/Power Disc album "Communication."

Odenbaugh says the acceptance of DeGarmo & Key's video could open the door for contemporary Christian record labels as well. "All we're asking is that each label go about this in a specific, careful way," he says, "and make sure that MTV sees only our best. Quality over quantity."

Sparrow has top-flight videos available from Steve Taylor and Sheila Walsh, while Word has strong pieces of work already completed by the 77s, Amy

## DeGarmo & Key make MTV history

Grant, Charlie Peacock and Russ Taff. One exceptional video that probably should have seen national distribution before now is Mylon LeFevre's "Stranger To Danger."

Dana Key says that all contemporary Christian artists will have to get involved with video sooner or later. "Video is here to stay," he says. "It's just another way to enable the public to touch the artists. What we found from our audiences more than anything else is that they want to relate to us. They want to talk to us, and be able to touch us."

MTV must agree. DeGarmo & Key's "Six, Six, Six" video has received regular airplay on the station for several weeks.

The group is currently wrapping up its work on its next album, "Commander Sozo And The Charge Of The Light Brigade," and will begin a 90-date tour with Jesus Dixon on June 15.

# TOP JAZZ ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	30	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	19 weeks at No. One HOT HOUSE FLOWERS
2	1	13	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
3	4	7	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	MAGIC TOUCH
4	3	13	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
5	5	30	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
6	9	7	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
7	7	9	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
8	6	9	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
9	8	9	WILTON FELDER	MCA 5510	SECRETS
10	10	7	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
11	11	11	JEFF LORBER	ARISTA AL8-8269	STEP BY STEP
12	15	5	RARE SILK	PALO ALTO 8086	AMERICAN EYES
13	16	7	DAVID DIGGS	TBA TB 207	STREETSHADOWS
14	19	3	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
15	12	24	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
16	13	126	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
17	17	5	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
18	18	44	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
19	14	24	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
20	31	3	KITARO	GRAVITY/GRAMAVISION 18-7009-1/POLYGRAM	SILK ROAD
21	24	5	CHET ATKINS	COLUMBIA FC 39591	STAY TUNED
22	22	149	GEORGE WINSTON	WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING
23	23	97	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
24	25	61	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
25	30	19	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
26	21	26	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
27	39	3	QUINCY JONES	MERCURY 1955-32/POLYGRAM	THE GREAT WIDE WORLD OF QUINCY JONES-LIVE
28	28	24	SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
29	29	5	BOBBY HUTCHERSON	LANDMARK LLP-501/FANTASY	GOOD BAIT
30	27	36	GEORGE WINSTON	WINDHAM HLL C 1012/A&M (CD)	AUTUMN
31	NEW		MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
32	NEW		EARL KLUGH	WARNER BROS. 25262-1	SODA FOUNTAIN SHUFFLE
33	20	7	TANIA MARIA	CONCORD JAZZ CJ-264	THE REAL TANIA MARIA:WILD
34	36	17	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
35	NEW		GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
36	26	28	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
37	37	7	SOUNDTRACK	EMI-AMERICA ST-17145	THE FALCON AND THE SNOWMAN
38	40	15	DIANE SCHUUR	GRP 1010 (CD)	DEEDLES
39	34	28	BOB JAMES	COLUMBIA FC 39580	12
40	NEW		TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK

○ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

# HOT DANCE/DISCO

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	9	5	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS 1 week at No. One
2	8	15	5	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
3	1	2	7	FRESH DE-LITE 880 623-1	◆ KOOL & THE GANG
4	4	6	7	BEHIND THE MASK PLANET YW-14024/RCA	◆ GREG PHILLINGANES
5	6	7	7	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
6	15	28	4	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
7	13	22	5	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
8	10	19	5	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
9	9	10	9	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
10	16	20	5	ALL SHE WANTS TO DO IS DANCE (REMIX) Geffen 0-20314/WARNER BROS.	◆ DON HENLEY
11	2	1	10	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
12	3	4	6	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
13	14	16	6	NEVER YOU DONE THAT I.R.S. SP-70413/A&M	◆ GENERAL PUBLIC
14	19	35	3	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM
15	30	40	3	BABY COME AND GET IT PLANET YD-14042/RCA	◆ POINTER SISTERS
16	18	26	4	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
17	17	21	6	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
18	29	39	4	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
19	12	11	7	SMOOTH OPERATOR PORTRAIT (PROMO)	◆ SADE
20	38	—	2	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
21	22	30	4	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
22	23	29	5	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
23	11	5	10	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
24	21	25	5	THIEF IN THE NIGHT ELEKTRA 0-66912	◆ GEORGE DUKE
25	27	38	3	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
26	28	33	4	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
27	7	3	11	DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
28	20	24	5	ZIE ZIE WON'T DANCE COLUMBIA 44-05175	◆ PETER BROWN
29	24	27	5	DANGEROUS TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
30	34	44	3	LOVE ME TONIGHT WARNER BROS. 0-20307	ROCHELLE
31	32	—	3	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
32	42	—	2	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
33	49	—	2	CAN'T STOP MOTOWN 4528MG	RICK JAMES
34	40	—	2	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
35	46	—	2	YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
36	39	—	2	PEEPING TOM/TOKYO MOTOWN 4531MG	ROCKWELL
37	37	43	4	YOU'RE SO ROMANTIC NEW YORK MUSIC NYMD 1202/NEW YORK MUSIC COMPANY	SHERYL LEE RALPH
38	33	37	5	LET'S GO TOGETHER ATLANTIC (PROMO)	CHANGE
39	50	—	2	GET ON TOP EPIC 49-05169	GO FOR YR GUN
40	41	42	3	MY BABY LOVES ME (DO DO) CAPITOL V-8634	TWIN IMAGE
41	NEW	NEW	NEW	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
42	NEW	NEW	NEW	NO. 1 A&M SP-12121	CHAZ JANKEL
43	25	8	10	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
44	26	12	11	BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
45	NEW	NEW	NEW	TELEPHONE SIRE 0-20328/WARNER BROS.	STYLE
46	NEW	NEW	NEW	WELCOME TO THE PLEASURE DOME (REMIX) ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
47	NEW	NEW	NEW	A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
48	NEW	NEW	NEW	I WANT YOUR LOVIN' (JUST A LITTLE BIT) PRETTY PEARL PPRT-215	CURTIS HAIRSTON
49	NEW	NEW	NEW	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
50	NEW	NEW	NEW	TAKING HIM OFF YOUR HANDS 4TH & B'WAY BWAY410/ISLAND	MAHOGANY WATKINS

**BREAKOUTS**  
Titles with future chart potential, based on club play this week.

1. SAVE YOUR LOVE (FOR #1) RENE & ANGELA MERCURY
2. JAMMIN TEENA MARIE EPIC
3. PADLOCK (EP) GWEN GUTHRIE GARAGE
4. (COME ON) SHOUT ALEX BROWN MERCURY
5. BABY FACE MERC & MONK MANHATTAN
6. BLACK CARS GINO VANNELLI HME
7. CULTURE VULTURE DAVID ROSTAMO SIRE
8. NEW DANCE DOUBLE ENTENTE COLUMBIA

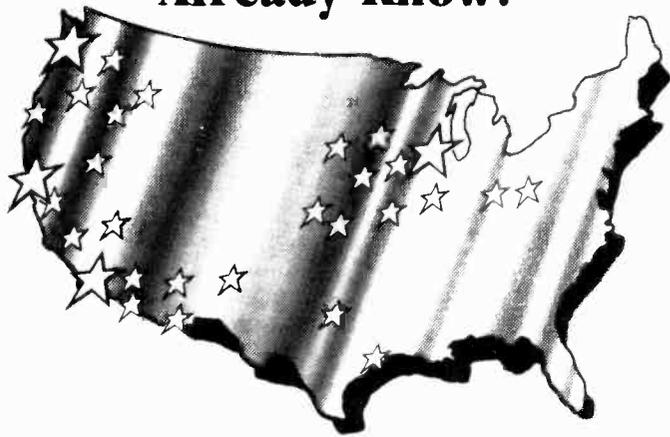
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	WE ARE THE WORLD ▲ COLUMBIA US2-05179	◆ USA FOR AFRICA 4 weeks at No. One
2	5	5	9	IN MY HOUSE MOTOWN 4529MG	◆ MARY JANE GIRLS
3	6	6	6	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
4	2	3	7	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
5	9	12	5	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
6	3	2	9	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
7	4	4	9	OBSESSION MERCURY 880 266-1	◆ ANIMOTION
8	8	10	4	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
9	7	7	7	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
10	11	11	6	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
11	12	8	9	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
12	13	17	6	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
13	10	9	7	NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES
14	19	45	3	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
15	18	34	5	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
16	31	31	3	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM
17	21	15	6	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
18	17	48	3	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
19	15	13	6	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
20	14	18	8	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
21	23	26	7	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
22	36	38	3	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
23	32	41	4	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
24	25	21	6	INNOCENT TABU 429-05140	◆ ALEXANDER O'NEAL
25	24	28	9	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
26	26	23	4	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
27	NEW	NEW	NEW	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
28	28	42	4	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
29	20	14	8	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
30	22	36	4	WELCOME TO THE PLEASURE DOME ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
31	27	16	9	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
32	29	24	9	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
33	43	44	7	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
34	NEW	NEW	NEW	DANGEROUS (REMIX) TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
35	16	20	5	QUEEN OF ROX (SHANTE ROX ON) POPART PA-1408	◆ ROXANNE SHANTE
36	33	22	9	STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
37	38	50	3	ROCK ME TONIGHT CAPITOL V-8640	FREDDIE JACKSON
38	48	—	2	GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME ELEKTRA 0-66908	GRANDMASTER FLASH
39	39	33	8	BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
40	40	—	3	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
41	34	—	2	ALL SHE WANTS TO DO IS DANCE (REMIX) Geffen 0-20314/WARNER BROS.	◆ DON HENLEY
42	NEW	NEW	NEW	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
43	NEW	NEW	NEW	SENSE OF PURPOSE COLUMBIA 44-05146	◆ THIRD WORLD
44	45	47	3	GENTLE (CALLING YOUR NAME) HEAT HS12-2022	FREDERICK
45	NEW	NEW	NEW	CAN'T STOP MOTOWN 4528MG	RICK JAMES
46	44	—	2	HERE TO GO WARNER BROS. 0-20316	DEVO
47	30	30	9	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
48	NEW	NEW	NEW	ROXANNE'S A MAN STREETWISE SW-2239	RALPH ROLLE
49	NEW	NEW	NEW	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
50	46	27	9	CARELESS WHISPER COLUMBIA 44-05170	◆ WHAM FEATURING GEORGE MICHAEL

**BREAKOUTS**  
Titles with future chart potential, based on sales reported this week.

1. PADLOCK (EP) GWEN GUTHRIE GARAGE
2. WOULD I LIE TO YOU? EURHYTHMICS RCA
3. HARMONY SUZY Q IMPORT (BLACK SUN, CANADA)
4. DANGEROUS (REMIX) NATALIE COLE MODERN
5. THE PARENTS OF ROXANNE GIGOLO TONY & LACE LACY 4 SIGHT

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

## Discover What Almost 200 DJs All Over America Already Know!



You can launch your career with  
Stuart Anderson's Entertainment Network.

Disc Jockeys perform in 90 of our restaurants nation-wide and we're hiring even more. We offer:

- ☞ Top Pay/Excellent Benefits.
- ☞ Comprehensive Training Program.
- ☞ A Fun Job With The Largest Restaurant Entertainment Network.
- ☞ Advancement Potential In A Rapidly Expanding Company.

Applicants should have radio, restaurant or club DJ experience and/or broadcast or drama training. Please mail your resume now to the Regional Entertainment Manager nearest you:

LINDA YATES      BRUCE MCKAGAN      RICHARD ZACHARY  
200 2nd Ave. West      2615 Camino Del Rio S. #200      650 Woodfield #275  
Seattle, WA 98119      San Diego, CA 92108      Schaumburg, IL 60195



An equal opportunity employer, M/F

# dance TRAX



by Brian Chin

**NEW AND RECENT SINGLES:** Dead Or Alive's "You Spin Me Round" (Epic 12-inch), a British chart-topper and a club/retail breakout for months on import, has finally been released stateside; the flip, "Misty Circles," is also of hi-NRG interest. The A side, produced by the team behind Divine's European successes (also unreleased here), is proof positive that disco is commercial, whether on major or indie label, especially when combined with enough raunch to put it in the "rock" category... By comparison, Freddie Mercury's "I Was Born To Love You" (Columbia 12-inch) sounds more like Mr. Clean than the "Bad Guy" of the upcoming album title. In any case, the cut is a totally convincing Eurodisco self-production (by Mercury and Queen producer Mack)—a better job than even Giorgio Moroder did for Mercury on last year's "Metropolis." Aside from the solid, hummable hook, the trademark Queen vocal-chorale effect is even used; could be an across-the-board hit, if CBS can overcome the perception that in America, Queen is cold.

**Rene & Angela**, relatively unheralded but highly accomplished as artists and producers since early this decade, make the strongest bid of their own in years with "Save Your Love (For Your #1)" (Mercury 12-inch), combining a really

sequencer track, soulful vocals and a Kurtis Blow rap cameo... Nile Rodgers' "Let's Go Out Tonight" (Warner Bros. 12-inch), his first solo work since 1982, preserves a lot of his trademarks from Chic, but has some other offbeat touches, keeping a surprising distance from the groove he's given Bowie and Madonna... France Joli, also a bit underheard in the past couple of years, teams with George Duke for "Does He Dance" (Epic 12-inch), a well-written rock and r&b cut, quite polished, with hip-hop sound effects but a strong pop flavor, too; Shep Pettibone mixed, with a flashy but not hyperactive mix... Remember when disco was dangerous? Well, Sarah Moon's "Sex Symbol" (Golden Boy 12-inch) doesn't quite bring back danger, but it sure does bring back wit. Davitt Sigerson, singer and journalist, wrote the song, Victor Journals mixed.

**Madonna's** "Angel," the third single from "Like A Virgin," has been distributed promotionally by Sire in advance of commercial release (it is to be coupled with a remix of "In The Groove," her second movie track this year). The longer version adds a simple break and some sound effects... Chocolate's "It's That Easy Street Beat" (SuperTronics 12-inch) says it all in the title; it's a really effortless groove record with a sped-up "Love Is The Message" bass line and trance-like flow. Timmy Regisford and Boyd Jarvis mixed and overdubbed, providing two very different alternate versions on the flip.

**ASSORTED CUTS:** Paul Young's cover of Hall & Oates', 1980 "Everytime You Go Away" (Columbia 12-inch) does credit to both blue-eyed soul acts, and like Young's memorable debut hit, "Wherever I Lay My Hat," it's an arresting collage of warm vocals and spooky cold synthesizer wash... Alphaville's "Jet Set" (Atlantic 12-inch) makes it the third really worthwhile single in a row for this German band, which deserves a better shot on radio, and may get it this year... The Dealers' "Don't Keep Me Waiting" (Mosaic/CBS Associated 12-inch), pro-

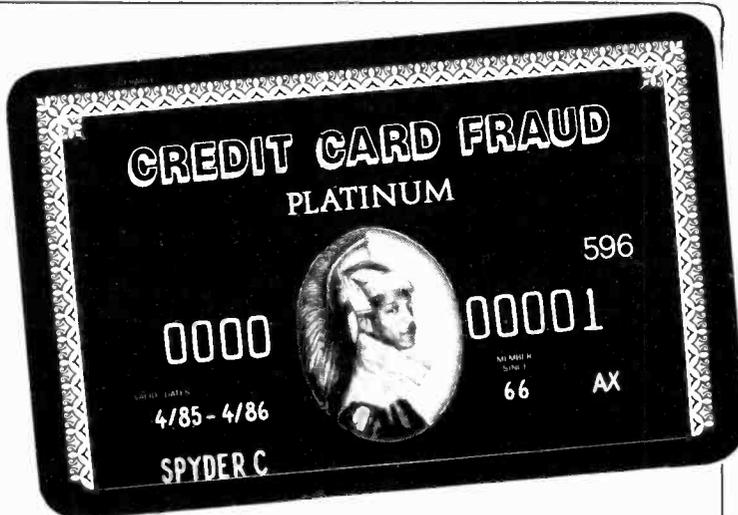
duced by the legendary Muscle Shoals rhythm section and mixed by New York's Michael Zager, is a gentle r&b record primarily for radio.

Pop and teen music: **The Force M.D.'s** "Itchin' For A Scratch" (Tommy Boy 12-inch) is a pop record, pure and simple, representative of this act's teen-appeal live show, which is a formidable combination of singing, breakdancing, and recently, even magic tricks... **Jon Jon's** "All Night Breakdown" (Columbia 12-inch) has a slight suggestion of the popular tropic beat in a mainly electronic setting. A disco record with some possible radio potential... The same is true for **Zenobia's** "In The Night," a very uncharacteristic straight-ahead pop-disco record considering its appearance on Streetwise... **Nolan Thomas's** "One Bad Apple" (Emergency 12-inch) revives the Osmonds oldie with boom-box details; it's more a radio record than even the pop-charted "Yo Little Brother."

**Rick James's** "Glow" (Gordy) is his most consistent album in three years. The contrived party atmosphere of his last couple of records is gone, and in its place are stronger songs, less hyped-up arrangements. Cuts to check: "Spend The Night With Me," the downtempo "Melody Make Me Dance" and "Glo," one of his trademark funk groove songs.

**NOTES:** What is it about summer that makes people want to dance? Well, we don't know, but it's been happening like clockwork the last two years that as soon as the weather warms up, the pop top 10 starts getting almost all uptempo. Deadlines don't permit our seeing the singles chart in this issue, but last week's top 10 looked like a set that could lead into peak hour at a pop-oriented club.

"RAP"  
comes  
to LIFE  
on  
KEJ  
Records



Premier Release

# CREDIT CARD FRAUD

KR1000

Featuring

## Spyder C.

Produced by: K. Jones — O.S. Rockefeller — P. Adams

Distributed by:

# BR-ROMA DISTRIBUTING CO.

225 Lafayette Street, New York, NY 10012

(212) 431-5022

**DISCO/DANCE 12" —  
U.S. & Imports**  
(WHOLESALE FOR STORES)  
USA • Canada • England • Germany  
Italy • France • Holland

We have a complete selection of all U.S. releases and all import disco records.

Send for our free flyer listing all titles we stock, U.S. & Imports. We specialize in U.S. small label product. Call us for best service and information. (516) 694-4545

Some of our brand new releases are:  
U.S. & Canadian 12"

Dance Madly Backwards (remix)—Flirts  
Do The Roxanne—Dr. Rock  
I'll Never Fall In Love—Pamela Nightingale  
Asst. Rhythm Tracks—Farley Funkin Keith  
Dum Dum—Fresh  
I Gotta Know—Geraldine Cordeau  
Workshop—Jane Diamond  
Skin Deep—Le Jeune  
Finders Keepers—Sheik  
All Night—Tinner  
3 Steps From True Love—Margaret Reynolds  
Look Out Little Boy—Richard Buck Harmony—Suzy Q  
Satisfaction—High Fidelity 3  
Let Me Be Your Fantasy—Donna Garafa

Fighting For Our Lives (remix)—Sharazz  
Limelight—Jessica Williams  
**European 12"**  
Classified—Fior Orriery  
Purple Mix  
Double Trouble—Mike Mareen  
Walk Like A Man—Divine  
Hot Sun On Video—Venus  
Ending Up On A High—7th Avenue  
You Can Win—Modern Talking  
Private Moments—Angeliq  
I'm Taking Off—Dusty  
Hey Tonight—Tina Martin  
Single Girl—Terri Wade  
Fantasy/Saturday Night—Lian Ross  
I'll Never Fall In Love—Pamela Nightingale  
Mixing It Up Vol. 1  
Shame (remix)—B. Biase  
I'll Be Waiting—Bonnie Benedict

**Disco Classics**

Dancing The Night Away/Love Buzz—Vogue  
Supernature/Love In C Minor—Cerrone  
I Need Love—Capricorn  
Over And Over—Disco Circus  
Now That We Found Love—Third World  
At Midnight—T. Connection  
Mandolay—La Flavour  
Plus Many More

**Import Lp's**

Village People  
Modern Talking  
My Mine  
Cerrone—Collector



**IMPORT O DISC RECORDS**

855e CONKLIN ST. FARMINGDALE, NY 11735  
(516) 694-4545 TELEX 4758158 IMPT DISC

# ACTION MART

BILLBOARD CLASSIFIED ADVERTISING SECTION

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.20 per word, per insertion. Minimum ad order, \$44.00.
- Display classified (all ads with borders): \$72.00 per column per inch, per insertion; 4 insertions \$67.00 per; 12 insertions \$62.00 per; 26 insertions \$59.00 per; 52 insertions \$48.00 per. Price discounts are based on insertions in consecutive issues.
- Count 8 words for our Box Number and address Add \$6 for handling. Only regular mail forwarded-tapes not acceptable.

Check the heading you want...

- Help Wanted  Position Wanted  For Sale  Wanted to Buy
- Used Equipment for Sale  Golden Oldies  Comedy Material
- Distributing Services  Video Hardware  Computer Software
- Business Opportunity  Schools and Instruction  Video Software

Send your ad copy today with payment to Billboard Classified, 1515 Broadway, N.Y., NY 10036

Payment must accompany order. Major credit cards accepted.

Call Toll Free 1-800-225-7524 Local (212) 764-7388

## TAPES

**WHY PAY MORE?**  
cassette & 8trk blanks, 3m tape

1-45	cass	65	8trk	89
46-60	cass	74	8trk	97
61-80	cass	80	8trk	106
81-90	cass	90	8trk	115

CASSETTE & 8TRK DUPLICATORS. CUSTOM DUPLICATION SHRINK WRAP & LABEL ADD 45¢

**TRACK MASTER INC**  
1310 South Dixie Hwy. West  
Pompano Beach Fla. 33060  
Tel: (305) 943-2334

**BLANK AUDIO & VIDEO CASSETTES**  
COMPUTER FLOPPY DISCS  
20TH ANNIVERSARY  
CHEAPEST PRICES IN TOWN

- Audio Cassettes • Video Cassettes
- Mastering Tapes • 8 Tracks

Don't Delay—Call Today! For More Information:  
Andol Audio Products, Inc.  
4212 14th Ave. Brooklyn, NY 11219  
Call Toll Free—(800) 221-6578 N.Y. Res. (718) 435-7322

**CASSETTES**

400 different titles—no higher than \$2.00. We accept as low as \$25 orders. Write or call for free catalog.

R.B. Records  
289 Skidmore Rd.  
Deer Park NY 11729  
(516) 667-0500

**WANTED**

Cassette and 8 track users - Cut-outs and budgets - all winners at a low price!

JSJ  
6620 West Belmont  
Chicago, IL 60634  
(312) 286-4444

**VIDEO/AUDIO TAPES**  
TDK-SONY-FUJI-KODAK

ALL THE MAJOR BRANDS FOR LESS!

Umatic - 1/2 - C-90, D-90, T-30 - 60-90-120-150

Special custom lengths  
Professional duplicating tapes bulk or packaged

"The King of Tapes"  
VCI, 11-12 Clintonville St.  
Whitestone, NY 11357  
(718) 767-2200

## ANNOUNCEMENTS

RUN YOUR CLASSIFIED ad in America's #1 Consumer Music Magazine, ABC audited, \$1.50 per word. Display \$110.00 per column inch. Major credit cards accepted. Call Cindy Musician Magazine. (617) 281-3110

## POSTERS, T-SHIRTS & BUTTONS

buttons, buttons, BUTTONS!

Order a \$50 or \$100 Button Master sampler pak to see all the newest of our 60,000 designs. We're the world's largest dist of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other button companies' stuff you got stuck with. If you're paying more than 40¢ per button, you're getting ripped off!! Kids that can't swing \$8.98 for an lp can afford a buck for a button. Ask for our catalog NOW!!

Button Master, P.O. Box 129, Bridgeport, PA 19405  
1-(800) 523-1197-(national)  
1-(215) 277-1966-(PA)

If you don't have a business phone directory listing, please send \$1.50 for the catalog.

**POSTERS**  
Rock Posters  
ZAP ENTERPRISES  
1251-3 Irolo St.  
Los Angeles, Calif. 90006  
(213) 732-3781  
DEALERS ONLY

**ROCK & FASHION ACCESSORIES**

Once you try us, we know you'll be hooked. So we're making offers you won't overlook! We have \$65. rock starter kits, a sample package of fashion accessories for 20% off wholesale price, plus we'll beat your cost on our top 10 posters! CATALOG-WHOLESALE ONLY.

NU MUSIC DISTRIBUTION  
8948 Waltham Woods Dr.,  
Baltimore, MD 21234  
(301) 882-9899

**PSST!!!**  
THE WORD IS OUT!  
FOR THE BEST PRICE ON  
POSTERS!!

(Rock—Celebrity & Novelty) and  
Buttons—Keychains—Bumper stickers—Mirrors—  
Tapestries—Sunglasses—Bandanas—  
Headbands—Jewelry and more

CALL TOLL FREE  
1-(800) 544-0900 (outside MI)  
or (313) 674-4691

AUTOMATIC VOLUME DISCOUNTS

- Free Catalog
- Officially licensed Products
- Reliable & Personal Service
- Point of Sale displays

48 hrs shipping or we pay freight  
NATIONAL TRENDS, INC.  
2260 Scott Lake Rd.  
Pontiac MI 48054  
Wanted—Ind reps w/est. territories

**T-SHIRTS**  
LEOPARD • TIGER • NEW  
DESIGNS ALL THE TIME  
1-312-275-1900

## RECORD PRESSING SERVICES

*Sound Great!*  
*Won't Break.*

Flexible Soundsheets go where hard records can't. In magazines, in the mail. Great for promo samplers! AUDIO CASSETTE DUPLICATION Send for our free "Cassette Talk" newsletter with details and prices.

TOLL FREE 1-800-EVA-TONE  
EVA-TONE INCORPORATED  
P.O. Box 7020/Clearwater, FL 33518

## DISTRIBUTING SERVICES

AMERICA'S LEADING DISTRIBUTOR OF  
BLANK TAPE & ACCESSORIES

• Free Catalog Featuring:  
Maxell • Discwasher • Memorex • TDK  
Recoton • Sony • Koss • Scotch • Fuji  
Eveready • BASF • Allsup • Savvy  
Audio Technica • Kodak • Duracell  
Amaray • and many more!

• 24 Hour Freight  
Paid Service

• Free Mailing of  
Extra Profit Times

Dealers Only  
Send or Call Toll Free for Your  
Free Copies: 800-523-2472

R. I. Rosenthal Associates  
Dept. A-11635 Louis Dr./Warrminster, PA 18974(215) 441-4900

## FOR SALE

Michael Jackson 'THRILLER'  
t-shirt \$ 9.50 ea.  
sleeveless \$ 9.50 ea.  
jersey \$11.50 ea.  
button \$ 1.50 ea.  
Add \$1 per order for shipping.  
CATALOG \$ 1.00

WHOLESALE INQUIRIES WELCOME  
Quality Promotions  
670 E Third Ave. Ste # 800BB  
San Mateo CA 94401

LP's, 8 TRACKS AND CASSETTES  
AS LOW AS 22¢

Write for our free grant catalog. Retailers and distributors only

RECORD-WIDE DISTRIBUTORS, INC.  
1755 Chase Dr.  
Fenton (St. Louis) MO 63026  
(314) 343-7100

**WHOLESALE ONLY**  
WE SPECIALIZE IN 12" PRODUCT

Also current LP's, Cass & 45s  
Lowest Prices! Same day UPS

GLO MDSE CORP.  
43-02 34th Ave., LIC, NY 11101  
(718) 706-0515

**DISTRIBUTOR**  
WHOLESALE ONLY

We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes...

Stratford Dist., Inc.  
86 Denton Ave.  
Garden City Park NY 11040  
(718) 343-6920, (516) 877-1430  
(800) 645-6558, Telex 6852201

While Other People are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call: (609) 890-6000 or write  
Scorpio Music Inc.  
Post Office Box A  
Trenton N.J. 08691 0020

## COMEDY MATERIAL

IMMATERIAL SUCCESSFUL NEW service. Humor, trivia, consumerism, daily event. Advance preparation unnecessary. Free sample. S. 6012 Smith, Spokane, WA 99203

## TALENT

Recording Contracts Available in the U.K., send a demo. Phil, Stonecourt, Underwood Road, Caterham, Surrey, England.

## HEAVY METAL/HARD ROCK ACTS

Creecher Management provides services tailored specifically for your needs. Send demos, bios, pictures, etc. to:

CREECHER MANAGEMENT  
P.O. BOX 3900  
NEW YORK, NEW YORK 10185

## ALTERNATIVE ENTERTAINMENT

Tired of just Top 40? We are! We specialize in anything but. We're looking to enlarge our circuit-need enlightened room and reliable talent. Send live tape and promo to, or call.

Tim Jardas  
Entertainment Unlimited  
P.O. Box 997, Capeiva Island, Fla. 33924  
(813) 472-6240

## Introducing the Third Record Release From:

PETER GRACE  
on  
Jan Car Records & Tape Label  
P.O. Box 76  
Pawling, N.Y. 12564  
(914) 855-9220

Peter Grace is an endorsee of Washburn, Marshall, Korg, D'Angelico and Astatic and is also a member of the D'Angelico D'Merle advisory Staff

## UNIQUE BUSINESS OPPORTUNITY

Seeking hot composer/arranger/pianist capable of performance and composition in all styles for Madison Ave. production company. Knowledge of current keyboard and computer tech. Solid background in instrumentation. Jingle track record and demo a must.

Call  
(212) 286-0749

**Budget Cassettes**

Rock - Pop - Country - R & B  
Classical - Jazz - Children

Call or write for catalog:  
Golden Circle Inc.  
45 Jefferson Street Stamford, CT 06902  
203-325-2436

**SAM ASH STORES**  
MAIL ORDER SERVICE

Deal with the professionals. N.Y.C.'s largest inventory and best prices on musical instruments, sound and recording gear.

1-800-645-3518  
N.Y. State 1-800-632-2322

**RECORD AND TAPE PLANT**

Efficient operation capable of 5 million records and cassettes per year. Located in Toronto area Canada. Low overhead makes export very profitable. Inquiries to:

Box 7605  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

**CUT OUTS & IMPORTS**

LP's, cassettes, 8 tracks and 45's, Rock, Country, R&B and Gospel.

Write or phone for free catalog.  
MARNEL DIST.  
P.O. Box 953  
Piscataway, NJ 08854  
(201) 560-9213

**WAREHOUSE CLEARANCE SALE**

100,000 cassettes, 120,000 8-tracks  
75,000 Christmas cassettes  
Many titles, lots of Country, Rock, Pop

CALL: HOWARD SILVERS  
(213) 654-8808

ITALIAN, SPANISH, BRAZILIAN Import LP's and cassettes largest and newest selection. Ask for free catalog. Revival Enterprises 30 325-9272, 2120 N.W. 21st St., Miami, FL 33141

## EAMS Record Exports KG

Graflinger Str 226 Postfach 1525  
D-8360 D'dorf/West-Germany  
Phone (0991) 22071 Telex 69780C

We are specialized in exporting all german labels, independent and major companies (45, 12", LP's and Compact). Retail orders handled preferred. Weekly new release informations.

Call us or write for detailed stock-lists and shipping informations. We want to service all your european import needs

## LARGEST SELECTION OF CASSETTES & LPS

Low prices—same day service—Owip service available. Full line of blank tapes/video tapes plus over 20,000 single titles. Send \$2.00 for either the 92 pg LP catalog or 80 pg oldie catalog TODAY! Wholesale Only.

Or Call Bob  
California Music  
6264 Foothill Blvd., Tujunga CA 91042  
(818) 352-5953

## COMEDY MATERIAL

**FUN-MASTER**  
PROFESSIONAL COMEDY MATERIAL  
(The Service of the Stars Since 1940)

"THE COMEDIAN"

12 Available Issues \$50 Plus \$5 postage  
HOW TO MASTER THE CEREMONIES \$15 plus \$3 postage  
ANNIVERSARY ISSUE (all different) \$40 plus \$3 postage  
35 FUN MASTER Gao files (all different)  
\$100 plus \$10 postage

BILLY GLASON  
200 W 54th St. N.Y.C. 10019 (212) 265 1316  
NO FREEBIES 1M PROFESSIONAL"

## COLLECTIBLES

**MINT CONDITION RECORD COLLECTION**

Just bought from radio station—mint promo 45's, Beatles, Elvis, Ricky Nelson, Pat Boone, Beach Boys and countless other artists. All sales will go to charity.

Lists will be made available weekly—1000's of new mint 45's, LP's and 78's. Don't give up, we have plenty of duplicates. Call or write to:

Your Hit Parade  
P.O. Box 363  
White Rock SC 29177  
(803) 798-8651

**PROFESSIONAL SERVICES**

<b>Business</b>	<b>Personal LOANS</b> Householders	<b>Mortgage</b>
<b>Tenants</b>		<b>Commerce</b>

Available with Life Insurance/Redundancy Accident Cover. Repayments can be up to Twenty Five Years. Full details without obligation to anyone over 18. Licensed under the Consumer Credit Act.

**FINANCE HOUSE**

705 Moston Lane, MANCHESTER M10 9DD  
Tel. 061-682 7130.  
Finance Brokerage  
Credit Hire Debitor—Creditor  
Agreements & Agencies

**RADIO JOB MART**

**POSITION AVAILABLE**

**CURRENT AND CLASSIC AIRCHECKS!**

VIDEO #2 is now available, featuring KFRC/Dr. Don Rose, KFRC-KKHR/Jack Armstrong, KFI/Eric Chase, KHIS-KFI/Big Ron O'Brien, KHIS/Bruce Vidal & Tim Kelly, plus more! 2 hours on VHS or BETA, \$39.95. Current Issue #61 features WRBQ/Q Zoo, KMEL/London & Engelman, Denver's Y108/Chuck Buell, KMGG/Robert W. Morgan, KJR/Gary Lockwood, WWDC/GreaseMan, KTFM/C.K. Cooper. 90-minute cassette, \$5.50. Current Issue #60 features WNBC/Don Imus, KOST/M.G. Kelly, KRLA/Real Don Steele, KCQB/Charlie & Harrigan, KBZT/Shogun Tom Kelly, KFI/Lohman & Barkley, plus San Diego CHR's KS103 & XHITZ. 90-min. cassette, \$5.50. Special Issue #S-54 features MIAMI, with CHR's Y100 & 195, A/Cs WJVA, WJQY & WLVE, AOR WSHE plus Urbans WEDR & WHQT. Cassette, \$5.50.

Special Issue #S-55 features PHOENIX & TUCSON. PHOENIX CHR's KZZP & KOPA, AORs KDKB & KUPD, plus A/Cs KKLT & KLZI, plus TUCSON CHR's KRQQ & KHYT and A/Cs KWFN & KTKT. Cassette, \$5.50. CLASSIC ISSUE #C-53 features XERB/Wolfman Jack-1966, KHJ/Humble Harv-1968, KFRB/Shana-1976, Y100/Bill Tainer-1979, Phoenix's KUPD/Jimi Fox & KRIZ/Tony Evans-1974, plus more. Cassette, \$10.50. STILL AVAILABLE: #S-52 (SAN DIEGO AM DRIVE) & S-53 (TAMPA-ST PETERSBURG AM DRIVE) @ \$5.50 each.

**CALIFORNIA AIRCHECK** - Dept. BB - Box 4408 - SAN DIEGO, CA 92104 - (619) 460-6104

**INVESTORS WANTED**

**INVESTORS NEEDED**

For joint venture/national dates with national/international acts 15% to 20% return within 4-6 weeks max. Inquire

RICK THOMPSON PRODUCTIONS  
P.O. Box 19471  
Cincinnati, Ohio 45219  
(513) 751-5106  
Minimum involvement \$15,000/\$20,000

**INVESTOR NEEDED**

I am a songwriter, film script writer, a singer and a dancer. I've been accepted by the Songwriter's Association. I am seeking an investor to back me in recording and promoting.

ESTHER  
6119 Bristol Way  
Alexandria, VA 22310  
(703) 922 8372

**RECORD PRESSING SERVICES**

**Diskmakers**

**RECORD PRESSING CASSETTE DUPLICATION**  
SEND FOR OUR PRICE LIST  
**CALL TOLL FREE**  
1-800-468-9353  
925 N. 3rd St., Phila., PA 19123

**REAL ESTATE**

**CENTRAL PARK SOUTH (W.59 ST.)**

Roomy, one bedroom apartment. Convenient to everything you'll need in N.Y. \$250M.  
(212) 581-2440 Days  
(212) 688-2545 Eves.

**HOUSE FOR SALE**

Stunning new contemporary to be completed on 5 acres in desirable Pound Ridge Westchester, N.Y. Featuring professionally designed rms for recording/video studio. Custom built features—too many to list. Call for details: (203) 329-2717, Asking price \$375,000 unfinished, \$475,000 complete.

**FORMER RECORDING /VIDEO STUDIO ON 60 ACRES in the Berkshires near Tanglewood**

Has all licenses & permits a 3-bldg. Complex: 4-Br., Designer desk, converted Farmhouse for entertaining & guests; 5 Carriage House Apts; 10,000 S/F Dutch Barn for studios and rehearsals. Tennis cts., Swimming Pond, Hiking/Bike trails, Creek, Views. Ready for occupancy late Spring. Major airports. Excel. investment oppy at (\$1,500,000.) 2 1/2 Hrs. N.Y.C.

(413) 232-8575 or  
(413) 298-4218  
P.O.B. 1611  
Stockbridge, Mass. 10262

**VIDEO**

Get On The Right Track—Sell your used tapes to the Video Track

We buy your overstocked VHS and Beta movies. Must have original jackets—no quantities too large.

Call: The Video Track, Inc.  
617-894-4801 (Days) or (617) 894-4800 (Odays) after 8 p.m.—(617) 963-6419

**MUSIC VIDEOS! BEN-MOTION PICTURES**

In a film production company specializing in music videos. We produce high quality low budget videos. Our work is presently shown on MTV

Call:  
GLADYS BENSMON (212) 924-8072

**MUST SELL**

OVER 6,000 VHS & BETA VIDEO MOVIES. MINT CONDITION, ALL OR PART AND BEST PRICES.

(416) 537-3841

**SONGWRITERS**

**SONGWRITERS**

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS., BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call, write for free sample tape

**MOONLIGHT DEMOS**  
213 893 0257 or 665-7464 • 5313 Bakman Ave  
Box 124 • No. Hollywood, CA 91601

...The best demos I've heard in a long time...  
—NIK VINET, Veteran Producer for the BEACH BOYS & LINDA RONSTADT.  
★ Call or write for FREE sample record ★

**DEMO MASTERS**

PROFESSIONAL DEMO RECORDING  
1850 Union Street, #434 • San Francisco, CA 94122  
Telephone: (415) 381-8185

**FUTURE HITS!**

Dynamic female vocalist with major record contacts seeking original R&B/Pop material. Don't call unless you mean business.

Please call:  
(703) 998-7124

**SCHOOLS & INSTRUCTIONS**

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering (213) 666-3003 1831 Hyperion, Dept. D. Hollywood, CA 90027.

**MUSIC BUSINESS CAREERS!**

THE MUSIC BUSINESS INSTITUTE OFFERS career courses in fascinating behind-the-scenes techniques, letting you play a key role backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale, promotion/marketing, copyright law, publishing, much more. Employment assistance, financial aid available.

Free brochure/career guide call toll-free 800-554-3346 or write MBI, Dept. B, 3376 Peachtree Road, N.E., Atlanta, GA 30326.

**GOLDEN OLDIES**

**WHOLESALE OLDIES 45's**  
WE GOT EM!!  
**UNDERGROUND, OLD GOLD, WEA CANADA, RCA CANADA, LEGRAND, ERIC AND MANY MORE LABELS!!**

**RETAILERS CALL OR WRITE TODAY!**  
DON'T DELAY!  
**THE GOLD VAULT**  
P.O. BOX 202  
OSHTEMO, MI. 49077  
(616) 349-9413

**DISCOUNT OLDIES BY PHONE**

MAIL ORDERS ALSO ACCEPTED  
215-649-7565 - SAME DAY SERVICE  
SPECIAL DISCOUNTS TO RADIO STATIONS  
SEND \$2 FOR CATALOG - OVER 10,000 OLDIES

**DISCOUNT OLDIES**  
BOX 77-B, NARBERTH, PA 19072

**EQUIPMENT FOR SALE**

**Duplicator**

will sell 240/120 IPS Ferrite heads capable of 5000 c-60 Cass. 8hrs. \$19,500. Tape loaders R/R duplicators etc.

408 727 8750

**NEUMANN MASTERING SYSTEM**

Including tape machine. SX68 Head VG66 Amplifier Rack. Level Sets HF Limiters. Elliptical Equalizer and Variable pitch and depth. Make Offer

Call: JIM  
(513) 681-8402

**ANNOUNCEMENTS**

**3rd EDITION OF YOUR HIT PARADE BY BRUCE ELROD NOW ON SALE FOR \$15.95**

Includes weekly charts of the original Lucky Strike Hit Parade 1935 thru June 7th 1958 Book also includes weekly charts from June/1958 thru 1984 plus Top Ten songs 1935 thru 1984 Also Top Christmas, Gospel, Country and other specialized charts that were tabulated by computer through major trade publication charts. RIAA sales and in some cases public opinion polls. First 500 copies numbered in GOLD for collectors. Allow 6 to 8 wks for delivery. Send check or MO to

**YOUR HIT PARADE**  
P.O. Box 363  
White Rock SC. 29177  
(803) 798-8651

\*\*\*\*\*  
★ **FINANCE YOUR PROJECT!** ★  
★ ROGER NORTH, MUSIC BUSINESS CONSULTANT WITH TRACK RECORD, WILL HELP YOU RAISE CASH! BANDS, RECORDING STUDIOS, RECORD COMPANIES. ★  
★ CALL 616-344-1863 ★  
★ FOR FREE INFORMATION ★  
\*\*\*\*\*

BOOKLET OF YEARLY Top 20 Popular Hits, 1934 to 1984. \$12.95. C & W out soon! WRPM, 15205 W. Lynwood, New Berlin, WI 53151.

**SERVICES, SUPPLIES & EQUIPMENT**

**DISCO & STAGE LIGHTING/AUDIO**

Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc.

WHOLESALE PRICING AVAILABLE!

Farralane Enterprises, Inc.  
166 Central Ave.  
Farmingdale, N.Y. 11735  
(516) 752-9824

**ATTENTION**

**ATTENTION JOHN TAYLOR OF THE POWER STATION**

Why haven't you answered my letters? Our communication depends on me and you. Our communication must get through. Situation soul to soul. Send word, stay tuned, call me real soon.

Anita Graven  
Vandalia, Oh  
(513) 890-8216

**TOLL FREE CLASSIFIED ADS HOT LINE!**

**CALL NOW TO PLACE YOUR AD!**

**800-223-7524**  
(212) 764-7388 in N.Y. State

**BOXES FOR AUDIO & VIDEO**

**VHS AND BETA VIDEO CASSETTE BOXES CARDBOARD SLIP CASES AND MAILER BOXES**

Ideal for: Duplication, Rental & Retail

Also, compact disc boxes, floppy disk boxes, diskettes, reel to reel boxes and 12" long piller-proof audio cassette boxes.

IN STOCK-INSTANT SHIPMENT  
BEAUTIFUL PRINTING  
LOW PRICES—FREE SAMPLES

**PAK-WIK CORP.**  
128 Tivoli St., Albany, NY 12207  
(518) 465-4556 Collect

**RECORDING STUDIO**

**64-AC. COUNTRY PROPERTY FOR SOUND/VIDEO STUDIO**

Has all permits & licenses. Nearby NY/MASS. border. Pre-wired Studio Barn. Equipped to suite yourself. Magnis. client apts. Designer house. Work & relax: Tennis cts., swim, jog, Nr. Major Airports. Tax breaks help pay for itself. Over a mill. NYC.

(212) 765-3707 anytime  
(413) 232-8575

**RADIO TV JOBS**

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors. Engineers, Salespeople. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer test \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

**AMERICAN RADIO JOB MARKET**  
1553 North Eastern  
Las Vegas, Nevada 89101

**HELP WANTED**

BEARVILLE STUDIOS IS LOOKING FOR A FULL TIME MAINTENANCE ENGINEER. EXPERIENCE PREFERRED—GOOD SALARY AND BENEFITS. IMMEDIATE OPENING CONTACT.

(914) 679 8900  
Ask for Steve

**EXPERT TESTIMONY**

NEEDED ON VALUATION OF MASTER RECORDINGS FOR TAX PURPOSES. RESPOND TO: AIRSTRIP RECORDS C/O BWLC, 120 MONTGOMERY, SUITE 1700, SAN FRANCISCO, CA. 94104.

**"NO DISC JOCKEYS NEED APPLY"**

Top 20 market seeking outstanding personalities/talk hosts/newsperson. Creativity and controversy welcome. Send tape and resume in complete confidence to:

Box #7606  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

**INDEPENDENT AGENT**

Experienced independent agent who already has their own territory or client roster, to represent major television and recording television and recording personalities as part of national franchise, or just regional representation only.

Call:  
(212) 586-6750

**TELEPHONE SALES PERSONNEL**

Rapidly expanding leader in Rock Poster publishing requires aggressive sales personnel to service accounts nationwide. High earnings potential—salary/commission. Send resumes to:

Box 7602  
Billboard, 1515 Broadway, New York, N.Y. 10036

**POSITION WANTED**

SEEKING CAREER OPPORTUNITY in artist management. Experienced in production, promotion, booking, hospitality and security. Call (301) 565-9704 or (301) 654-1600.

A IN-HOUSE MANAGER has 10 years experience is looking for a position in the New York area. CAN WORK long hours and weekends. Please call (212) 584-4575. (Anytime.)



One tree can make 3,000,000 matches.



One match can burn 3,000,000 trees.



A Public Service of This Magazine & The Advertising Council

# CLASSICAL KEEPING SCORE

by Is Horowitz



**UP IN THE AIR:** The Concert Music Satellite System, which ran into some interference from other uplink services during initial transmissions last December, is gearing for full service come July 1. At that time, some 25 programs will be lofted to subscribing classical music stations across the country.

Among the many shows it will handle are such prestigious perennials as the live-on-tape concerts by the Chicago Symphony, New York Philharmonic, Cleveland Orchestra, Boston Symphony and Metropolitan Opera. Once the satellite system is in full operation, tape delivery will either cease entirely or, in some instances, be supplied at extra cost to the receiving station.

Meanwhile, as the Concert Music Broadcasters Assn. was preparing to bring the gavel down on the opening of its annual convention May 1, it rounded up new evidence of the format's clout with listeners. Nine of its member stations had raised more than \$2,236,000 in local marathons for home city orchestras this past season, a summary disclosed. Leading the pack was Chicago's WFMT, which raised \$570,000. Runners-up were WQXR New York with \$411,000, WCRB Boston with \$360,673 and WGMS Washington with \$280,000.

The CMBA confab, being held in San Francisco this year, was expected to attract more than 100 attendees.

**MUSICMASTERS** CONTINUES TO nurture its developing retail catalog with more than just a little attention devoted to violin recordings. Just made available by the sister label to the long-established Musical Heritage Society is one in a series of albums featuring **Vadim Brodsky** with the Polish Radio National Symphony. This set offers all the works Tchaikovsky wrote for violin and orchestra.

Due later this spring is a performance of the Sibelius Concerto by the same collaborators, and a Paganini Concerto is being inked in for the fall. Also on the

fiddle front is a Musicmaster package of Fritz Kreisler material by **Oscar Shumsky**, the second album in a complete survey of violin works by the legendary artist/composer.

Also due, notes the label's executive vice president **Jeffrey Nissim**, are such diverse entries as a collection of baroque pieces by guitarist **Eliot Fisk**, and a pro-

## Concert Satellite System gearing for full service

gram of American piano music by **Leo Smit**.

There are about 60 albums on Musicmaster's active list. List price is \$8.98, or \$16 for the growing number of Compact Discs bearing the company logo. National distributor is **Intercon**, located in Wallington, N.J.

**VARIATIONS ON SEVERAL THEMES:** Works by **Henry Brant** and **Kathleen St. John** were winners of the fifth annual ASCAP-Rudolf Nissim Awards. Each composer receives \$2,500. . . **Emanuel Borok**, former assistant concertmaster of the Boston Symphony, who has recorded for Sine Qua Non, has joined the Dallas Symphony as concertmaster. . . Clarinetist **Richard Stoltzman** will perform the premiere of a concerto by **Donald Erb**. The performance will be in London May 22.

**Riccardo Muti** will lead the Philadelphia Orchestra in Verdi's "Requiem" May 12, a performance given as a memorial to the late **Eugene Ormandy**. Some 10 days later, Muti and the orchestra leave on a 14-concert tour of the orient. . . Russian emigre violinist **Mark Peskanov** is the first recipient of the **Isaac Stern** award, a prize jointly sponsored by the Carnegie Hall trustees. He followed that honor up almost immediately by also being chosen as a winner of an **Avery Fisher** career grant. Cash aid figures in both.

# LATIN NOTAS

by Enrique Fernandez

**MENUDO** WATCHERS must have noticed how the young group has been evolving over the years. What was once a children's ensemble—with its ever-revolving personnel—has acquired an older (if by old one can mean teenage) image.

The music and lyrics have

Euro-pop ditties, but with a heavy bass line. After all, even young Hispanics—Menuendo's bread and butter—graduate into urban contemporary and rock'n'roll unless you give them something to relate to.

The group's most recent RCA album marks another step in the

## The latest, funkier chapter in the Americanization of Menuendo

changed, too. Gone is the Euro-pop sound, so reminiscent of **Abba**, replaced by a rock/r&b groove, reminiscent of—who else?—**Michael Jackson**.

And the singing is bilingual—which means that the group's hiring policy is now restricted to kids who can sing in English as well as Spanish.

The Americanization of Menuendo is what's going on. You don't go after the American market with

same direction. The English-language album includes four tracks guest-produced by **Howie Rice**, the associate producer of the **Pointer Sisters'** smash "Break Out" album, for which Rice received a Grammy nomination.

The album, titled "Menuendo," was supervised by the group's founder and manager **Edgardo Diaz**. Menuendo producers **Carlos Villa** and **Alejandro Monroy** worked on the other tracks, along

with **Mary Lynne Pagan**.

But it's pegged on the Rice tracks, including "Hold Me," which has been chosen for release as the album's first single. The new Menuendo: just enough for the city.

**RCA**, LIKE THE OTHER majors, has focused on the internationally marketable Latin pop ballad, leaving regional music to the indies. But last month the company's label for the U.S. Latin market, **RCA International**, decided to get into some funkier beats.

Merengue, unquestionably the booming genre in the Latin market, is now part of the roster, as are Mexican-American music and Colombian cumbia.

Dominican merengue is represented by "Anibal Bravo Es El Comandante," featuring Bravo and his 14-piece orchestra. **Los Kristos**, a quartet that specializes in Mexican ballads, and **Los Terrestres**, a tropical Mexican cumbia

(Continued from page 76)

FOR WEEK ENDING MAY 11, 1985

Billboard Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

# TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	10	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	8 weeks at No. One DOMINGO, BRIGHTMAN (MAAZEL)
2	2	26	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
3	4	10	WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
4	3	30	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
5	NEW		BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
6	5	92	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
7	8	8	GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
8	7	30	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
9	6	14	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
10	12	26	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
11	15	4	BEVERLY SILLS SINGS VERDI	ANGEL AV-34017	BEVERLY SILLS
12	11	30	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
13	17	22	MOZART: REQUIEM	PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
14	10	28	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
15	13	14	BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
16	16	20	IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
17	9	42	MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
18	18	6	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	14	282	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
20	20	40	BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
21	21	76	STRAUSS: FOUR LAST SONGS	PHILIPS 6514-322 (CD)	JESSYE NORMAN (MASUR)
22	36	4	PROKOFIEV: SYMPHONY NO. 5	RCA ARC1-5035 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
23	19	34	BOULEZ CONDUCTS ZAPPA-PERFECT STRANGER	ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
24	24	62	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS I3M-37867	YO-YO MA
25	25	6	DEBUSSY: THE FALL OF THE HOUSE OF USHER	ANGEL DS-38168	MONTE CARLO ORCHESTRA (PRETRE)
26	26	4	MOZART'S GREATEST HITS	CBS M-39436	VARIOUS ARTISTS
27	27	18	CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
28	22	14	ADAMS: GRAND PIANOLA	ANGEL DS-37345 (CD)	SOLISTI NEW YORK (WILSON)
29	23	14	MOZART: EXSULTATE, JUBILATE	L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	29	10	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	31	18	BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
32	30	28	VIVALDI: FOUR SEASONS	L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
33	28	132	BACH: GOLDBERG VARIATIONS	CBS IM-37779 (CD)	GLENN GOULD
34	34	4	ZARZUELA ARIAS & DUETS	CBS IM-39210	PLACIDO DOMINGO, PILAR LORENGAR
35	NEW		MASSNET: MANON	ANGEL AVC-34010	BEVERLY SILLS
36	32	36	MOZART: EINE KLEINE NACHTMUSIK	L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
37	37	482	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
38	38	36	SONGS OF ERNESTO LECUONA	CBS FM-38828	PLACIDO DOMINGO
39	39	12	ADAMS: HARMONIUM	ECM 25012 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
40	40	40	HAYDN: THREE FAVORITE CONCERTOS	CBS M-39310 (CD)	MARSALIS, MA, LIN

(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.

# Spotlight on

# JAPAN



**T** By SHIG FUJITA

The Compact Disc, which finally took off in the last two months of 1984, and videodisks, both the optical and VHD versions, are expected to spark the music industry by covering the expected drop in sales of analog records and prerecorded music tapes.

Leaders in both the hardware and software fields are unanimous in their optimistic predictions concerning the big increase in sales of both Compact Disc players and software.

Production of CD players, which came to an estimated 760,000 units in 1984, is expected to increase to 2 million units. Of the 760,000 in 1984, 230,000 units were sold in Japan, 340,000 in the U.S. and 150,000 in Europe.

The projection for the 2 million units in 1985 sees 600,000 being sold in Japan, 700,000 in the U.S. and 300,000 in Europe.

As for Compact Discs themselves, the Japan Phonograph Record Assn. announced that production during 1984 (sold on the Japanese market) totalled 6,300,000 CDs. It is estimated that a similar number was exported, but no firm figures have been announced for exports.

The total production of approximately 13 million CDs was under the 20 million CDs that J. Dieter Bliersbach, then president of PolyGram Far East Office, predicted in March 1984 Japan would produce during 1984. Bliersbach estimated worldwide production in 1984 at 35 million, with 15 million being made in Hanover by PolyGram.

Sony's plans for increasing production of CDs in Japan and the U.S. to one million CDs a month each by the end of the year, while Columbia says that expansion of facilities in May and July will result in production going up to 750,000 CDs a month.

The sudden surge in sales of CD players came immediately after Sony placed on sale its Walkman-size CD-50 player retailing at only \$195.30 in October, followed by several makers coming out with low-end CD players in the \$270-\$315 range in November and December.

October 1984 also saw the release of in-car CD players by both Sony and Pioneer priced around \$400, as well as Pioneer's compatible player capable of reproducing the sound of both CD and LaserVision videodisk software at approximately \$1,000.

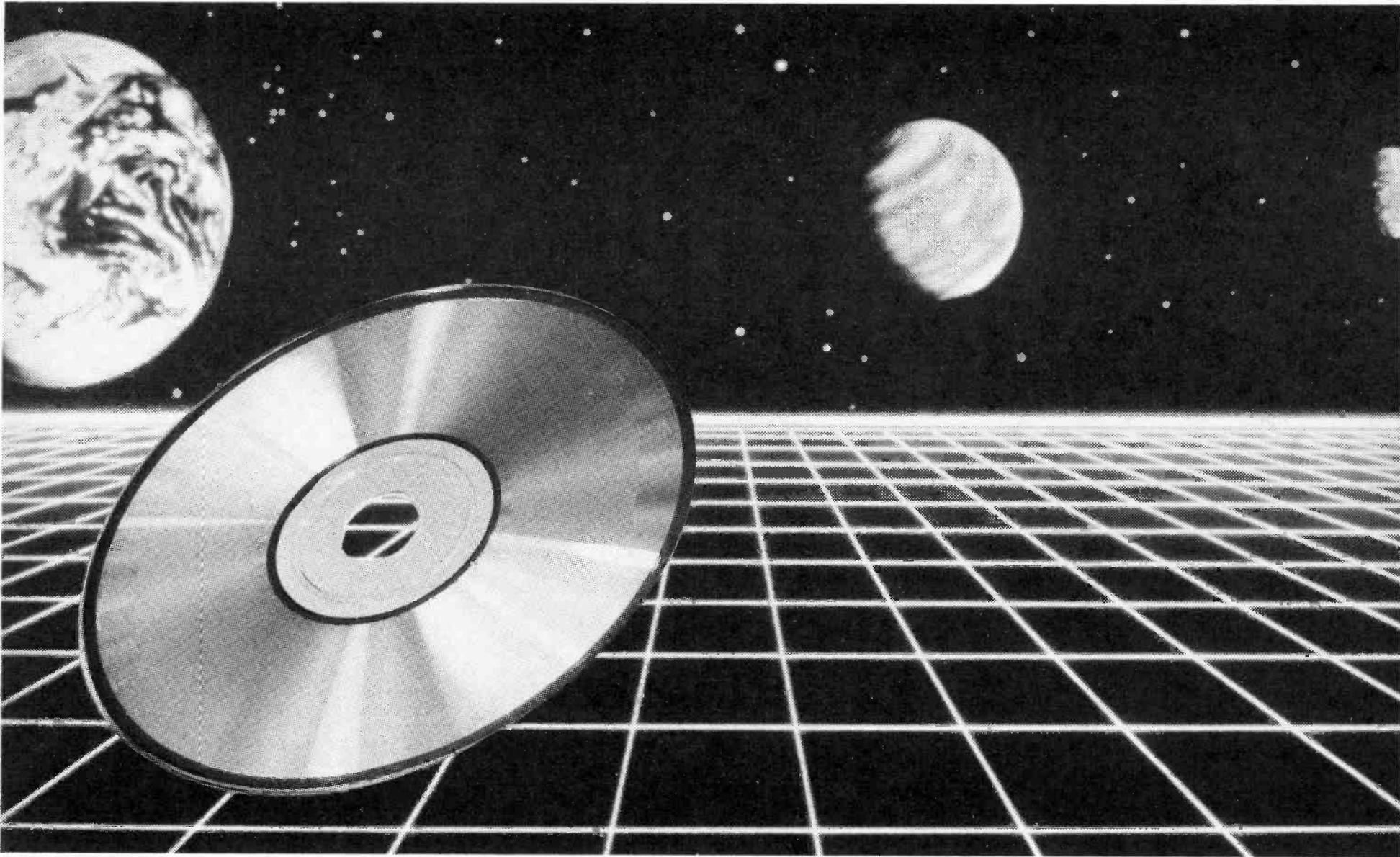
Sony is experiencing trouble keeping up with the demand for the CD-50, which weighs only 1.1 pounds, while Pioneer says that it is very happy about the huge demand for its world's first compatible CD/videodisk player.

Japanese makers of CD hardware and software were disappointed up to around September last year, and they went to the U.S. and Europe looking for orders, especially for the software. Then the market suddenly exploded in October, resulting in nobody being able to meet the surging demand and in shortages during the Christmas buying season both in the U.S. and Europe as well as Japan.

Sony vice president Masaaki Morita said he was always confi-  
*(Continued on page J-6)*

## DAWN OF DIGITAL AUDIO-VISUAL AGE

# DENON



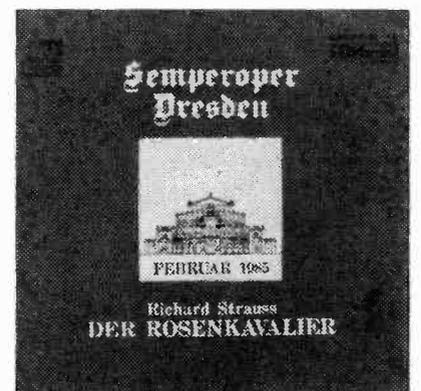
## Marrying the past with future, CD's preserve masterpieces eternally.



**"WEBER:DER FREISHÜTZ"**  
Wolf-Dieter HAUSCHILD conducting  
DER SEMPEROPER DRESDEN  
●C37-7433/5(3CDs)●D●OX-7294/6(3LPs)  
PCM DIGITAL RECORDING

### WHAT'S NEW AND ON STAGE AT THE SEMPER

The live recording of the festive  
reopening of the State Opera House,  
Der Semperoper, in Dresden in February 1985



**"R. STRAUSS:DER ROSENKAVALIER"**  
Hans VONK conducting  
DER SEMPEROPER DRESDEN  
●C37-7482/4(3CDs)●D●OX-7297/7300(4LPs)  
PCM DIGITAL RECORDING

DENON: World's First in Digital Sound

NIPPON COLUMBIA CO., LTD. No.14-14, 4 CHOME, AKASAKA, MINATO-KU, TOKYO JAPAN TELEX: J22591 JAPANOLA/PHONE: (03) 584-8111

COMPACT  
disc  
DIGITAL AUDIO



Masaaki  
Morita



Ichiro  
Shinji



Fumio  
Ohta



Kazuo  
Mochizuki



Toshio  
Ozawa



Yasuhide  
Taku



Seiya  
Matsumoto



Tokugen  
Yamamoto



Tats  
Nagashima



Seijiro  
Udo



Shoo  
Kusano



Mamoru  
Murakami



Ichiro  
Asatsuma

# The Industry Speaks: EXECUTIVE PLATFORM

## MASAAKI MORITA

Executive Vice President, Sony Corp.  
Knew CD Would Take Off

The CD was launched in the end of 1982. In 1983 and the first part of 1984, everybody was saying CD wasn't selling so well, but we were not particularly worried.

From the fact that those who bought CD players were steadily purchasing software, we were confident that when the time came, the CD market would heat up without fail. The D-50 compact CD player (priced at only \$195.30) was the thing that made the market take off.

Last year between 190,000 and 200,000 CD players were sold in Japan, but out of the total, probably 60,000 units were sold in just the two months of November and December. We were certain that the D-50 would sell well, but once it began selling, even the high-end players started selling.

D-50 production still has not caught up with demand. We already have the in-car CD player and the radio/cassette recorder incorporating a CD player on the market, but various other variations will naturally be developed and sold.

When Kodak first announced its 8mm video, the image quality apparently wasn't too good. So when we announced our 8mm video in Paris in March this year, some people had the feeling that 8mm video was not much. But when they saw our 8mm video and tried using it themselves, they were surprised by the high quality.

The best example is the Nomura Research Institute which forecast last year that there would be 5.5 to 6 million 8mm videos in use in 1990. But after seeing our 8mm video released on Jan. 20, 1985, it changed its prediction to 20 million units in 1990. Sony's estimate at the time it placed its 8mm video on sale was 10 million units by 1990.

With the 8mm video, we want to develop a market which could not be covered by the 1/2-inch video. If we do put a desk type 8mm video recorder on the market, we want to do so by feeling out a new market. We want to make it, not a replacement for, but an addition to the 1/2-inch video business.

How many we can make will decide the number of units to be sold this year. We started out with 30,000 units a month, but that was far from enough, so we are increasing this to 50,000 units a month. Judging from our capacity, we feel we can make 500,000 units this year.

## ICHIRO SHINJI

President, Victor Co. of Japan  
350,000 VHD Units in Year

Sales of VCRs will probably go up about 15% compared to last year, since they are selling well in the U.S., although exports to Europe will probably come down by more than 10%. As for the domestic market, the number of units will probably go up 20% to 25%. Production last year was just a little over 27 million units, so it probably will be around 30 to 31 million this year.

As for high-end and low-end VCRs, the high-end ones are hi-fi VCRs and differ in character from the low-end ones. The number

of young people seeking hi-fi VCRs is increasing, so that the high-end ones, which used to be over 200,000, are fast coming down in price and moving closer to the prices of standard models.

From the beginning of autumn last year, VHD videodisk players and software started well in the big hardware and software stores in the cities. So we believe the VHD family as a whole will sell 350,000 VHD players in the year ending in March 1986, which is more than double the 150,000 units sold during the past year.

We are appealing the fact that the quick random access in videodisk is very convenient. On top of that the image and sound quality has attained quite a high level. If those who own VCRs see videodisks for the first time, they will no longer look at videotape.

We do not intend to go into 8mm video at the present time. Up to now, there were Beta and VHS, and customers were greatly inconvenienced. As more units are sold, people lend and borrow tapes, but find sometimes that the videotapes they have borrowed are Beta format and cannot be used in their VHD format machines and vice versa.



Matsushita is putting out its camcorder this spring, so customers will have a choice of three—Sony and Victor plus Matsushita. We will work on Compact Disc and place a CD player on the market this summer. Of course, we're already making the software.

It's questionable whether something will sell just because the price is low. Although the lowest-priced CD player is selling for less than \$50,000, the ones selling the best are priced \$100,000.

## FUMIO OHTA

Senior Managing Director, Toshiba Corp.  
No More Home Runs

Toshiba is now selling both Beta and VHS format VCRs in Europe and Japan. It is selling only Beta VCRs in the U.S., but will start selling VHS VCRs in the U.S. in April. We're only making 100,000 VCRs a month, but we want to increase this amount to 250,000 or 300,000.

Television sets, radios and radio cassettes are very popular overseas. TV exports increased dramatically in 1984, sustained by exports to China.

A major problem is the diversification of market demands, and we must figure out how to reply to such diversified demands. I don't believe there will be any more home run type hit products; there will only be single hits. We must hit a single, steal a base, get another single hit and score.

As for the Compact Disc, actually not too many CD players

were produced and sold last year. Still, there is a big demand for CD players and software, and the players will really sell if they come down to the price range of record players—around \$200.

If the CD price drops below \$3,000 and comes down to the price of albums—\$2,500 to \$2,800—they'll sell even more. From now to summer, the CD should be a hit product.

Another question is what will happen to the 8mm video ware. Camera makers are enthusiastic about the 8mm video, but among the electronic makers, the only ones now selling 8mm video are Sony and Pioneer.

Will the 8mm video become the next generation VCR? Or will it end as just another portable model? It's impossible to predict at this stage. If it's just another portable model, it will be only 10% or 15% of total demand. We will see what the other makers do, but we are prepared to enter the market immediately if other electronic makers do so.

Audio-visual products are being bought now for personal use with one for each individual, not one for each family like refrigerators or washing machines. It is now the age to offer products which will appeal to those buying things for personal use.

We must focus on which market to target for our products. TV sets for older people should be easier to operate. For women, VCRs should have smarter and softer design. Unless there is such detailed consideration, customers won't buy.

## KAZUO MOCHIZUKI

Senior Managing Director, Nippon Columbia  
CD Production Not Adequate

Up to September, we had believed it was enough to make one-third of CD capacity. Orders from the U.S. increased suddenly in October and increased more in November. We figured it was just Christmas demand, but our prediction proved mistaken. If we had been able to grasp then that demand would expand so much, we would have expanded our facilities much earlier. In December CD demand increased even more. We thought it would drop in January and February, but it continued to increase.

Sony put out the low-end D-50 followed by other low-end models, making them easy for the younger people to buy. Buyers find that the CD player is much simpler to use than a record player. The CD player also has remote control.

The various software makers are talking quite big, but actual production of CDs is really not that big. The Japan Phonograph Record Assn. says CD demand this year will be 15 million in Japan, 15 million in the U.S. and 11 million in Europe.

Full capacity right now is 24 million by PolyGram, 12 million by Sony and 10 million by other makers, but actual production is only half that. Columbia's capacity is 300,000 a month, but we're actually producing 400,000 a month by working 24 hours a day even on Sundays and holidays.

We plan to expand facilities in May and July so that production will increase to 750,000 a month. We were the first to start 24-hour production and we believe we can achieve one million a month by the end of the year.

(Continued on page J-4)

# Industry Speaks

(Continued from page J-3)

We believe it will be very difficult to convert to a cardboard pack for the CD from the jewel box in Japan. We released five CDs in cardboard packages at the end of 1984, but frankly, their reputation wasn't very good.

CD packaging is a problem of the future, particularly for the in-car CD player. What kind is best? Will it become uniform throughout the world? Is there a better package? How can costs be lowered? These are the questions that must be answered.

As a result of the birth of the CD, we can sell to the world. In the case of records of classical music, only 5,000 were exported out of 30,000 sold. In the case of the CDs of classic music, one-third is sold in Japan and two-thirds is exported.

## TOSHIO OZAWA

President CBS/Sony Group  
Group Recorded 10% Increase

The CBS/Sony Group consists of CBS/Sony, Epic/Sony, April Music, CBS/Sony Publishing and CBS/Sony Family Club, but it was able to record a 10% increase from the year before in the year ending in February 1985 on a consolidated basis. It was a good record since the industry was minus overall.

A big contribution was made by the CBS stars, such as Michael Jackson, Cyndi Lauper, Nena and Wham as well as "Footloose." Domestically, there were Seiko Matsuda, Shibugakitai, Elich Otake and others.

In the product category, CDs made a big contribution as well as video products. CBS/Sony is concentrating on video software—both tape and disks—but is not renting videotape.

We are concentrating on videotapes and videodisks centered on music. Music videotapes used to sell in units of 1,000, but now 10,000 is the unit. Videotapes and videodisks of such domestic artists as Seiko Matsuda are now selling a total of 40,000 copies.

The videotape rental business is not doing that well in Japan, where there is so much information and so much to do. People just don't have time to sit at home and watch rented videotapes of movies. They have to go to live concerts, watch tv, go to movies, swim and ski.

There are no exact figures for CD production last year, but the CDs sold in Japan last year are said to total 6,300,000. It is believed the same number was exported. The CBS/Sony Group produced 6 million CDs last year.

This year I believe a minimum of 12 million and a maximum of 18 million will be sold on the domestic market. Since Japan is the CD manufacturing base, custom pressing for overseas cus-

tomers probably will come to about the same amount. Sony took the lead last year in cutting CD prices down to around \$12.55 from \$14.90 and \$13.73.

New CD hardware will probably be developed this year, and in-car CD players will probably increase in number. CD conversion is proceeding at quite a high pitch. Once the young people start buying CD players, the conversion from analog records to CDs will be speeded up considerably. The CD is space saving, has random access and can be listened to at home and in the car.

Increasing CD production is very important, so we are expanding facilities at the Shizuoka Plant to one million a month by this summer. Production by DADC in the U.S. will be upped to one million a month also by the end of the year. In the belief that a CD plant will be needed in Europe eventually, we are presently studying the basic factors involved.

## YASUhide TAKU

President, Toshiba-EMI  
Bigger Weight of New Products

Toshiba-EMI sales for 1984 showed an 8% increase over the year before. The total was good, but the contents were not so good. We fell short of the goal for records and prerecorded music tapes.

We are reflecting on the fact that we didn't do so well in the domestic repertoire field. On the other hand, international repertoire did quite well. We got the Blue Note label in jazz from King and the Virgin label from Victor, which included Culture Club.

As for new products, the biggest increase was in sales of Compact Discs, although the percentage of total sales is still very small. Right now we're plagued by inability to keep up with demand for CD. People in the U.S. and Europe first had doubts about whether CD would become a truly big item on the market. Some thought the digital audio tape would appear this summer, so the CD would be only a temporary thing.

But from the end of 1984, there was sudden interest in and fantastic sales of CD. Up to September-October, Japanese CD suppliers had leeway, and they accepted orders from other countries. All Japanese companies are now expanding facilities to double and triple production. This year Toshiba-EMI intends to make 3 million CDs—about 250,000 a month. This is the limit.

Original music videotapes cost much more than records to produce, so we can't make too many like Yumi Matsuyama's "Compartment," but would like to make two or more big ones a year. We want to establish the basis for a good videotape library. We feel that video has a longer life than the black disk. We want it to be something that will sell for a long time as a catalog item. We must induce the record stores to change their thinking about videotapes, which they now consider the same as records. The promotion videotapes have not been duly evaluated up to now in Japan. The feature of music promotion video is that the product itself has a commercial value.

As for the outlook for this year, the weight of the new product will probably become bigger for the industry as a whole. The trend is to go more and more in the direction of the new media. We must accordingly change from a record industry to a multimedia handling entertainment.

The weight of new releases has risen considerably so the ratio between new and old releases is now 65-35, the reverse of what used to be. This means the life of new releases is very short. Stores must stock records, videotape, videodisks and CD. There is a premium in space, and they select the fast-moving new releases. Customers come in and ask for old releases and are told it's no longer available. That means a chance to sell has been lost.

## SEIYA MATSUMOTO

President, Pioneer  
Converting to Audio-Visual Maker

It is now the period of changeover, to new products and new markets, but the future looks bright. Sales of LaserVision videodisk players are steadily increasing, particularly since we leased the CD/videodisk compatible player last year. More than anything else, it catalyzed the market.

More than anything else, the number of videodisk titles has creased. This time we've contracted with Warner Bros. for movies. The available software is increasing because most of the major American motion picture companies are releasing their movies on videodisks.

Up to now, Pioneer specialized in making hardware only, but will now go into the software market and challenge making wide scope software. We are in the midst of making a big conversion to an audio-visual hard and soft maker.

The 8mm video is a precision machine, and it is not possible to make it as easily. Pioneer intends to make 8mm video also. The biggest difference between 1/2-inch video and 8mm video is that the latter is smaller. The 8mm video on the market now is a photography machine rather than a replay machine. The VCR took seven to eight years to really become a popular product, but we believe that the 8mm video will become the next generation VCR without taking as much time.

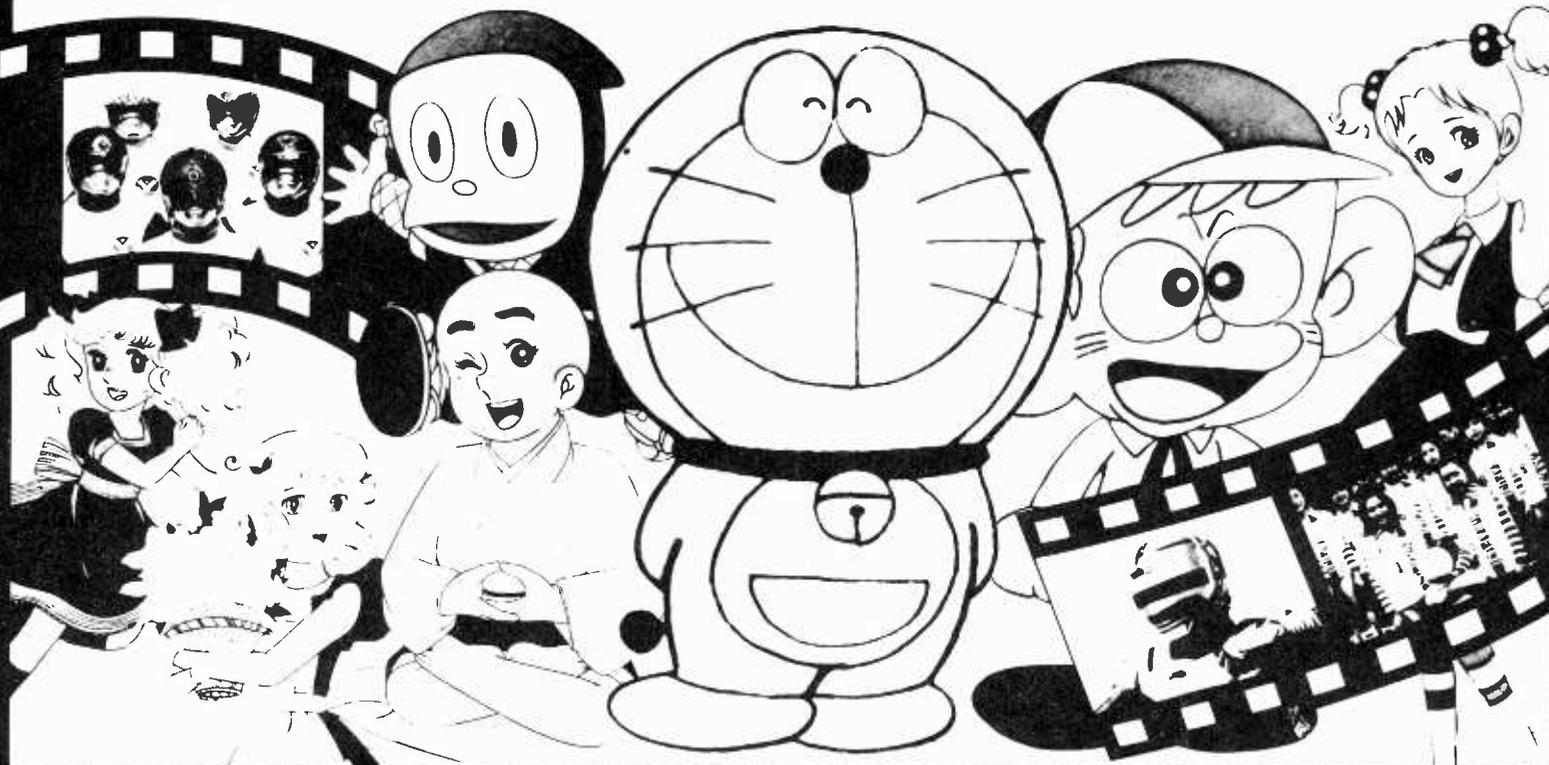
Everything is being digitalized now. We don't know how many years it will take, but we feel that eventually analog records will be replaced by CDs. New titles will continue to be issued in both analog and digital.

Those customers who own record players will continue to buy records, but eventually the time will come when they will have replaced them. Then they probably will buy CD players, so they will eventually CDs will replace records.

We have no new products in mind, but we will continue with what we are doing now—LaserVision videodisk, CD and now 8mm video. These are the three pillars; all tied in to hi-fi sound.

(Continued on page J-4)

## WE HAVE MUSIC COPYRIGHTS AND ORIGINAL SOUNDTRACKS ON TV ANIMATION FILMS AND TV MOVIES.



### TV ASAHI MUSIC CO., LTD.

ADDRESS: 6-4-10 ROPPONGI, MINATO-KU, TOKYO, 106  
PHONE: TOKYO 405-3194 CABLE: JOEXTV ASAHI TELEX: JAPAN 22520 CTV ASAHI

### TV ASAHI MUSIC H·K·CO., LTD.

ADDRESS: FLAT B, 18TH FLOOR, HO LEE COMMERCIAL BUILDING, 38-44 D'AGUIAR STREET, CENTRAL, HONG KONG. PHONE: 5-72883

# From the world to Japan. From Japan to the world.



HIDEKI SAIJO

## RVC

corporation

**RCA**  
Records and Tapes



ISAO TOMITA

### Creative Force with Virtuosity

• RVC Corporation, affiliated with RCA and Japan Victor • GLOBAL MUSIC PUBLISHING CORPORATION  
ADDRESS: 1-7-8, Shibuya, Shibuya-ku, Tokyo 150, Japan Telephone: (03)499-3311 Cable: RVCRCR RECORD, Telex: 242-5162

# Love for the Earth, Music for Mankind.



**TOSHIBA-EMI LIMITED**

President: YASUhide TAKU  
2-17 AKASAKA 2-CHOME MINATO-KU, TOKYO 107, JAPAN.

# AUDIO-VISUAL

(Continued from page J-1)

dent that the CD would take off, but Columbia senior managing director Kazuo Mochizuki admitted that Nippon Columbia was skeptical about the market until the sudden explosion in the end of 1984.

Both Morita and Mochizuki expect new audio equipment incorporating the CD player to appear on the market this year. Sony has already placed on the market the CFD-5, the CD/stereo radio/cassette recorder, while other makers are planning to market in-car CD players.

CD software prices came down in the end of 1984 from around \$14.90 and \$13.73 to around \$12.55 with some being priced at \$11.76. The number of CD titles available is now well over the 4,000 number and is increasing monthly at a fast pace, resulting in spurring demand for CDs.

Pioneer continues to hold the edge in the videodisk market, due largely to the fact that it released its LaserVision videodisk player in October 1980 with 70 software titles. Victor Co. of Japan (JVC), originally set to put its VHD videodisk player on the market in October 1980, postponed the release date twice and didn't start sales until April 1983.

In February this year Seiichiro Niwa, who heads the video software division of JVC, said that estimates were for 900,000 players in both VHD and LaserVision formats to be in use in Japan by the end of 1985. This compares with only 60,000 units in 1983 and around 400,000 units at the end of 1984.

Pioneer intends to add 1,000 new titles to its catalog of 1,000 titles by September this year, while JVC also claims the 2,000 mark in VHD titles will be topped by this fall.

From around the middle of 1984, rumors were flying about the launch of the 8mm video camera-recorder. There were several false alarms, especially reports about statements allegedly made by Sony chairman Akio Morita. Sony continued to deny there was any truth in the reports.

Sony and JVC seemed to be concentrating on their 1/2-inch cam-corders, which were selling very well. But Sony suddenly announced in January that it was placing on the Japanese market later in the same month its 8mm video camcorder using world standard 8mm tapes. Weighing 4.334 pounds and having a maximum recording time of 90 minutes, the Video 8 is priced at \$1,098.

Pioneer is currently selling 8mm camcorders made by Sony, while Fuji Photo Film is also selling its own 8mm camcorder for the same price. Matsushita Industrial Electric Co., however, says it has no immediate plans to market the 8mm format VCRs in Japan, although it began production for Eastman Kodak Co. last

fall. JVC has said it will stick to its VHS 1/2-inch VCRs, while Columbia has not plans to go into the 8mm format.

Although the future outlook for the 8mm camcorder is still not clear, the 1/2-inch VCRs chalked up good records in both production and exports during 1984. Production totalled 27,123,467 units, up 48.9%, from the year before when 18,216,566 units were produced. Exports during 1984 jumped up 44.8% from 15,237,483 in 1983 to 22,071,257 in 1984.

But industry sources believe the increase rate will come down in 1985. Statistics for January and February this year indicate the increase percentages will be in their 20s instead of the 40s registered last year.

As for records and prerecorded music tapes, CBS/Sony continued to maintain the top position for five years in a row in market share, 16.3%, followed by Victor (9.9%), Canyon (9.4%), Toshiba/EMI (8.6%) and Warner-Pioneer (8.4%).

So-called "idol" singer Seiko Matsuda recorded the biggest gross sales of records and tapes in 1984, jumping up from second the year before to take over from another "idol" singer, Akina Nakamori, who dropped to second. Matsuda's sales came to about \$30.7 million. Following Nakamori were two groups, Checkers in third place and Southern Allstars in fourth. Rats & Star (former Shanel), which was fourth in 1983, dropped way down to 95th.

8th place Michael Jackson was the only international star in the top 10. Foreign acts in the top 50 were Culture Club (17th), Duran Duran (30th) and Nena (36th).

Top lyricist last year was Masao Urino with 6,301,000 records, followed by Takashi Matsumoto, 4,459,000. Tetsuji Hayashi headed the composers with 2,758,000 records, followed closely by Hiroaki Serizawa with 2,614,000.

Top rookie singer was Koji Kikkawa with 735,000 records, followed by actor Gannosuke Ashiya with 615,000 and "idol" singer Momoko Kikuchi with 471,000.

Nichion continued to be the top music publishing firm, followed by Yamaha Music and Sun Music Publishing.

Record production was down to 139,339,000, a decrease of 6% from 1983. The decrease was only 2% if CDs are added to the records to make the total 145,704,000. However, prerecorded music tape production declined a big 15% from 97,731,000 in 1983 to 82,891,000 in 1984. In records, the ratio between domestic and international repertoire on a value basis was 65:35.

The Japan Phonograph Record Assn. announced that 456 new singers made their debut in 1984 as compared to 386 in 1982 and 448 in 1983.

The JPEA statistics show that 1,466,102 records were exported by Japan in 1984, down 26% from the 2,034,519 in 1983. Imports came to 4,741,565, up 11% from the 4,560,686 in 1983.

International artists continued to be very popular on concert tours throughout Japan. A welcome change was the popularity of box-office wise, of acts coming for the first time to this country; this was due to the frequent screening of videoclips on television prior to their tours.

Udo Artists president Seiji Udo pointed out that the videoclips made stars new to Japan popular before their arrival in Japan, resulting in good ticket sales, especially by younger fans.

Sad to say, Toshiba did not sponsor the Aurex Jazz Festival in September 1984, but the World Popular Song Festival sponsored by the Yamaha Music Foundation saw France Joli becoming the first Canadian to win the grand prize with George Duke' popdisco "Party Lights" in the Oct. 28, 1984, finals in the Nippon Budokan Hall in Tokyo.

Because she also won the Most Outstanding Performance Award, Joli received a total of \$13,000—\$10,000 for grand prize and \$3,000 for outstanding performance.

Hungary's Klari Katona also won a Most Outstanding Performance Award (\$3,000) with Gabor Presser's tune "While I Wait For You."

The grand prize for Japanese singers went to Atsumi Matsuzaki's "Rock'n'Roll For The Pain," performed by the 22-year-old singer-composer and her band, Tomcat.

Kool & the Gang won the Grand Prix, while Deniece Williams won the Best Singer's Award in the 14th Tokyo Music Festival held in the Nippon Budokan Hall in Tokyo on March 31. Winner of the Gold Prize were David Austin of Britain and Menudo of Puerto Rico. The three Silver Awards went to Teri Desario with Joey Carbone and Richie Zito of the U.S., Bang Me from South Korea and Mie of Japan. Irene Cara was the special guest singer while the nine judges included actress Phoebe Cates and former Miss America Vanessa Williams.

Various companies continued efforts to export music and artists. Columbia had its heavy metal group Loudness sign a five year contract with Atlantic in the U.S., while Toshiba-EMI is trying to sell the videotape of its new music singer Yumi Matsutoyama "Compartment," which was made by Green Films in Britain overseas.

TV Asahi Music reported it is on the verge of signing a contract for export of the "Doraemon" animated cartoon for children to the U.S. TV Asahi Music, which has the music rights to most of the popular animation films in Japan, has exported to various European and Asian countries, and it has been trying to crack the American market.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Shig Fujita, Billboard Tokyo correspondent; Cover, Tsutomu Fujita; Design, Miriam King.

## HERE'S WHAT WE HAD FOR YOU

1984-1985

DURAN DURAN ALCATRAZZ DEF LEPPARD DARYL HALL & JOHN OATES ROBERT PLANT  
GARY MOORE RAINBOW 38 SPECIAL BILLY JOEL THOMPSON TWINS  
EURYTHMICS CULTURE CLUB OZZY OSBOURNE QUEENSRYCHE JOE JACKSON  
THE PRETENDERS SIMPLE MINDS JUDAS PRIEST THE PSYCHEDELIC FURS HOWARD JONES  
NENA W.A.S.P. RICK SPRINGFIELD RUSH KENNY LOGGINS  
SPANDAU BALLET ROD STEWART A FLOCK OF SEAGULLS THE ALARM WHAM!  
QUIET RIOT TOTO TWISTED SISTER BOZ SCAGGS RATT  
BRUCE SPRINGSTEEN IRON MAIDEN NIGHT RANGER PHIL COLLINS THE FIXX  
DEEP PURPLE PAUL YOUNG JULIAN LENNON

## WHAT DO YOU HAVE FOR US?

FOR CONCERT PROMOTION CONTACT UDO ARTISTS, INC.



#2 MIYA-CHU BLDG. 3-8-37 MINAMI Aoyama MINATO-KU, TOKYO 107 JAPAN  
PH: 03-402-7581 TLX: J26552 FAX: 03-402-8922

知之者不如好之者 好之者不如樂之者 FUN

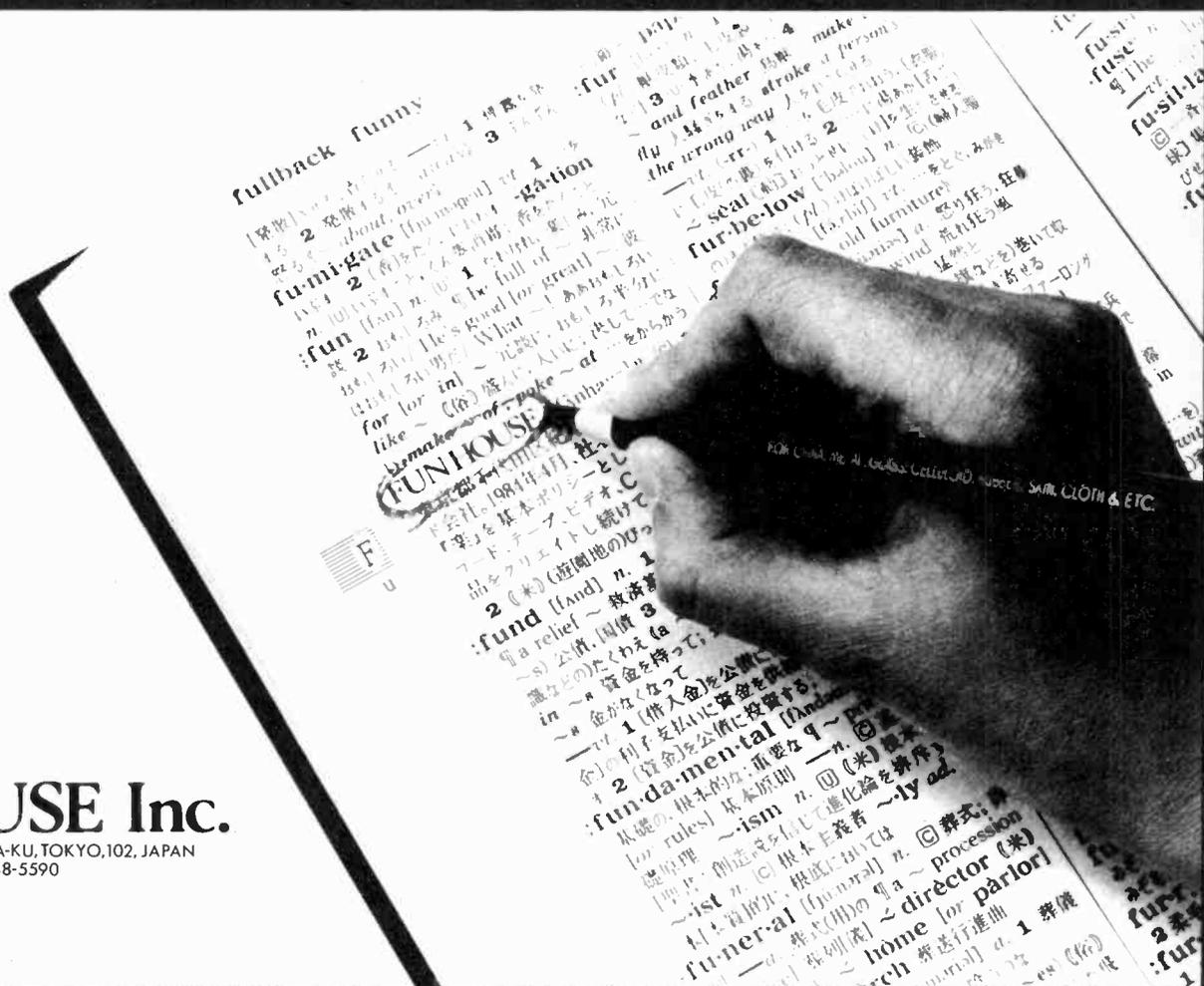
*Having a great fun is the best thing;  
We learn it from the old Chinese wisdom.  
FUN HOUSE is named for it.  
Only one year since we started, and yet  
produced lots of hit songs of Off Course  
(Japanese well-known prevailing pops group),  
Junichi Inagaki, Hiroshi Tachi and etc.  
FUN HOUSE, this year, assure you of one thing.  
We'll create more beautiful popular music  
to make great strides.*

**Have Fun With FUN HOUSE!**



**FUN HOUSE Inc.**

THE FORUM 4F, 4-1, KIOICHO, CHIYODA-KU, TOKYO, 102, JAPAN  
TELEPHONE (03)238-5620, 238-5610, 238-5590  
FACSIMILE (03)238-5599



# NICHION, INC.

**BIGGEST AND MOST ACTIVE PUBLISHER IN JAPAN!**



## WE KNOW:

How to promote your song,  
Where to go and who to see,  
What to do and why,  
We are your best partner!

## We proudly represent :

- |                    |                                  |
|--------------------|----------------------------------|
| (NICHION, INC)     | (HIGH NOTE PUBLISHING CO., LTD.) |
| CAMPBELL CONNELLY  | BIG SEVEN MUSIC                  |
| FAMOUS MUSIC       | BOURNE COMPANY                   |
| M. A. M. MUSIC     | MIETUS COPYRIGHT MANAGEMENT      |
| MCA MUSIC          | PEER-SOUTHERN ORGANIZATION       |
| WARNER BROS. MUSIC | THE WELK MUSIC GROUP             |

## NICHION, INC.

Address: Akasaka Makabe Bldg., 4-3 Akasaka 3-chome,  
Minato-ku, Tokyo 107  
Cable: PUBLISHMUSIC TOKYO  
Telex: MUNICH J26610  
Telephone: (03) 584-4711 (03) 584-2771

## NICHION STUDIO

Address: 32 Mori Bldg. 4-30 Shiba-park 3-chome.  
Minato-ku Tokyo 105, Japan.  
Telephone: (03) 437-5644

# Industry Speaks

(Continued from page J-4)

Some people say Pioneer is going into 8mm video because it did not go into the 1/2-inch video field, but that is not our intention—we believe that 8mm video is the next generation product.

## TOKUGEN YAMAMOTO

Senior Managing Director, Warner-Pioneer  
Int'l Artists Sell Well

We're actually enjoying tremendous success with our international products, running 160% ahead of the budget. Last year's statistics show 65% was local; 35% was international product.

We had a series of big successes with hits by Howard Jones, Prince, Madonna, Rod Stewart, Foreigner, Chaka Khan and Chicago. We're looking forward to big success again this year with Howard Jones, Eric Clapton and Phil Collins.

Domestically, we have had a big success with Akina Nakamoria with each one of her singles and albums selling over half a million units. We get the entire staff of Warner-Pioneer involved in public media and in-store promotion. We never take it for granted that a single will be a success.

The big trend in Japan now is the Compact Disc. I think that is basically the format in which music will now be delivered to the public. I have heard that the number of CD units of classical repertoire outsells the analog albums.

I think the Japanese CD makers have the capability of expanding their facilities faster than people think. Therefore CDs will be made available more readily towards the second half of this year.

I think the CDs will give us a new outlook on the way of enjoying music. As for video, I think the future is in laserdisk.

So the natural conclusion is that in the future what will become the standard item for the home is the CD and videodisk combined in one unit. Pioneer has one on sale, but this compatible unit will become smaller, more compact and easier to operate.

However, I do not preclude that the standard VCRs are finished because of their recording-playback capability. They are here to stay. So for many years, the VCRs and videodisk players will coexist.

I think there is no question that record companies should be involved in sound and video recordings of an artist. When we sign a new artist, we like to sign for both rights, because those two rights are interdependent.

Warner Home Video's rental-only system now has 850 outlets. We have to have many more outlets, as many as 10,000 throughout Japan, and then videotapes will be made available to every household.

We have formed an anti-piracy committee on foreign movies.

Sine the Japanese government was not doing anything to fight piracy, we foreign movie companies had to band together. We have taken out an ad advising the dealers not to pirate our products. We have prosecuted some cases with very good results. The government is very cooperative in spirit. Once we brought the matter to the courts, we have had nothing but success. It costs time and money, but it's essential. As we wipe out piracy, the video business in Japan will increase.

There has to be a fee on blank tape and hardware. I think this is the only solution that seems to be possible to compensate for the loss of income due to home copying.

The fee on blank tape and hardware should be incorporated into a law so there will be a proper basis for collecting the fee, a reasonable amount of money that will not be a tremendous burden to the users or to the companies.

## TATS NAGASHIMA

President Taiyo Music, Thunder Music, Polystar Records  
Chairman, Kyodo Tokyo  
Publishing, Records and Promotion

Music publishing goes along with the record business, so it wasn't too good, but not really bad. Although mechanical royalties did drop along with the drop in record sales, a little income is now being realized on video. All the publishing companies are turning to tv commercials. Of course, the main reason we go after tv commercials is for the promotion of the song, but at the same time, it does realize quite a bit of income.

Concerning copyrights, I think Japan is finally turning in the right direction. I've been on the JASRAC (music copyrights organization) board for five years, but the public awareness of copyright is really improving.

Although I don't consider it the best solution for copyright owners, the record rental charge now gives us some income. The "karaoke" sing-along tape, that never used to pay anything, will start paying performance rights royalties in the very near future.

We finally got the tv and radio stations to base royalty payment on income. Up until now, we didn't know what the basis of their calculations was. Now the calculation is based on their income, and within five years, we'll be receiving approximately 1% of their income.

At least Polystar didn't lose money last year. The year before, we had the super "Flashdance." Last year our local sales jumped up about 80%. Most of the sales were contributed by Shinji Tamimura, the former Alice leader. He had been down for the last two or three years, but we managed to bring him back up again last year. His total album sales amounted to 500,000-600,000.

The concert business by Kyodo Tokyo has been holding up pretty well. The tendency, at least in the big cities, is for young people to go to new artists concerts. The smaller artists, who sell 30,000-50,000 albums, come over and do a multiple 2,000-capacity halls tour, which is good for the promoter. Out of those,

many of them can do the 10,000-seat Nippon Budokan Hall the second time. As long as the artists and managers keep cooperating, I think the concert business is very stable.

The trend is definitely toward the international. I've been around so long that I think I've seen this so many times. After the international scene becomes strong, the Japanese music scene starts a new local trend.

## SEIJIRO UDO

President, Udo Artists  
More Than 40 Acts in 1985

We brought nearly 40 acts over here last year, which was very good compared to 1983. This year looks very good also.

The fans are getting younger. In the case of Boz Scaggs, however, the older fans rushed to his concerts so that the Nippon Budokan Hall was overflowing. Wham! was very good box office-wise, possibly because it was January.

Tickets are priced at ¥4,500, ¥3,900 and ¥3,000 normally, but for the stars with young fans, such as Wham!, we charge ¥3,900 and ¥3,000.

The veteran managers understand the situation here in Japan and do not make outlandish demands. The artists with good managers also understand the situation here.

This year we may be bringing a little more than last year. Up to the end of June, we'll have brought in 15 already. The top star for the past five to six years is Bruce Springsteen. He is the biggest, not only for this year, but for several years. The coming tour by Deep Purple is arousing big reactions here.

About half of the fans at concerts are now women. Just as in the U.S., woman power is on the upswing, and young women have started to come to concerts by international stars.

All of our concerts are sold out. Many people buy records after coming to our concerts, while others come to concerts after listening to records.

I go myself to contract artists, although sometimes managers ask me to handle their artists on Japan tours. This year in December we will be celebrating our 20th anniversary. We're the only agency handling only foreign artists exclusively. We're not planning anything special for the anniversary.

Now those speaking and understanding English have increased drastically in Japan. Their English may not be perfect, but they can understand the lyrics to some extent. Consequently, including the visual side, I think that Japan will become an even bigger market for international repertoire.

## SHOO KUSANO

President, Music Publishers Assn., President Shinko Music  
Publishing Co.

Good Solidarity Among Publishers

This is my fifth year as president of the Music Publishers Assn. of Japan (MPA), and my term ends in May 1986. Group solidarity has become very good within the MPA, and our position has

A Billboard Spotlight



Address NTV Yonbancho Annex  
5-6, Yonbancho, Chiyoda-ku, Tokyo, Japan

Telephone Tokyo (03) 262-2221

Telex J29410 NTVMUSIC

Cable NTVM

*NTVM*  
**NIPPON TELEVISION MUSIC CORPORATION**  
YONBANCHO ANNEX 5-6 YONBANCHO  
CHIYODA-KU TOKYO JAPAN  
TEL 262-2221  
Cable: NTV MUSIC TEL: J29410

D.J. from Tokyo

# Coppe!

HAPPENING  
INTERNATIONALLY!



**Personal Management**

L.A. . . . Henry Marx . . . 213-650-7579  
JAPAN . . . Melvin Miller . . . 03-739-1237  
Address . . . . . 5-30-11, Kamata, Ohtaku  
Tokyo 144 JAPAN

## LET'S TALK SYNDICATION

become firmly established within the music industry.

The Copyright Law was revised, and the charge for record rentals has been decided.

We'll have to see how the copyright charges obtained from record rental shops will be divided. Concerning the copyright charges, they are being collected without regard to domestic and international repertoire. There seem to be many among IFPI members and American publishers who misunderstand this.

As for the music publishing business the past year, record and tape sales dropped, but income from CDs and videodisks increased so overall it was about the same as the year before. "Karaoke" sing-along tape is down drastically.

The number of imported records has increased drastically, and there's no way to stop imports. The imported records are selling for Y1,980-Y2,300, while locally pressed records are Y2,500-Y2,800. The time element is important, so people won't wait for a good Japanese pressing.

As for Shinko Music, the past year was so-so. The standards had a stable income, both performance and mechanical.

The music printing business is not good at all. The sheet music market does not exist in Japan. In our 1985 catalog, the only sheet music listed are "White Christmas" and "Red-Nosed Reindeer," which were printed five years ago. If we printed sheet music, they would just be copied and used free of charge.

Publishing of music magazines is very good. We recently started publishing the heavy metal magazine Burren; it is a good seller. Our music merchandising business is expanding drastically, constituting 25% of gross sales now.

#### MAMORU MURAKAMI

President, Nichion

Promotion Films for 15 Years

Nichion has many hits both in domestic and international repertoire so we had a good record last year. We're entering into our 22nd year, but last year was our best year. We were tops in Japan for songs in the top 100 on the singles charts.

As a result of the effects of videoclips, international repertoire was very favorably affected. American music videoclips are very well made. They are being shown in Japan, not on cable tv, but on the ordinary tv networks so that they have a strong impact.

We have been making promotion films, which are equivalent to the videoclips today, from 15 years ago. Recently we have included international repertoire in these promotion films. Before we used to use 16mm film, but now we're using video. Twenty-five tv stations throughout the nation are playing our promotion films from Monday through Sunday. These promotion films costs an average of Y2 million to make with a top of Y5 million.

We had a big success with cover versions of "Never" and "Holding Out For A Hero" from the "Footloose" album. Mie sold 300,000 copies of the former and Miki Asakura sold 200,000 copies of the latter.

The role of the subpublisher in Japan differs from Britain and West Germany. It's impossible to find and nurture an artist in Japan who can sell in the world. So what can a subpublisher do for the original publisher? We should pick up those songs appropriate for Japan and make cover versions that will really add to sales. The Mie and Asakura singles are two successful examples.

We're having about five songs a month being used in tv commercials. This is another role that we subpublishers play. We also constructively take up songs, which are still unrecorded, by house writers and composers that the original publishers have contracted. A Warner unrecorded song, Paul Gordon and Jeff Silbar's "The Push Is On," is being used in a Yakult tv commercial.

We have regular customers for songs for use in tv commercials. Bridgestone, for instance, is using Eagle's "Life In The Fast Lane," while Sapporo Beer is using Perez Prado's old hit "Mambo No. 5" for six months from now through the summer.

#### ICHIRO ASATSUMA

Director, Pacific Music Publishing Co. (PMP)

New Indie Label for Mini Albums

PMP sales in 1984 were up 7% from the year before. This was quite good, since the record industry as a whole was down.

International repertoire was quite good, but domestic repertoire was particularly good last year. Such established stars as Keiichi Ota, Junichi Inagaki, Off Course and Southern Allstars continued to sell.

Newcomer Takashi Sato expanded, selling 80,000 copies of his first album and is already past 100,000 on his second album. Yasuhiro Abe's albums are selling a steady 50,000 copies, so this year we want to promote him to sell 100,000 copies. As for female singers, we have EPO and Atsuko Niina. We want to sell Miki Hirayama this year.

We have started an independent label called Switch 45 specializing in 45 rpm mini albums. We will concentrate on artists who couldn't sell 30,000 or 40,000 copies of their albums, but have a steady following of 6,000 to 7,000 fans who will buy their records.

On March 21 we put out mini albums by two Japanese groups, Kujira and Katra Turana, which are selling very well. We intend to release one or two mini albums a month. Distribution is by Pony.

We had Kiyonori Matsuo debut from Polydor last year, and on April 1 his first album and music video were released. It is the first music video by our company. In the future we intend to aggressively put out music video simultaneously with the album.

If in-car CD players become standard equipment for new cars, then those people listening to music on tape will convert to CD. This may reduce home taping somewhat. If one car maker would take the lead, then the others will follow.



President  
Yasushi Akutagawa

JAPANESE SOCIETY FOR RIGHTS  
OF AUTHORS, COMPOSERS AND PUBLISHERS

# The visual age is here but the Music always has been !



## Pacific Music Publishing Co., Ltd.

Roppongi 659 Building 6-5-9 Roppongi, Minato-ku Tokyo 106, Japan

PHONE 03-479-4101

TELEX J29240 PMP TOKYO



# **SUPER CONTACTS TODAY FOR SUPERSTARS TOMORROW**

JVC/Victor has been achieving successfully in Japan as well as in other markets.

# **JVC**

## **VICTOR MUSICAL INDUSTRIES, INC.**

26-18, 4-CHOME JINGUMAE, SHIBUYA-KU, TOKYO 150, JAPAN  
Tel: 405-5151 Cable: 'VICRECORD' Tokyo Telex: VICREC J242-4293

**JVC MUSICAL INDUSTRIES INC.**  
9000 SUNSET BLVD. SUITE 702 LOS ANGELES, CALIF 90069  
Tel: 213-274-6210 Telex: 910 490 1671

**VICTOR MUSIC PUBLISHING, CO., INC.**  
5-2, 3-CHOME, AKASAKA, MINATO-KU, TOKYO 107, JAPAN Tel: 584-7421

**VICTOR ARTISTS CORP. OF JAPAN**  
JUBILEE PLAZA Bldg., 8-5, 5-CHOME, JINGUMAE, SHIBUYA-KU, TOKYO 150 JAPAN  
Tel: 486-0471

**HONG KONG OPERATION**  
**KAKU-SUI PUBLISHING LTD.**

FAR EAST MANSION FLAT K17/F.5 6 MIDDLE ROAD, KOWLOON HONG KONG.  
Tel: 3-668934

**VAC JAPAN CORPORATION**

JUBILEE PLAZA Bldg., 8-5, 5-CHOME, JINGUMAE, SHIBUYA-KU, TOKYO 150 JAPAN  
Tel: 486-4481

**POLYGRAM FRANCE'S ALAIN LEVY**

(Continued from page 9)

"The penetration is about equal to the forecast," says Levy, "but much lower than in Germany or Switzerland. You have to remember that France has been a slow developer in terms of sophisticated hardware, including color tv receivers, VCRs and standard hi fi equipment. This is partly due to the punitive 33 1/3% rate of value added tax on hardware."

One of the most dramatic changes in the French music market has been in the area of artist durability. For a quarter of a century, France was unique in Europe in terms of longterm fan fidelity, and buyers of national product—which predominated in the charts—used to base their purchase decisions on the artist, rather than the song.

"But with the development of FM radio and the arrival of video clips, the market share of international repertoire has exploded," says Levy. "Five years ago international product accounted for barely 35% of French record sales; today its share has soared to 60%."

However, Levy is emphatic that the French record industry must

continue to search for, build and sustain native talent. "We need to spend a lot of time and effort in finding and signing French acts, developing their potential and agreeing sensible royalty rates," he says. "It is our joint responsibility to make sure that French repertoire continues to be viably exploited."

It is because the French industry cannot count on international royalty revenue for its domestic acts that it sees as indispensable the need to secure neighboring rights payments from broadcasters for record and video plays.

Turning to his role at PolyGram France, Levy acknowledges that the group's image had gotten "a little dusty" and says he wants to devote a good deal of time to burnishing the corporate escutcheon.

"We have good people in the organization," he says. "We just need to give them the means and the incentive to go out and fight and show that the bureaucratic image is just not justified. I'm frankly surprised by the amount of autonomy I have been given in terms of signing acts, making structural changes and generally investing in the future."

"Changes at the top in PolyGram have made the company much more flexible. I don't know of too many major record companies which could have had the A&M deal sewn up by just four people in the space of two days."

For PolyGram France, 1984 was not a year of matchless prosperity. In fact, it was depressingly grim. "The group, through its Phonogram, Polydor and Barclay affiliates, still boasts a 27% market share," Levy points out. "But market share means little unless it is matched by profitability."

"I'm not a believer in mammoth companies, and I'm definitely in favor of preserving the autonomy of the PolyGram member companies in France. But there is no point in having three legal staffs, three accounts departments, and so on. I plan to bring all the companies together under one roof, as in Germany, but to preserve the competitive element in all the creative areas."

**EDISON AWARDS**

(Continued from page 9)

special recordings of a historic character, "Kingeren Voor Kinderen" (Turning Point) the award for children's repertoire, and Wim De Bie's "De Bie Zingt" (Phonogram) a "special" extra award.

**Due to production difficulties, Hits of the World does not appear in this week's Billboard. The feature will resume in the May 18 issue.**

**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.

**Confrontation Near Over License Fees**  
*CRIA Urges Government To Retain Statutory System*

BY KIRK LaPOINTE

OTTAWA A showdown is in the works over the issue of compulsory license fees for sound recordings. As a House of Commons subcommittee comes to grips with the myriad issues of copyright revision, the Canadian Recording Industry Assn. (CRIA) is making a strong plea to retain statutory licensing provisions, even though there is general agreement elsewhere in the industry and among federal policymakers that the present provisions should be abolished.

The House of Commons subcommittee is expected to render recommendations to Parliament by the end of this month, and amendments to the 1924 Copyright Act may be introduced as early as this fall. It would still take a year or so for them to pass, and another year or two for them to be drafted into regulations and for those regulations to take effect.

A federal white paper on copyright revision being studied by the subcommittee urges the abolition of the so-called "two cents a song" mechanical reproduction rate. But CRIA, in its 188-page submission, says the abolition "could engender such fundamental changes in the operation of the recording industry that the continued existence of many manufacturers would be threatened, and/or that it would tend to encourage the growth of monopolistic practices which would undermine the economic health of the entire music industry and be contrary to the public interest."

The only way CRIA sees avoiding such an environment is by subjugating the publisher-industry relationship to the Copyright Royalty Tribunal, a government-controlled environment it says would not be "sufficiently different . . . to merit the abolition" of the current system.

"One possible scenario is that music publishers, either for reasons of their own choosing, or upon the insistence of certain record companies, may start to grant exclusive licenses to certain record companies in respect of the musical works in the former's repertoire," CRIA says. "There would be pressure toward vertical integration, combining recording manufacturing with music publishing, plus exclusive contracts with performing artists and songwriters."

One scenario CRIA writes: "One record company could destroy another's recording artists by withholding the right to record copyrighted material which might happen to be an important part of the artist's live repertoire. Plans to issue a long-playing record containing the usual 12 separate songs could be destroyed by the inability to secure a license for just one composition."

Additionally, says CRIA, "Leading record companies and leading music publishers could offer special inducements and demand special terms. The big would get bigger and the small might well disappear."

The second scenario CRIA foresees is "that the music publishing

and recording industries in Canada would find it mutually advantageous for the music publishing industry to grant non-exclusive licenses freely, so that, ostensibly, record manufacturers would have nothing to fear from the repeal of the statutory license provisions except possibly a rise in royalty rates."

If that's the likely case, CRIA argues, why abolish the existing statutory system? Why not, instead, retain it and make it "subject to appropriate improvements to increase the efficacy of same"?

CRIA says the rate should be reviewed every five years to ensure that the system works better. The abolition of the system would create public interest, promotional, tour, unauthorized import, piracy, production, clearance and other problems, it argues.

On other points, CRIA says in the brief that:

- A right of remuneration should be established for copyright owners in respect to the private copying for personal use.
- Public performance rights and broadcast rights should be reinstated in the Copyright Act.
- It supports the white paper's establishment of a public rental right and agrees that the person principally responsible for the arrangements undertaken for the making of a recording should be defined as the author of a copyrighted work and be its first owner.
- Sound recordings should be given import protection under the Copyright Act.

**CASBY Awards: The People Speak**

TORONTO They used to be called the U-Knows, the Canadian music industry's "alternative" to the mainstream Juno Awards. This year, they're the CASBYs, an acronym for Canadian Artists Selected By You, a sort of "people's choice" program for decidedly up-and-coming music talent.

Give the people a chance to vote, and chances are your program won't be too far off a mainstream awards show. That's what happened this year. There were a few wrinkles to the selections announced at the April 24 ceremony,

but by and large, the CASBYs aren't likely to be far off from the Juno winners next November.

Parachute Club grabbed top honors this year as best group and took another CASBY for its "At The Feet Of The Moon" album. Jane Siberry was named top female vocalist, Bruce Cockburn top male.

For the first time, the awards show was seen nationally on CBC-TV. The founding sponsorship of CFNY-FM Toronto was played down—almost ignored—and co-hosts Paul Shaffer and Carole Pope glibly wheeled through the two

hours-plus with canny appeal.

"Tell No Lies" by Spoons was the year's top single, Gowan was voted most promising male artist and Luba most promising female. Voting was conducted through the national consumer magazine Graffiti and the Toronto-based entertainment tabloid Now. The Eastern Canada bias of the results showed.

Pukka Orchestra was voted most promising group. Daniel Lanois, Make Gane and Martha Johnson took production/engineer honors for their work on M + M's latest album, while Rob Fresco's video production of "Black Stations, White Stations" from the same album was the winner in the video category.

Dean Motter's work on Siberry's "No Borders Here" album earned him the album graphics CASBY. Direktive 17 was named best independent label act, while Chalk Circle won the CASBY for unrecorded act—an honor which will likely earn it a contract within weeks.

An album on which Canadian native Lanois worked, U2's "The Unforgettable Fire," was given the CASBY for best international album. Bobby Curtola was given the U-Knows Remember Award, while Ronnie Hawkins was installed on the Wall of Fame. KIRK LaPOINTE

**New Radio Satellite System Set**  
*CanCom, Broadcast News in Pact*

TORONTO Details of an agreement have been completed between Canadian Satellite Communications (CanCom) and Broadcast News that sees the creation of an integrated satellite delivery system of radio programming and services to nearly 100 Canadian stations.

Under the agreement, CanCom will install satellite-receive dishes for clients of BN, the broadcast affiliate of The Canadian Press, the national news gathering agency. Other groups will be able to send

material to the dishes.

BN already carries two syndicated stereo rock shows, "The Canadian Countdown" and "Rockline." The \$3 million project includes a national uplink in Toronto, regional uplinks and space in CanCom's Anik D satellite transponders for eight audio channels. The audio channels include five 15 kHz quality channels for national distribution of high-speed news, and other services for radio and cable tv.

**ALBUMS**

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

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

**POP**

**PICKS**

**DAN FOGELBERG**  
High Country Snows  
PRODUCERS: Dan Fogelberg, Marty Lewis  
Full Moon/Epic FE 39616

Fogelberg's latest is a set of traditional country and bluegrass tunes on which he backed by such stellar players as Ricky Skaggs, Doc Watson and Charlie McCoy. The album isn't as commercial in a strictly pop sense as such platinum sellers as "The Innocent Age," but given the relatively disappointing performance of last year's "Windows And Walls," the time may be right for Fogelberg to experiment a bit and follow his heart musically. And that is exactly what he has done here.

**FREDDIE MERCURY**  
Mr. Bad Guy  
PRODUCERS: Mack, Freddie Mercury  
Columbia FC 40071

Queen's lead singer debuts as a solo performer with this set of snarling rockers and theatrical pop pieces. The key cuts include "I Was Born To Love You," "Living On My Own," "Made In Heaven" and "Love Me Like There's No Tomorrow." The release of this album a good five years after Queen hit its commercial peak makes it seem a bit anticlimactic, but Queen—and Mercury—remain favorites internationally.

**MENUDO**  
PRODUCER: Eduardo Diaz  
RCA AFL 1-5420

The boys are back with a new collection of teen-oriented pop, including "Chocolate Candy" and "Oh, My Love." The album also includes four cuts produced by Howie Rice under the Planet Records Production banner: "Hold Me," "You And Me All The Way," "Come Home" and "Don't Hold Back." These cuts have a more contemporary pop sound which could bring Menudo the U.S. acceptance they have already garnered in other parts of the world.

**JOE WALSH**  
The Confessor  
PRODUCER: Keith Olsen  
Warner Bros. 25281

Walsh tones down his tongue-in-cheek delivery and applies fresh pop/rock polish to this loosely conceptual

project, marking his first production link with Keith Olsen. Rock, reggae and blues touches abound, with both mainstream ("Problems") and AOR contenders (the ambitious title song) in evidence.

**VANGELIS**  
Mask  
PRODUCER: Vangelis  
Polydor 825 245-1 Y-1

Bombastic synthesis from the British composer/arranger/producer. Unfortunate, too, as his past commercial success with "Chariots Of Fire" would lead one to expect more. The man still has a core following that will help move the record, but they may be ultimately disappointed.

**RECOMMENDED**

**LONNIE MACK**  
Strike Like Lightning  
PRODUCERS: Stevie Ray Vaughan, Lonnie Mack  
Alligator AL4739

Back after an eight-year hiatus and trading licks with chief protégé Stevie Ray Vaughan, the veteran Texas rock/blues guitarist proves playing a Flying Vee is like riding a bike—you just don't forget once you've learned. Best tracks: "Hound Dog Man," "Strike Like Lightning."

**BIG GUITARS FROM TEXAS**  
Trash, Twang And Thunder  
PRODUCER: Vince McGarry  
Jungle JR-1007

Guitarists Don Leady, Denny Freeman, Evan Johns and Frankie Camaro, veterans of such Lone Star State acts as the LeRoi Brothers, Lou Ann Barton, and Moto-X, get together to Bar-B-Q a few Link Wray and Dick Dale riffs. Very tasty. Contact: (512) 443-7444.

**ALAN MERRILL**  
PRODUCER: Alan Merrill  
Polydor 823 577

Sideman and author of "I Love Rock'n'Roll" steps to the fore with mixed results. Straight-ahead rockers are a hit-and-miss affair here, with best results on "She Rocks Me" and "Cold Cold September."

**HOLLY NEAR, ARLO GUTHRIE, RONNIE GILBERT, PETE SEEGER**  
Harp  
PRODUCERS: Jo-Lynne Worley, Joanie Shoemaker  
Redwood RR409

Old folkies don't simply fade away. Sometimes, they form anagrams of their names and turn out a concert recording of traditional ballads and contemporary folk songs. This one is a rousing good time from four real pros. Arlo particularly shines on "City Of New Orleans."

**SAVATAGE**  
The Dungeons Are Calling  
PRODUCER: Dan "The Kid" Johnson  
Combat/Important MX 6016 (EP)

This EP offers six bone-crunching melodies of the Iron Maiden persuasion. Harsh vocals and evil lyrics are backed by impressive instrumental work and good production.

**BLACK PICKS**

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
Rappin'  
PRODUCERS: Various  
Atlantic 81252

Latest entry in the urban street scene soundtrack sweepstakes is closer to the source than most, which is to the credit of music supervisor Larry Smith. Three tracks performed by the cast are credible cops of Fat Boys and Run-D.M.C., and additional tunes by the Force M.D.'s, Warren Mills, Tuff Inc. and Eugene Wilde & Joanna Gardner make for a memorable package.

**SPOTLIGHT**

**EURYTHMICS**  
Be Yourself Tonight  
PRODUCER: David A. Stewart  
RCA AJL1-5429



Following a slight detour with their controversial score to "1984," Annie Lennox and Dave Stewart score a commercial bull's-eye while substantially advancing their style. As heralded by the expanded band used on recent tours, two of techno-pop's most skilled purveyors have reined their electronic sensibilities to make room for classic r&b and bracing rock elements. Strutting horns, lusty backing choruses, gritty organ and Stewart's more extroverted guitar all nod toward '60s and '70s precursors. Standouts include the guitar-powered "Would I Lie To You," the lilting "There Must Be An Angel" with Stevie Wonder on harmonica, and the joyously defiant "Sisters Are Doin' It For Themselves," a vocal fireworks display teaming Lennox and Aretha Franklin.

**HANK WILLIAMS JR.**  
Five-O  
PRODUCERS: Jimmy Bowen, Hank Williams Jr.  
Warner/Curb 25267

Williams' 50th album marks no departure from the tried-and-true blend of country and Southern rock that turned him into a best-selling act several years ago. What it does demonstrate is Williams' format-oblivious eclecticism, which grandly allows him to mix songs by George Thorogood ("I Really Like Girls"), Warren Zevon ("Lawyers, Guns And Money") and Fats Waller ("Ain't Misbehavin'") with his own compositions of wildly varying quality. Although his vocal style leans more toward proclamation than interpretation, Williams can still traffic in tears and sentimentality, as he shows on "Something To Believe In" and "Outlaw's Reward."



**NEW AND NOTEWORTHY**

**CHINA CRISIS**  
Flaunt The Imperfection  
PRODUCER: Walter Becker  
Warner Bros. 25296

Their second album finds this U.K. outfit making a bold stylistic shift, shepherded by producer/arranger Becker, once and future co-auteur behind Steely Dan. While there are still synthesizers on hand for texturing, these new songs reach for—and often attain—the sleeker swing and jazz undercurrents of Dan itself, while adding their own hopeful, anthemic twists.

**VITAMIN Z**  
Rites Of Passage  
PRODUCER: Ross Cullum  
Geffen GHS 24057

Latest British pop export coheres around the songwriting team of Geoff Barradale and Nick Lockwood, augmented by various studio allies who add a Roxy-like luster to these modern pop miniatures. While it's clear the act is being groomed as much for their hearthrob quotient as for their content, the execution is sleek enough to augur mainstream airplay options.

**KENNY G & G FORCE**  
Gravity  
PRODUCERS: Kenny G., Kashif, Wayne Brathwaite  
Arista AL8-8282

Saxophonist from the Jeff Lorber group plys pure pop with vocals a la Grover Washington. The difference is the street sensibility, provided by

guest vocalist and co-producer Kashif. Best tracks: "Love On The Rise," "One Night Stand."

**COUNTRY**

**PICKS**

**CHARLEY PRIDE**  
Greatest Hits, Vol. 2  
PRODUCERS: Norro Wilson, Blake Mevis  
RCA AHL1-5426

Charley Pride packaged in any proportion always sounds good, a fact that may let one skim over the point that three of these "greatest hits" are new releases. The remaining songs constitute a nice balance between conventional country ("Why Baby Why," "I Don't Think She's In Love Anymore") and pop ("Night Games," "Ev'ry Heart Should Have One.")

**T.G. SHEPPARD**  
T.G.  
PRODUCER: Jim Ed Norman  
Warner/Curb 25282

This is such a determinedly middle-of-the-road effort that all that's left of the "country" T.G. is the name and the ever-ingratiating and always-mellow vocals. "You're Going Out Of My Mind" and "Shot Down In Hot Blood" rival each other for best-of-the-bunch honors.

**JOHNNY LEE**  
Keep Me Hangin' On  
PRODUCERS: Bud Logan, Rick McCollister  
Warner Bros. 25210

There's more fluff than finery in this project—lyrics that seem designed more to showcase a voice than a thought. And, of course, Lee's voice is quite equal to the occasion. "Dancin' The Night Away" still sounds good, as does "They Never Had To Get Over You."

**VERN GOSDIN**  
Time Stood Still  
PRODUCERS: Vern Gosdin, Robert John Jones  
Compleat 671012

An exceptionally listenable album, even though Gosdin's magnificent voice is too often swathed in harmonies or buried too deeply in the mix. Still, the man is clearly a national artistic treasure, as such numbers here as "It's Only Love Again" and "I Know The Way To You By Heart" readily reaffirm.

**RONNIE McDOWELL**  
In A New York Minute  
PRODUCER: Buddy Killen  
Epic FE 39954

McDowell seems determined that his songs must soothe rather than stimulate thought or reflection. At the former task, he does a superb job.

**RECOMMENDED**

**VINCE GILL**  
The Things That Matter  
PRODUCER: Emory L. Gordy Jr.  
RCA CPL1-5348

Vince Gill has one of the freshest voices among the new breed of country music partisans. But the material here is uniformly undistinguished, and the production merely pretty.

**VIRGINIA SQUIRES**  
Mountain And Memories  
PRODUCER: Sonny Osborne  
Rebel REB-1634

These boys sing with the mesmerizing fervor of the old bluegrass masters. To add to the delight, there are some new songs here worthy of becoming standards.

**JAZZ-FUSION**

**PICKS**

**MILES DAVIS**  
You're Under Arrest  
PRODUCERS: Miles Davis, Robert Irving III  
Columbia FC 40023

The balancing act between streamlined, funk-powered vamps and a more timeless slant on blues and ballads continues on this latest Davis opus, again likely to garner both fusion and mainstream fans. Most notable is the inclusion of covers of "Human Nature" and "Time After Time."

**RECOMMENDED**

**REDMAN & BLACKWELL**  
In Willisau  
PRODUCER: Giovanni Bonandrini  
Black Saint BSR 0093

Tenor saxophonist Dewey Redman and drummer Ed Blackwell pare their long association to a true duo in this live 1980 festival date; fluid, intuitive playing.

**MARTY EHRLICH**  
The Welcome  
PRODUCER: P. deFreitas  
Sound Aspects (PSI) SAS 002

Journeyman reed stylist with strong new jazz portfolio teams with Anthony Cox (bass) and Pheeroan Aklafl (drums) on six mercurial originals for an uncompromising date. The label is a newcomer from Germany.

**GEORGE ADAMS-DON PULLEN QUARTET**  
Live At Village Vanguard  
PRODUCER: Giovanni Bonandrini  
Soul Note SN 1094

Adams (tenor sax) and Pullen (piano) front their band to predictably vivid effect; distant production quality, however, is a surprising, if otherwise minor, flaw in a solid concert package.

**TOM GRANT**  
Just The Right Moment  
PRODUCERS: Tom Grant, Doug Durbrow  
Pausa PR-1714

Grant's crisp pop/rock keyboard and vocalese shadings mate with guitarist

# Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	3
2	1	WE ARE THE WORLD	USA FOR AFRICA	2
3	4	ONE NIGHT IN BANGKOK	MURRAY HEAD	5
4	2	CRAZY FOR YOU	MADONNA	1
5	6	RHYTHM OF THE NIGHT	DEBARGE	4
6	5	OBSESSION	ANIMOTION	9
7	7	SOME LIKE IT HOT	THE POWER STATION	6
8	9	SMOOTH OPERATOR	SADE	7
9	11	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	14
10	16	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	10
11	13	EVERYTHING SHE WANTS	WHAM	8
12	19	AXEL F	HAROLD FALTERMEYER	12
13	15	NEW ATTITUDE	PATTI LABELLE	17
14	12	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	11
15	8	NIGHTSHIFT	COMMODORES	13
16	21	SUDDENLY	BILLY OCEAN	16
17	18	SOME THINGS ARE BETTER LEFT UNSAID	HALL & OATES	21
18	10	I'M ON FIRE	BRUCE SPRINGSTEEN	23
19	20	THAT WAS YESTERDAY	FOREIGNER	15
20	25	FRESH	KOOL & THE GANG	18
21	23	IN MY HOUSE	THE MARY JANE GIRLS	20
22	24	THINGS CAN ONLY GET BETTER	HOWARD JONES	19
23	22	ROCK AND ROLL GIRLS	JOHN FOGERTY	27
24	27	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	22
25	—	WALKING ON SUNSHINE	KATRINA AND THE WAVES	24
26	14	MISSING YOU	DIANA ROSS	44
27	26	LOST IN LOVE	NEW EDITION	35
28	17	ONE MORE NIGHT	PHIL COLLINS	29
29	29	'TIL MY BABY COMES HOME	LUTHER VANDROSS	31
30	—	CELEBRATE YOUTH	RICK SPRINGFIELD	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	CRAZY FOR YOU	MADONNA	1
2	1	WE ARE THE WORLD	USA FOR AFRICA	2
3	3	RHYTHM OF THE NIGHT	DEBARGE	4
4	5	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	3
5	4	ONE NIGHT IN BANGKOK	MURRAY HEAD	5
6	10	EVERYTHING SHE WANTS	WHAM	8
7	11	SMOOTH OPERATOR	SADE	7
8	9	SOME LIKE IT HOT	THE POWER STATION	6
9	8	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	11
10	15	AXEL F	HAROLD FALTERMEYER	12
11	14	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	10
12	12	THAT WAS YESTERDAY	FOREIGNER	15
13	6	OBSESSION	ANIMOTION	9
14	7	NIGHTSHIFT	COMMODORES	13
15	19	SUDDENLY	BILLY OCEAN	16
16	22	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	22
17	24	THINGS CAN ONLY GET BETTER	HOWARD JONES	19
18	23	FRESH	KOOL & THE GANG	18
19	27	IN MY HOUSE	THE MARY JANE GIRLS	20
20	—	HEAVEN	BRYAN ADAMS	25
21	21	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	14
22	28	ONE LONELY NIGHT	REO SPEEDWAGON	26
23	29	WALKING ON SUNSHINE	KATRINA AND THE WAVES	24
24	30	NEW ATTITUDE	PATTI LABELLE	17
25	13	ALONG COMES A WOMAN	CHICAGO	34
26	18	SOME THINGS ARE BETTER LEFT UNSAID	HALL & OATES	21
27	—	CELEBRATE YOUTH	RICK SPRINGFIELD	28
28	—	ANGEL	MADONNA	32
29	—	SAY YOU'RE WRONG	JULIAN LENNON	30
30	16	ONE MORE NIGHT	PHIL COLLINS	29

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	12
Mirage (2)	
Modern (1)	
ZTT/Island (1)	
COLUMBIA	12
WARNER BROS. (5)	12
Geffen (4)	
Sire (2)	
Full Moon/Warner Bros. (1)	
EPIC (6)	11
Scotti Bros. (3)	
CBS Associated (1)	
Portrait (1)	
MCA (7)	9
Camel/MCA (1)	
Constellation/MCA (1)	
POLYGRAM	7
Mercury (6)	
De-Lite (1)	
RCA (6)	7
Planet (1)	
A&M	5
CAPITOL	5
MOTOWN (2)	5
Gordy (3)	
ARISTA (3)	4
Jive (1)	
EMI-AMERICA	4
ELEKTRA	4
CBS	1
HME (1)	
CHRYSALIS	1
PROFILE	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
11 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
82 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	
34 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedeed, BMI) CPP	
32 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
12 AXEL F	(Famous, ASCAP) CPP	
52 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)	
83 BASKETBALL	(Neutral Gray, BMI/Mo Funk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	
63 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
59 THE BIRD	(Tionna, ASCAP)	
74 BLACK CARS	(Black Keys, BMI/Screen Gems, BMI) WBM	
56 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
62 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP) CPP	
95 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	
28 CELEBRATE YOUTH	(Super Ron, BMI)	
87 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP) WBM	
1 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
65 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	
71 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	
72 DAYS ARE NUMBERS (THE TRAVELLER)	(Woolfsongs/BMI/Careers, BMI) CPP	
51 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
14 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
3 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
10 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
8 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
70 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI)	
49 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
18 FRESH	(Delightful, BMI) CPP	
79 THE HEAT IS ON	(Samous, ASCAP) CPP	
25 HEAVEN	(Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	
61 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
85 HOLD ME	(Not Listed)	
76 I WAS BORN TO LOVE YOU	(Queen, BMI/Beechwood, BMI)	
23 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
90 IMAGINATION	(Tritec, ASCAP)	
20 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
37 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI) CPP	
92 JAMMIN'	(April, ASCAP/Midnight, ASCAP) CPP/ABP	
22 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	
98 JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP	
91 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	
88 LITTLE SHEILA	(Whild John, ASCAP/PRS)	
100 LONELY IN LOVE	(Herds of Birds, ASCAP/Greg Guiffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	
35 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
54 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
47 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
50 MATERIAL GIRL	(Minong, BMI)	
75 MATHEMATICS	(MCA, ASCAP/Unichappell, ASCAP/Rumanian Pickleworks, BMI)	
89 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	
44 MISSING YOU	(Brockman, ASCAP) CLM	
73 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
36 NEVER ENDING STORY	(Giorgio Moroder, ASCAP) WBM	
17 NEW ATTITUDE	(Unicity, ASCAP/Backstreet/Robinhill, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
13 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
9 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
43 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
26 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
29 ONE MORE NIGHT	(Pun, ASCAP) WBM	
5 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
60 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP) CPP	
94 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
68 OO-EE-DIDDLE-BOP	(Pal-Park, ASCAP) CPP	
80 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
77 RADIOACTIVE	(Whild John, ASCAP/PRS)	
97 RAIN FOREST	(Oval, PRS)	
4 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
27 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
81 SATISFACTION GUARANTEED	(Sundown Kingston, ASCAP)	
84 SAVE THE NIGHT FOR ME	(Jobete, ASCAP/Bobby Sandstrom, ASCAP) CPP	
30 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
38 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
41 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozzy, BMI) CHA/HL	
7 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
33 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
6 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
21 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
58 SOMEBODY	(Adams Communications, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	
96 SQUARE ROOMS	(Anigro, SUISA)	
57 STEADY	(Funzalo, BMI/Julers, BMI/Rella, BMI)	
16 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
39 SUSSEUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	
64 TALK TO ME	(Small Hope, BMI)	
15 THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM/HL	
19 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
69 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP	
31 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP	
78 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
53 TOUGH ALL OVER	(John Cafferty, BMI)	
45 VOICES CARRY	(Intersong-USA, BMI/Til Tunes, BMI)	
42 VOX HUMANA	(Milk Money, ASCAP)	
66 WAKE UP (NEXT TO YOU)	(Ellislan, PRS)	
24 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
46 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
86 WAYS TO BE WICKED	(Gone Gator, ASCAP/Wild Gator, ASCAP)	
2 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
55 WE CLOSE OUR EYES	(ATV, BMI) CLM	
48 WELCOME TO THE PLEASURE DOME	(Perfect, BMI) WBM	
93 WHY CAN'T I HAVE YOU	(Ric Ocasek, ASCAP/Lido, ASCAP) WBM	
99 THE WORD IS OUT	(Nymph, BMI/Warner Bros., ASCAP/10, BMI) CPP	
40 WOULD I LIE TO YOU?	(Blue Network, ASCAP)	
67 YOU GIVE GOOD LOVE	(New Music, BMI/MCA, BMI)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# ...newslines...

**KIDS FOR KIDS IN AFRICA** is the name of a group that will record a song in Los Angeles May 23 to help needy children. Four members of the Saturday morning NBC-TV show "Kidd Video," along with an additional 40, will sing special material created by Shuki Levy, the French talent whose works have been cut by Julio Iglesias and Irene Cara, among others. Haim Saban, creator of "Kidd Video," is donating studio facilities and arranging a distribution deal for the recordings.

**TWO ELVIS PRESLEY TV SPECIALS** will make their syndication debut via a deal with Syndicast Services. According to Leonard V. Koch, president of Syndicast Services, the two 90-minute shows, 1968's "Comeback" and 1973's "Aloha From Hawaii," will be offered to stations for a first run in barter in August of this year and next January. Stations will have two additional runs of each of the specials over the next two years. New York-based Syndicast Services made the deal with Presley's estate and RCA Video Productions.

**RECORDING STUDIOS ASSOCIATED** with Grammy Award-winning product can now display a 11- by 13-inch plaque, which features a silver certificate laminated on a red border with silver edging, inscribed with the names of the studio and Grammy recording. For more information and order forms, contact Aida Scorza at the National Academy of Recording Arts & Sciences, 303 N. Glenoaks Blvd., Suite 140MEZ., Burbank, Calif. 91502, or call (213) 849-1313.

**THE CIGAR ASSN. OF AMERICA** may not be looking for the wistful brilliance of the words of "Smoke Gets In Your Eyes," but it hopes many will respond to a radio-trumpeted national songwriting contest. Composer Ervin Drake, recently inducted into the Songwriters Hall of Fame, has penned a melody for a song, "Relax, Enjoy A Cigar," which happens to be the new slogan of the trade group. Top prize is a 10-day trip to Hawaii for two. Contest runs from June 10-July 31.

## New Companies

**Gila Lewis Productions**, formed by Gila Lewis. The former creative director of advertising and video for Atlantic Records will offer a full-service agency, producing music videos, commercials, radio and print advertising, as well as graphic design projects. 55 E. 87th St., New York, N.Y. 10128; (212) 348-3718.

**One Way Inc.**, a promotion and marketing firm, formed by Robyn Kravitz. Kravitz is a former director of modern music promotion at Arista Records and director of national album promotion at Elektra Records. 219 E. 69th St., Suite 12D, New York, N.Y. 10021; (212) 744-6002.

**Direct Management Group**, specializing in personal management, formed by Martin Kirkup and Steven Jensen. First clients include Nell Carter of A&M's group Boy Meets Girl and James Young, lead guitarist for Styx. 945A N. La Cienega Blvd., Los Angeles, Calif. 90069; (213) 854-3535.

**Mr. Wonderful Productions Inc.**, an independent record and management company, formed by Ron Lewis and Edward Franklin. First release is a 12-inch single by Jerry Green, "Secret Admirer." 1730 Kennedy Rd., Louisville, Ky. 40216; (502) 774-4118.

**Kramer-Lieberman & Associates Inc.**, consultants and designers of communications media, formed by Marc E. Kramer and Thomas F. Lieberman. Company will define client's message and design and produce the media most appropriate to communicate it, using film, videotape, multi-image, print, staged en-

tertainment and audio production, with special emphasis on customized music and lyrics. 20 N. 4th St., Minneapolis, Minn. 55401; (612) 371-9401.

**Key/Co Records Promotions**, formed by Kevin Alexander. Company specializes in promotion of new singles. 271 E. 197th St., Suite 5A, Bronx, N.Y. 10458; (212) 733-2964.

**Spotlight Inspirational**, formed by Julius Ray James. Company provides video production and promotion for inspirational recording artists. 762 FDR St., New York, N.Y. 10150; (212) 725-9356.

**Turntable Record Promotions & Marketing Esq.**, formed by Duane Hughés and Chris Ferdinand. Company specializes in placing Latin music and jazz with major labels in the U.S. and Canada. 762 FDR St., New York, N.Y. 10105; (212) 652-5825.

**Peterson International Records Inc.**, a new label emphasizing r&b, Latin and contemporary jazz, formed by Spencer Crump. 325 E. 19th St., Paterson, N.J. 07524; (201) 684-0853.

**Motech Records**, an independent label specializing in dance music, formed by Bruce Nazarian and Duane Bradley. First release is a single by Carol Hall, "Satisfaction." 9918 Lauder, Detroit, Mich. 48227; (313) 835-0169.

## Lifelines

### BIRTHS

Girl, Jessica Leigh Alpert, to **Derek and Julie Alpert**, April 12 in Los Angeles. He is director of Almo Publications and Almo Productions.

Girl, Ali, to **Burt and Jan Goldstein**, April 15 in White Plains, N.Y. He is vice president of Crazy Eddie Record & Tape Asylums.

Girl, Anne Elizabeth, to **Mike and Brenda Bouchie**, March 23 in Baton Rouge, La. He is afternoon air personality on WSLG in Gonzales, La.

Boy, Morgan Erickson, to **Mark and Yvonne Erickson Dryden**, March 28 in Brooklyn. She is an advertising media director for CBS Records.

### MARRIAGES

**William Smith (Bill) Monroe** to **Della Estelle Streeter**, April 24 in Nashville. Monroe, acknowledged as the "father of bluegrass music," is a member of the Grand Ole Opry and the Country Music Hall of

Fame.

**Leslee Hellman** to **Michael Perlstein**, April 28 in Los Angeles. She is associate director of personnel at Twentieth Century-Fox Film Corp. He is a partner in the entertainment law firm of Marshall, Morris, Wattenberg & Perlstein.

### DEATHS

**Isabella Wood**, 30, April 23 in Culver City, Calif. She was a film editor, formerly with Zoetrope and Disney studios, and a songwriter. Survivors include her husband, Geffen recording artist John Hiatt, a daughter, and her parents, brothers and sisters.

**Louis S. Buckley**, 74, following a long illness April 25 in Nashville. He was a former jukebox operator and later owner of the Buckley's Record Shops, which, in addition to their normal operations, also sold disks via Nashville's pioneer r&b powerhouse, radio station WLAC.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**PUBLISHING.** BMI's Nashville office appoints **Roger Sovine** vice president of operations and **Joe Moscheo** vice president of special projects. Both will report to **Frances Preston**, who was recently elevated to senior vice president of performing rights. In New York, BMI names **Ernest F. Archer** to the newly created post of director of systems and operation. He joins from an extensive background in data processing.

**Pat Lucas** is named manager of film and television music for CBS Songs in Los Angeles. She was director of audio/visual music licensing and exploitation at ATV Music.

**TRADE GROUPS.** The Compact Disc Group has elected the following new officers: **Emiel Petrone**, PolyGram Records, chairperson; **Mike Aguilar**, Technics, vice chairperson; **Chris Byrne**, Pioneer Electronics, secretary; **Jerry Shulman**, CBS Records, treasurer; **Alan Perper**, WEA, vice president of group marketing; and **Robert Heiblim**, Denon America, vice president of new CD applications. All will also serve on the board of directors.

**RELATED FIELDS.** MTV Networks makes the following promotions in New York: **Marshall Cohen** to senior vice president of network and corporate services, MTV Networks; **Les Garland**, senior vice president of programming, MTV and VH-1; **John Sykes**, vice president of programming, MTV and VH-1; **Kevin Metheny**, vice president of music and production, MTV and VH-1; and **Susan E. Binford**, vice president of press relations, MTV Networks.

## Bubbling Under

### THE TOP POP ALBUMS

- 201 STEVE ARRINGTON DANCIN' IN THE KEY OF LIFE ATLANTIC 81245
- 202 EARL KLUGH KEY NOTES CAPITOL ST-12405
- 203 LEE GREENWOOD GREATEST HITS MCA 5582
- 204 EMMYLOU HARRIS THE BALLAD OF SALLY ROSE WARNER BROS. 1-25205
- 205 LED ZEPPELIN LED ZEPPELIN IV ATLANTIC 19129
- 206 BRUCE SPRINGSTEEN THE RIVER COLUMBIA PC 2-36854
- 207 THE VELVET UNDERGROUND THE VELVET UNDERGROUND & NICO VERVE 823290-1 (POLYGRAM)
- 208 LLOYD COLE AND THE COMMOTIONS RATTLESNAKES GEFEN GHS 24064 (WARNER BROS.)
- 209 THE BOOMTOWN RATS IN THE LONG GRASS COLUMBIA FC 39335
- 210 BILL WITHERS WATCHING YOU, WATCHING ME COLUMBIA FC 39887

### THE HOT 100 SINGLES

- 101 INNOCENT ALEXANDER O'NEAL TABU 4-04718 (EPIC)
- 102 REGGAE ROCK 'N ROLL B.E. TAYLOR GROUP EPIC 34-04862
- 103 I JUST WANNA HANG AROUND YOU GEORGE BENSON WARNER BROS. 7-29042
- 104 FEEL SO REAL STEVE ARRINGTON ATLANTIC 7-89596
- 105 GO FOR SODA KIM MITCHELL BRONZE/ISLAND 7-99652 (ATLANTIC)
- 106 FREAK-A-RISTIC ATLANTIC STARR A&M 2718
- 107 INTO THE NIGHT B.B. KING MCA 52530
- 108 SANCTIFIED LADY MARVIN GAYE COLUMBIA 38-04861
- 109 READ MY LIPS MELBA MOORE CAPITOL 5437
- 110 FIRE IN THE TWILIGHT WANG CHUNG A&M 2728

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MAY

May 4-6, **Audio Engineering Society Convention**, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, **National Assn. of Video Distributors Trade Conference**, Hotel InterContinental, San Diego. (202) 452-8100.

May 6, **20th Annual Academy of Country Music Awards**, Knotts Berry Farm, Buena Park, Calif. (213) 462-2351.

May 7-8, **Video Retailers Assn. Trade Fair**, Harrahs, South Shore, Lake Tahoe, Nev. (916) 823-3497.

May 13-14, **Home Information Systems & Software Forum**, White Plains, N.Y. (214) 437-2400.

May 15-17, **Telemarketing/West Trade Expo**, Anaheim Convention Center. (800) 368-2066.

May 16-19, **National Assn. of Independent Record Distributors & Manufacturers Convention**, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, **National Public Radio Convention**, Marriott City Center, Denver.

May 24-25, **Jimmie Rodgers Memorial Festival**, Meridian, Miss. (615) 528-3066.

May 18-31, **International Trumpet Guild 1985 Conference**, Univ. of New Mexico, Albuquerque.

May 24-26, **Al Jolson Centennial Tribute**, Roosevelt Hotel, New York. (502) 452-2424.

### JUNE

June 2-5, **1985 Summer Consumer Electronics Show**, McCormick Place, Chicago. (202) 457-8700.

June 5-6, **Independent Third Party Computer Maintenance Conference**, Halloran House, New York. (212) 233-1080.

June 5-8, **IMIC '85**, Hotel Sheraton, Munich. London 01-439-9411; Beverly Hills (213) 273-7040; New York (212) 764-7347.

June 7-10, **International Country Music Buyers Assn. Spring Meeting**, Hyatt Regency, Nashville.

June 10, **Music City News Award Show**, Nashville.

June 10, **Videotape Production Assn.'s 1985 Monitor Awards**, New York State Theatre, Lincoln Center. (212) 265-4160.

June 10-16, **International Country Music Fan Fair**, Nashville.

June 12, **International Radio & Television Society Annual Meeting and Broadcaster-of-the-Year Luncheon**, Waldorf Astoria, New York. (212) 867-6650.

June 17, **National Music Publishers' Assn. Annual Meeting**, Park Lane Hotel, New York. (212) 370-5330.

June 25-27, **Computer Graphics '85 West**, National Computer Graphics Assn., Los Angeles. (703) 698-9600.

June 27-29, **ShowBiz Expo '85**, Santa Monica Civic, Los Angeles. (213) 668-1811.



**A Maiden Voyage.** Leeds Levy, right, president of MCA Music, joins Rufus guitarist Tony Maiden, second from left, after signing him to a worldwide publishing deal. Also shown at MCA Music's Los Angeles headquarters are the company's Jonathan Stone, left, director of creative services, and Rick Shoemaker, vice president.



**The Good Words.** ASCAP's associate director Merlin Littlefield, left, and Southern director Connie Bradley, right, present Michael W. Smith, winner of a recent Dove Award as gospel songwriter of the year, with a special plaque during Gospel Music Week in Nashville.



**They Love the Night Life.** Manhattan Records president Bruce Lundvall, left, welcomes Tom Croucier and his band Life By Night to the label. Complimenting Lundvall on his musical taste is Bhaskar Menon, right, EMI Music Worldwide chairman and chief executive officer.



**Rites of Spring.** While hosting the annual Springfest luncheon during Gospel Music Week, BMI senior vice president Frances Preston presents a commendation of excellence to international tv artist Bobby Jones, producer of "The Bobby Jones Show."



**Stars of the Song.** SESAC vice president Jim Black, left, stands next to SESAC's executive vice president Vincent Candilora while presenting the organization's outstanding leadership award to Darrel Harris and Wayne Donowho, founders of Star Song Records and Dawntreader Music. The presentation was made during SESAC's annual Gospel Music Week ceremony.

**Tender Times.** HBO senior vice president of consumer marketing Matt Blank, left, gets thanked in platinum for the cable channel's help in bringing the "Eddie & the Cruisers" soundtrack on Scotti Bros. to stellar status. With him is the man behind the music, John Caferty of the Beaver Brown Band, center, and CBS Records' vice president/general manager of Associated Labels, Tony Martell.



**Sweet Victory.** Canadian rockers Triumph pose with MCA executives after a well received show at the Los Angeles Sports Arena, where they performed songs from their latest album, "Thunder Seven." Stancing from left are MCA a&r vice president Thom Trumbo, Triumph's Rik Emmett, MCA executive director of marketing Glen Lajeski and executive vice president of marketing and promotion Richard Palmese, the band's Mike Levine and the label's AOR promotion vice president John Schoeberger.



# TOP POP ALBUMS

©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	4	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043 3 weeks at No. One	WE ARE THE WORLD
2	2	2	10	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	3	3	47	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	4	4	18	SOUNDTRACK ▲ MCA 5553 (8.98)	BEVERLY HILLS COP
5	5	6	24	MADONNA ▲ <sup>4</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
6	6	8	12	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
7	9	10	5	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
8	7	5	16	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
9	10	9	27	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
10	8	7	48	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
11	15	15	25	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
12	12	12	13	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
13	17	26	5	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
14	<b>NEW</b>			PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
15	11	14	11	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
16	13	13	25	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
17	18	25	7	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
18	20	18	12	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
19	14	11	19	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
20	19	20	77	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
21	21	23	10	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
22	16	16	22	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
23	23	28	8	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
24	25	21	11	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
25	26	27	6	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
26	22	19	50	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
27	30	31	38	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
28	41	130	3	RICK SPRINGFIELD RCA AJL 1-5370 (9.98)	TAO
29	33	33	12	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
30	27	30	29	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
31	29	22	31	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
32	32	32	22	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
33	24	17	9	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
34	34	42	4	HOWARD JONES ELEKTRA 60390 (8.98)	DREAM INTO ACTION
35	28	24	27	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
36	31	29	33	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
37	35	35	6	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
38	37	37	11	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
39	38	34	33	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
40	39	39	19	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
41	42	47	4	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
42	36	36	79	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
43	49	57	28	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
44	55	58	9	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
45	45	48	7	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
46	40	40	22	TEENA MARIE ● EPIC FE 39528	STARCHILD
47	50	61	6	ALISON MOYET COLUMBIA BFC 39956	ALF
48	61	77	5	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
49	48	41	30	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
50	44	44	73	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
51	43	43	9	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
52	47	38	44	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
53	46	45	12	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
54	52	49	25	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
55	57	73	9	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	71	109	4	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
57	53	50	8	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
58	59	65	7	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
59	60	60	12	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
60	56	54	22	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
61	65	79	15	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
62	54	46	42	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
63	58	53	10	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
64	67	69	8	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
65	51	51	8	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
66	79	91	7	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
67	70	72	25	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
68	68	70	91	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
69	64	55	23	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
70	63	62	27	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
71	92	100	4	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98)	STEADY NERVES
72	73	67	84	HUEY LEWIS AND THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
73	76	63	8	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
74	74	80	11	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
75	84	88	7	FIONA ATLANTIC 81242 (8.98)	FIONA
76	82	87	89	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
77	77	86	6	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
78	104	113	31	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
79	106	123	3	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
80	72	56	25	SOUNDTRACK FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
81	83	99	8	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
82	69	66	29	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
83	78	71	58	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
84	88	68	10	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
85	85	75	27	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
86	62	52	30	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
87	75	76	12	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
88	81	83	10	WILTON FELDER MCA 5510 (8.98)	SECRETS
89	66	64	24	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
90	91	93	7	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
91	93	95	8	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
92	80	59	17	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
93	<b>NEW</b>			RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
94	96	98	7	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
95	95	101	31	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
96	98	92	16	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
97	<b>NEW</b>			LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
98	87	74	23	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
99	89	78	26	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
100	108	112	7	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
101	109	141	3	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
102	103	103	34	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
103	105	105	10	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
104	97	82	34	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
105	100	102	82	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
106	94	94	23	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
107	86	81	22	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
108	99	96	19	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
109	107	97	30	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
110	112	117	11	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER

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

(Continued on page 77)

# Whitney

## THE CRITICS AGREE... SHE'S GOT IT!

"This is one of the most outstanding records I've heard in at least a decade by a new singer. A star has been born."  
—N.Y. Daily News

"Houston has a sweet, sure, rangy voice that she combines with an emotional sensitivity rare for someone her age—or anyone else's. It will take an act of Congress to keep this woman from becoming a megastar."  
—People Magazine

"Miss Houston is a statuesque performer with a powerful, penetrating pop-gospel voice, a tightly reined sense of dynamics, and a controlled way of embellishing a phrase. The sustained power of Miss Houston's steel-edged declamation, with its sweet undercurrents, at some moments recalled Aretha Franklin."  
—N.Y. Times

"Whitney Houston is a little frightening...No one person should have this much star quality. It just doesn't seem fair."  
—Newsweek

"Whitney Houston, at age 21, is an exciting, emotionally mature singer who is about to become a star...It is likely that getting to see her will soon be as difficult as finding seats at a Diana Ross concert."  
—Newsday

"How often do your dreams come true? Whatever your tally is, add one—Whitney Houston...Her time is limitless."  
—N.Y. Post

"Houston [slips] effortlessly from a girlish soprano to the kind of charged, emphatic rhythms you'd expect from Aretha Franklin."  
—New York Magazine

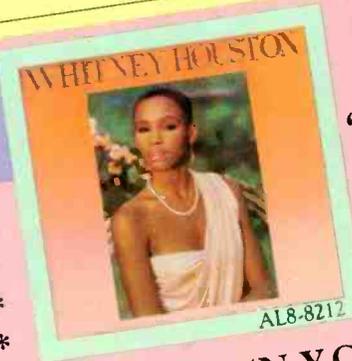
## WHITNEY HOUSTON. HEARING IS BELIEVING.

Chart Action: R&R Black/Urban Singles: 12\*-7\*-6\*-1\*  
BB Black Singles: 21\*-18\*-9\*-7\*  
BB Black Albums: 31\*-26\*-20\*-17\*  
BB Pop Albums: 111\*-91\*-79\*-66\*

LP Retail Action: 4 Weeks at #1—The Wiz (N.Y.C.)  
Top 5 Sales Since Release—Kemp Mill Records (Washington D.C.)  
Immediate Top 10 Sales—Sound Warehouse (Dallas)



Photo: Steve Prezant



Her auspicious debut album features the first hit single, 'You Give Good Love,'<sup>AS1-9274</sup> and much more.

On Arista Records and Cassettes. **ARISTA**

Album produced by Jermaine Jackson, Kashif, Michael Masser and Narada Michael Walden.

## PRINCE'S 'AROUND THE WORLD'

(Continued from page 1)

house production of support materials and an initial 7% discount and extended dating deal on all configurations. The single, which is backed by the previously unreleased "She's Always In My Hair," is expected to provide the album with an extra shot in the arm.

"The single will make a big difference," says Debbie Morgan, album buyer for J&R Music World in New York. "We sold a lot of albums the first week, but mostly to fans who knew about it and were willing to give it a shot without hearing it." Also bemoaning the lack of advance work is Harold Guilfoil, buyer at Waxworks in Owensboro, Ky. "If I'm the one telling store managers the album is out, how in the world is the consumer going to hear of it?" he asks.

Packaging is also an issue in LP and Compact Disc configurations. The decision to package the CD without jewel box (Billboard, April 6) is drawing a mixed response, with several retailers saying that they're going to sell empty jewel boxes as an accessory to those who want it. But Kemp Mill's Applebaum objects to the printing of lyrics on the CD's outer sleeve—which is designed to be discarded—instead of the cardboard CD jacket.

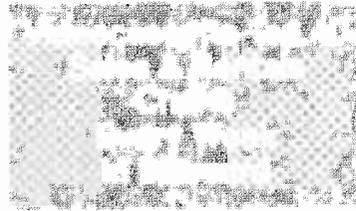
"I don't mind not having the jewel box," he says. "A lot of the guys who are into CDs are still the audiophiles who are more than willing to pay for it. I just wish they had put the lyrics in the keeper sleeve." Fill on CD has also been uneven, with some accounts receiving a complete fill, others as little as 25%.

Early reports of LP warpage due to the unique gatefold jacket—which includes a tear-off flap—have "settled down," according to Warner Bros.' Dennis. While not denying that warping is an issue with a gatefold, he says the complaints might have been an over-reaction.

The album's \$9.98 price tag appears to be having little effect on sales. While Applebaum says he's "not sure it's right," he can't beef about consumer reaction to his \$6.99 price tag. At Streetside in St. Louis, Tom Lunt, buyer for the eight-store chain, says there is "no resistance" to the higher list price.

Although heavy buy-ins spurred by the combination of the artist's popularity and the discount program have left the retail community a little antsy, confidence appears to be building based on the content of the album.

"I'm selling it," says Frank Mendez at New York one-stop Stratford Distributing. "It's a weird album, but it's a good album, and it's going to sell through. What it comes down to is that my street accounts are still buying 50 a day."



BY EDWARD MORRIS

NASHVILLE In four years, Meadowgreen Music has gone from one gospel copyright to more than 1,000 and from a cautious experiment to a demonstrable success.

The gospel division of Tree International, Meadowgreen scored more than 400 cuts last year alone in styles that included Southern gospel, rock, pop, MOR and inspirational. A few Meadowgreen compositions have been cut by country and pop artists, most notably Gary Chapman's "Finally," a 1982 hit for T.G. Sheppard. But Randy Cox, who heads the company, and Joe Huffman, its general manager, say that they are now too busy with gospel projects to spend much time looking for crossover activity.

Tree's vice president, Donna Hillely, says that Meadowgreen income makes up "a small portion" of the parent company's profits since it is "still in the building stage." But, she stresses, Meadowgreen is making money.

The biggest part of that money—about 35%—is from print-related projects. Huffman estimates that within three years, print will be the biggest single source of income. Meadowgreen licenses print rights to a number of distributors who offer "everything from an 85-cent octavo to a \$15 collection," says Huffman.

The anticipated growth in print, he adds, is because "our music is involvement music. People want to per-

## Gospel Publishing Division

# Tree's Meadowgreen Branch Blooming

form these songs, and there's a place for these people to sing."

Cox says that performance fees are accounting for about 25% of the publisher's income. Much of this, he explains, is coming from television instead of radio, and "more and more is coming from church music." Meadowgreen currently negotiates its own performance scale on its accompaniment tracks used in churches as background for singers.

According to Cox and Huffman, Meadowgreen is increasingly concentrating on producing and packaging music for churches instead of looking to records as its chief outlet for songs. Although it exposes its church musicals via records, Cox characterizes them as "demo recordings of what the book sounds like." In addition to selling the arrangements for musicals, Meadowgreen also offers accompaniment tracks.

There seems to be little problem with churches illegally photocopy-

ing arrangements, Cox says. "I am really gratified that we receive letters every day from churches asking for permission to reprint."

Meadowgreen has negotiated to do 13 projects for Word Records over the next two years, including musicals, youth collections, books and record tracks. The projects will involve approximately 130 Meadowgreen songs, each of which will have four to five separate uses. Huffman says that the projects will primarily make use of existing copyrights, but that two of the musicals will be "basically brand new." Cox says that Word is paying for the projects upfront.

A branch of Meadowgreen, Meadowgreen/Tree Productions, handles a number of projects up through the master-tape stage, including such efforts as "Lamb Of Glory," an Easter musical recently released on Light Records, and "The Artist," also on Light, which features Meadowgreen writer Larry Bryant.

## AOR STATIONS

(Continued from page 1)

Abrams' prescription for retaining the ratings upswing includes "being eccentric all the way to the bank." "A good AOR should sound like you never know what will happen next," he says.

An unwanted surprise for AOR's newly defined audience is heavy metal. With their stab at an older demographic, AORs in general have either drastically backed off the genre in the last year, or relegated it to late night shifts or block programs. "The occasional pop-rock anthem [i.e. Quiet Riot's product] is still okay," notes Hattrik.

AOR's move away from heavy metal has opened air slots for new artists and those on the comeback trail, and the abundance of both is another factor in the format's revival, according to several of those interviewed. Newcomers like the Hooters, Tears For Fears, Simple Minds, John Cafferty & the Beaver

AOR's definition gets a little muddy. While they are rated as AORs, WBCN Boston, WLUP Chicago and KRQR San Francisco (which all showed gains in the Winter Arbitrons) don't think of themselves as traditional AORs.

"We're an FM rock radio station," says WBCN's general manager Tony Berardini, while KRQR's program director Chris Miller says, "Nobody really has a good word for it yet." As consultant Abrams declares, "AOR should not be thought of in terms of sounds, but as the simple concept of playing album cuts."

From a programming standpoint, AOR spokesmen credit the format's revived ability to challenge top 40 to rock radio's knowledgeable and historical perspective and a structure that allows for spontaneity and local commitment. Logging three consecutive ratings hikes, WLUP Chicago's program director Greg Solk says his aim is "to create the impression that listeners are tuning into the city itself."

Solk's bottom line of "treating listeners with respect" is echoed by John Gorman, PD at WMMS Cleveland, who says, "Never underestimate the intelligence of your audience." Having just made official WMMS's gradual shift to top 40, Gorman says the AOR format was "slightly too dated to capture that mass audience." Gorman, however, still calls AOR a "viable format" for those who continue to "move away from hard rock to a more hybrid format."

While his station has made steady gains since September, 1983, WNEW-FM New York's PD Charlie Kendall says "a little bit of the fire is gone" since WAPP New York's move from rock to top 40. He predicts that a challenger will arise soon, and claims to have a "bring 'em on" attitude.

Kendall reiterates the comments of many AOR experts in attributing the format's resurgence to its roots in integrity. "Top 40 can't touch us on that," he says.

## NOTAS

(Continued from page 66)

group, are also releasing new RCA albums. And top-rated Colombian artists **Gabriel Romero** and **Lisandro Meza** also have new RCA releases.

**IF JULIO HAS CROSSED OVER**, can **José Luis Rodríguez** be far behind? El Puma keeps adding new English-language songs to his concert material. And soon there will be new English-language recordings.

The Venezuelan's recent 22-city U.S. tour has included the English-language songs he plans to record in December for his next CBS album.

Brown Band, Kim Mitchell, Katrina & the Waves and John Parr and supergroups like the Honeydrippers, the Firm and the Power Station are cited repeatedly as strong AOR fodder. The same is said of recent albums by Bruce Springsteen, Eric Clapton, Tom Petty and solo efforts from former Eagles members Don Henley, Joe Walsh and Glenn Frey.

With this variety of artists,

Le Mondrian... a new, all-suite hotel, and more... a monument to Contemporary Art.

Le Mondrian captures the pulse, the very essence of Los Angeles. All suites have spacious living and dining areas, wet bars and exquisitely appointed bath and dressing areas. The panoramic views that Le Mondrian's suites afford are unparalleled.

Located on Sunset Boulevard, in the heart of the entertainment and design communities, Le Mondrian stands as a monument in the midst of the Los Angeles cityscape, defining the hotel as Contemporary Art.

8440 Sunset Boulevard, West Hollywood, California 90069  
(213) 650-8999  
(800) 321-4564, Nationwide (800) 343-8987, In California  
Or See Your Travel Agent

# LE MONDRIAN

HOTEL DE GRANDE CLASSE

**Billboard** **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	101	84	81	PHIL COLLINS ●	ATLANTIC SD16029 (8.98) (CD) FACE VALUE
112	113	107	14	DAVID SANBORN	WARNER BROS. 25150-1 (8.98) (CD) STRAIGHT TO THE HEART
113	90	90	10	JEFF LORBER	ARISTA AL8-8269 (8.98) (CD) STEP BY STEP
114	110	111	11	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD) WHITE WINDS
115	102	85	17	THE GAP BAND	TOTAL EXPERIENCE TEL8-5705/RCA (8.98) GAP BAND VI
116	129	185	3	NIK KERSHAW	MCA 5548 (8.98) THE RIDDLE
117	121	121	9	DONNIE IRIS	HME HFW-39949/CBS NO MUSS... NO FUSS
118	124	134	5	SOUNDTRACK	MCA 5561 (8.98) INTO THE NIGHT
119	126	131	5	THIRD WORLD	COLUMBIA FC 39877 SENSE OF PURPOSE
120	111	106	68	VAN HALEN ▲ <sup>5</sup>	WARNER BROS. 1-23985 (8.98) (CD) 1984
121	123	122	108	Z Z TOP ▲ <sup>4</sup>	WARNER BROS. 1-23774 (8.98) (CD) ELIMINATOR
122	122	126	5	SOUNDTRACK	COLUMBIA JS 39983 PORKY'S REVENGE
123	128	135	13	DEPECHE MODE	SIRE 25194-1/WARNER BROS. (8.98) SOME GREAT REWARD
124	117	115	8	THE TUBES	CAPITOL ST-12381 (8.98) LOVE BOMB
125	127	129	75	U2 ●	ISLAND 90127/ATLANTIC (5.98) UNDER A BLOOD RED SKY
126	130	127	8	GLADYS KNIGHT & THE PIPS	COLUMBIA FC 35423 LIFE
127	116	114	10	THE GAP BAND	TOTAL EXPERIENCE 343-1/POLYGRAM (8.98) GAP GOLD
128	125	128	25	AL JARREAU	WARNER BROS. 1-25106 (8.98) (CD) HIGH CRIME
129	135	138	130	PRINCE ▲ <sup>2</sup>	WARNER BROS. 1-23720 (2LPS) (10.98) (CD) 1999
130	114	110	55	STEVE PERRY ▲	COLUMBIA FC 39334 (CD) STREET TALK
131	120	119	24	DURAN DURAN ▲ <sup>2</sup>	CAPITOL SWAV12374 (9.98) (CD) ARENA
132	140	165	3	MELBA MOORE	CAPITOL ST-12382 (8.98) READ MY LIPS
133	133	137	46	DEBARGE ●	GORDY 6012GL/MOTOWN (8.98) ALL THIS LOVE
134	115	89	10	THE VELVET UNDERGROUND	VERVE 823 721-1/POLYGRAM (8.98) VU
135	141	148	571	PINK FLOYD ●	HARVEST SMAS11163/CAPITOL (8.98) (CD) DARK SIDE OF THE MOON
136	134	133	32	KISS ▲	MERCURY 822495-1/POLYGRAM (8.98) (CD) ANIMALIZE
137	139	144	92	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (9.98) (CD) DECEMBER
138	142	146	134	LIONEL RICHIE ▲ <sup>4</sup>	MOTOWN 6007 ML (8.98) (CD) LIONEL RICHIE
139	185	—	2	BOY MEETS GIRL	A&M SP-6-5046 (6.98) BOY MEETS GIRL
140	153	118	30	CHAKA KHAN ▲	WARNER BROS. 25162-1 (8.98) (CD) I FEEL FOR YOU
141	<b>NEW</b>	—	—	EARL KLUGH	WARNER BROS. 1-25262 (8.98) SODA FOUNTAIN SHUFFLE
142	146	145	47	RUN-D.M.C. ●	PROFILE PRO 1202 (8.98) RUN D.M.C.
143	145	140	65	BRUCE SPRINGSTEEN ●	COLUMBIA JC 33795 (CD) BORN TO RUN
144	162	—	2	SLADE	CBS ASSOCIATED FZ 39976/EPIC ROGUES GALLERY
145	150	153	4	KENNY ROGERS	LIBERTY LO-51157/EMI-AMERICA (8.98) LOVE IS WHAT YOU MAKE IT
146	149	149	33	METALLICA	ELEKTRA 60396 (8.98) RIDE THE LIGHTNING
147	131	120	10	ELLIOT EASTON	ELEKTRA 60393 (8.98) (CD) CHANGE NO CHANGE
148	176	—	2	YNGWIE MALMSTEEN	POLYDOR 825 324-1/POLYGRAM (8.98) RISING FORCE
149	155	159	4	ALCATRAZZ	CAPITOL ST-12385 (8.98) DISTURBING THE PEACE
150	151	155	45	TWISTED SISTER ▲ <sup>2</sup>	ATLANTIC 80156 (8.98) (CD) STAY HUNGRY
151	158	164	97	U2 ▲	ISLAND 90067/ATLANTIC (8.98) (CD) WAR
152	118	104	10	SOUNDTRACK	EMI-AMERICA ST-17145 (8.98) THE FALCON & THE SNOWMAN
153	132	125	10	RICHARD THOMPSON	MERCURY 825 421-1/POLYGRAM (8.98) ACROSS A CROWDED ROOM
154	143	147	22	WHAM	COLUMBIA BFC 38911 FANTASTIC
155	136	139	23	LINDA RONSTADT ▲	ASYLUM 60387/ELEKTRA (8.98) (CD) LUSH LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	138	136	45	SHEILA E. ●	WARNER BROS. 1-25107 (8.98) THE GLAMOROUS LIFE
157	157	170	19	JASON & THE SCORCHERS	EMI-AMERICA SQ 19008 (8.98) FERVOR
158	<b>RE-ENTRY</b>	—	—	BRYAN ADAMS ▲	A&M SP-4919 (8.98) (CD) CUTS LIKE A KNIFE
159	161	162	31	WYNTON MARSALIS	COLUMBIA FC39530 (CD) HOT HOUSE FLOWERS
160	160	171	4	THE OAK RIDGE BOYS	MCA 5555 (8.98) STEP ON OUT
161	152	154	7	WILLIE NELSON	COLUMBIA FC 40008 ME & PAUL
162	119	108	11	JERMAINE STEWART	ARISTA AL8-8261 (8.98) THE WORD IS OUT
163	159	132	8	THE MOODY BLUES	THRESHOLD 820155-1/POLYGRAM (8.98) VOICES IN THE SKY-BEST OF THE MOODY BLUES
164	170	175	4	GEORGE STRAIT	MCA 5567 (8.98) GREATEST HITS
165	166	169	4	PETER GABRIEL	GEFFEN GHS-24070/WARNER BROS. (9.98) BIRDY-SOUNDTRACK
166	144	150	30	THE HONEYDRIPPERS ▲	ES PARANZA 90220/ATLANTIC (5.98) VOLUME ONE
167	172	176	31	PAT METHENY GROUP	ECM 25008-1/WARNER BROS. (9.98) (CD) FIRST CIRCLE
168	175	187	3	THE LORDS OF THE NEW CHURCH	I.R.S. SP-70049/A&M (8.98) THE METHOD TO OUR MADNESS
169	174	179	3	MOUNTAIN	SCOTTI BROS. FZ-40006/EPIC GO FOR YOUR LIFE
170	171	168	83	MOTLEY CRUE ▲ <sup>2</sup>	ELEKTRA 60289 (8.98) (CD) SHOUT AT THE DEVIL
171	173	184	5	THE MANHATTANS	COLUMBIA FC 39277 TOO HOT TO STOP IT
172	168	174	24	THE JUDDS ●	RCA/CURB AHL1-5319/RCA (8.98) (CD) WHY NOT ME
173	154	152	11	DIONNE WARWICK	ARISTA AL8-8262 (8.98) FINDER OF LOST LOVES
174	169	157	23	SHALAMAR	SOLAR 60385/ELEKTRA (8.98) (CD) HEARTBREAK
175	180	—	2	VAN ZANT	GEFFEN/NETWORK GHS-24059/WARNER BROS. (8.98) VAN ZANT
176	156	160	76	BILLY IDOL ▲ <sup>2</sup>	CHRYSALIS FV 41450 (CD) REBEL YELL
177	137	143	40	DEBARGE ●	GORDY 6061GL/MOTOWN (8.98) IN A SPECIAL WAY
178	165	163	48	VARIOUS ARTISTS	MOTOWN 6094 ML (8.98) MORE SONGS FROM THE BIG CHILL
179	<b>RE-ENTRY</b>	—	—	JOHN WAITE ●	EMI-AMERICA ST-17124 (8.98) NO BRAKES
180	164	156	41	SCANDAL FEATURING PATTY SMYTH ▲	COLUMBIA FC 39173 (CD) WARRIOR
181	178	177	17	RAY STEVENS	MCA 5517 (8.98) HE THINKS HE'S RAY STEVENS
182	186	195	3	CHET ATKINS	COLUMBIA FC 29591 STAY TUNED
183	163	142	24	THE WHISPERS	SOLAR 60356-1/ELEKTRA (8.98) (CD) SO GOOD
184	187	199	41	EDDIE MURPHY ▲	COLUMBIA FC 39005 COMEDIAN
185	190	192	3	KAJA	EMI-AMERICA ST-17157 (8.98) EXTRA PLAY
186	188	190	4	GEORGE DUKE	ELEKTRA 60398 (8.98) THIEF IN THE NIGHT
187	148	124	11	VARIOUS ARTISTS	ELEKTRA 60399 (9.98) MTV'S ROCK 'N ROLL TO GO
188	177	172	46	ORIGINAL BROADWAY CAST	GEFFEN GHS 2031/WARNER BROS. (16.95) CATS
189	<b>NEW</b>	—	—	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC HIGH COUNTRY SNOWS
190	<b>NEW</b>	—	—	IKE & TINA TURNER	EMI-AMERICA LO-51156 (8.98) GET BACK
191	193	194	3	WEATHER REPORT	COLUMBIA FC 39908 SPORTIN' LIFE
192	192	—	85	BRUCE SPRINGSTEEN ▲	COLUMBIA JC 35311 (CD) DARKNESS AT THE EDGE OF TOWN
193	<b>RE-ENTRY</b>	—	—	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98) SAWYER BROWN
194	197	198	53	JOHN CAFFERTY/BEAVER BROWN BAND ▲	SCOTTI BROS. BFZ 38929/EPIC (CD) EDDIE & THE CRUISERS-SOUNDTRACK
195	195	191	60	SOUNDTRACK ▲ <sup>5</sup>	COLUMBIA JS-39242 (CD) FOOTLOOSE
196	196	178	28	DAN HARTMAN	MCA 5525 (8.98) (CD) I CAN DREAM ABOUT YOU
197	147	116	14	LRB	CAPITOL ST-12365 (8.98) PLAYING TO WIN
198	191	188	33	IRON MAIDEN ●	CAPITOL SJ-12321 (8.98) (CD) POWER SLAVE
199	182	180	4	GEORGE WINSTON	DANCING CAT DC 3007/WINDHAM HILL (9.98) (CD) THE VELVETEEN RABBIT
200	181	183	94	MIDNIGHT STAR ▲ <sup>2</sup>	SOLAR 60241/ELEKTRA (8.98) NO PARKING ON THE DANCE FLOOR

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

- |                            |                              |                                |                                   |                                 |                                   |                         |
|----------------------------|------------------------------|--------------------------------|-----------------------------------|---------------------------------|-----------------------------------|-------------------------|
| Accept 94                  | Dokken 78                    | Billy Idol 176                 | LRB 197                           | Alexander O'Neal 101            | Santana 57                        | Andrew Lloyd Webber 77  |
| Bryan Adams 158, 11        | George Duke 186              | Donnie Iris 117                | Kenny Loggins 41                  | The Oak Ridge Boys 160          | Sawyer Brown 193                  | Wham 154, 9             |
| Alabama 53                 | Duran Duran 131              | Iron Maiden 198                | Lone Justice 97                   | Billy Ocean 27                  | Scandal Featuring Patty Smyth 180 | The Whispers 183        |
| Alcatrazz 149              | Sheila E. 156                | Mick Jagger 33                 | Jeff Lorber 113                   | ORIGINAL BROADWAY CAST          | Shalamar 174                      | Whodini 67              |
| Animation 29               | Elliot Easton 147            | Rick James 93                  | The Lords Of The New Church 168   | Cats 188                        | Slade 144                         | George Winston 137, 199 |
| Joan Armatrading 90        | Sheena Easton 86             | Al Jarreau 128                 | Los Lobos 60                      | Jeffrey Osborne 109             | The Smiths 110                    | Stevie Wonder 104       |
| Ashford & Simpson 70       | Fat Boys 108                 | Jason & The Scorchers 157, 100 | Loudness 74                       | Graham Parker & The Shot 71     | SOUNDTRACKS                       | Z Z Top 121             |
| Chet Atkins 182            | Wilton Felder 88             | Billy Joel 68                  | Madonna 5, 76                     | John Parr 107                   | Amadeus 80                        |                         |
| Autograph 40               | Fiona 75                     | Jesse Johnson's Revue 51       | Yngwie Malmsteen 148              | The Alan Parsons Project 63     | Beverly Hills Cop 4               |                         |
| Philip Bailey 85           | The Firm 24                  | Howard Jones 34                | The Manhattans 171                | Steve Perry 130                 | The Big Chill 105                 |                         |
| George Benson 96           | Dan Fogelberg 189            | The Judds 172                  | Teena Marie 46                    | Tom Petty & The Heartbreakers 7 | Birdy 165                         |                         |
| The Blasters 91            | John Fogerty 8               | Kaja 185                       | Wynon Marsalis 159                | Pink Floyd 135                  | The Breakfast Club 21             |                         |
| Kurtis Blow 95             | Foreigner 19                 | Katrina And The Waves 48       | The Mary Jane Girls 44            | The Pointer Sisters 20          | The Falcon & The Snowman 152      |                         |
| Boy Meets Girl 139         | Frankie Goes To Hollywood 54 | Keel 103                       | Maze Featuring Frankie Beverly 45 | The Power Station 13            | Footloose 195                     |                         |
| Bronski Beat 92            | Glenn Frey 43                | Nik Kershaw 116                | Metallica 146                     | Prince 129                      | Berry Gordy's The Last Dragon 58  |                         |
| John Cafferty/Beaver Brown | Peter Gabriel 165            | Chaka Khan 140                 | Pat Metheny Group 167             | Prince & The Revolution 14, 52  | Into The Night 118                |                         |
| Band 194                   | The Gap Band 115, 127        | Greg Kihn 65                   | Midnight Star 200, 106            | REO Speedwagon 16               | Porky's Revenge 122               |                         |
| The Cars 83                | General Public 82            | Kiss 136                       | The Moody Blues 163               | Raven 81                        | Vision Quest 15                   |                         |
| Ray Charles 87             | Go West 64                   | Earl Klugh 141                 | Melba Moore 132                   | The Woman In Red 104            | The Alan Parsons Project 63       |                         |
| Chicago 26                 | Giuffria 69                  | Klymaxx 61                     | Van Morrison 84                   | Bruce Springsteen 3, 143, 192   | Steve Perry 130                   |                         |
| Eric Clapton 37            | Daryl Hall & John Oates 30   | Gladys Knight & The Pips 126   | Motley Crue 170                   | Rick Springfield 28             | Tom Petty & The Heartbreakers 7   |                         |
| Phil Collins 111, 2        | Paul Hardcastle 73           | Kool & The Gang 32             | Mountain 169                      | Ray Stevens 181                 | The Pointer Sisters 20            |                         |
| Commodores 12              | Dan Hartman 196              | Cyndi Lauper 50                | Mountain 169                      | Jermaine Stewart 162            | The Power Station 13              |                         |
| Debarge 133, 177, 23       | Don Henley 22                | Julian Lennon 35               | Pat Metheny Group 167             | George Strait 164               | Prince 129                        |                         |
| Deep Purple 89             | The Honeydrippers 166        | Huey Lewis And The News 72     | Midnight Star 200, 106            | Survivor 39                     | Prince & The Revolution 14, 52    |                         |
| Depeche Mode 123           | Whitney Houston 66           | Limahl 79                      | Melba Moore 132                   | Talking Heads 102               | Prince & The Revolution 14, 52    |                         |
|                            |                              |                                | Van Morrison 84                   | Tears For Fears 17              | REO Speedwagon 16                 |                         |
|                            |                              |                                | Motley Crue 170                   |                                 | Raven 81                          |                         |
|                            |                              |                                | Mountain 169                      |                                 | The Woman In Red 104              |                         |
|                            |                              |                                | Mountain 169                      |                                 | Bruce Springsteen 3, 143, 192     |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 | Rick Springfield 28               |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 | Ray Stevens 181                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 | Jermaine Stewart 162              |                         |
|                            |                              |                                | Melba Moore 132                   |                                 | George Strait 164                 |                         |
|                            |                              |                                | Van Morrison 84                   |                                 | Survivor 39                       |                         |
|                            |                              |                                | Motley Crue 170                   |                                 | Talking Heads 102                 |                         |
|                            |                              |                                | Mountain 169                      |                                 | Tears For Fears 17                |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore 132                   |                                 |                                   |                         |
|                            |                              |                                | Van Morrison 84                   |                                 |                                   |                         |
|                            |                              |                                | Motley Crue 170                   |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore 132                   |                                 |                                   |                         |
|                            |                              |                                | Van Morrison 84                   |                                 |                                   |                         |
|                            |                              |                                | Motley Crue 170                   |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore 132                   |                                 |                                   |                         |
|                            |                              |                                | Van Morrison 84                   |                                 |                                   |                         |
|                            |                              |                                | Motley Crue 170                   |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore 132                   |                                 |                                   |                         |
|                            |                              |                                | Van Morrison 84                   |                                 |                                   |                         |
|                            |                              |                                | Motley Crue 170                   |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore 132                   |                                 |                                   |                         |
|                            |                              |                                | Van Morrison 84                   |                                 |                                   |                         |
|                            |                              |                                | Motley Crue 170                   |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Mountain 169                      |                                 |                                   |                         |
|                            |                              |                                | Pat Metheny Group 167             |                                 |                                   |                         |
|                            |                              |                                | Midnight Star 200, 106            |                                 |                                   |                         |
|                            |                              |                                | The Moody Blues 163               |                                 |                                   |                         |
|                            |                              |                                | Melba Moore                       |                                 |                                   |                         |

## TWICE AS MANY PLATINUM ALBUMS IN APRIL AS LAST YEAR

(Continued from page 1)

tin's "A Wild And Crazy Guy" in 1978.

Deep Purple's "Perfect Strangers" also went platinum in April, capping a tour-boosted comeback. It's the group's first platinum album, a reflection of the fact that the group's biggest albums—"Machine Head" and "Made In Japan"—were issued prior to the inception of platinum awards in 1976.

USA For Africa's album "We Are The World" went platinum and double platinum in April, while the "We Are The World" single was certified for selling four million units. It's the first single to earn multi-platinum certification since the new award was created by the RIAA last December.

Daryl Hall & John Oates were also inducted into the multi-platinum awards program in April. Their

last three album releases—"H<sub>2</sub>O," "Rock 'N Soul" and "Big Bam Boom"—were all certified double platinum.

And Phil Collins earned his second platinum album in as many months with "No Jacket Required." Collins' 1982 release "Hello, I Must Be Going!" topped the million mark in March.

Don Henley's second solo album, "Building The Perfect Beast," also went platinum in April. It's the first platinum solo album by a former member of the Eagles. Henley's 1982 debut album, "I Can't Stand Still," went gold.

David Lee Roth's solo debut, "Crazy From The Heat," went gold in April. With Van Halen, Roth has collected six consecutive platinum albums, with combined certified sales in excess of 18 million.

The month's top album award went to Madonna's "Like A Virgin," which was certified quadruple platinum; Madonna's self-titled debut album was certified double platinum last December.

Here's the complete list of April certifications:

### Multi-Platinum Albums

**Madonna's** "Like A Virgin," Sire/Warner Bros. Four million.

**Daryl Hall & John Oates' "Big Bam Boom"** RCA. Two million.

**Daryl Hall & John Oates' "H<sub>2</sub>O,"** RCA. Two million.

**Daryl Hall & John Oates' "Rock 'N Soul,"** RCA. Two million/  
**USA For Africa's "We Are The World,"** Columbia. Two million.

### Platinum Albums

**Alabama's "40 Hour Week,"** RCA. Their sixth.

**Phil Collins' "No Jacket Re-**

quired," Atlantic. His second.

**Deep Purple's "Perfect Strangers,"** Mercury. Their first.

**Don Henley's "Building The Perfect Beast,"** Geffen. His first.

**Eddie Murphy's "Comedian,"** Columbia. His first.

**USA For Africa's "We Are The World,"** Columbia.

**Various Artists, "Beverly Hills Cop" soundtrack,** MCA.

### Gold Albums

**Alabama's "40 Hour Week,"** Alabama, RCA. Their sixth.

**Phil Collins' "No Jacket Re-**

**quired,"** Atlantic. His third.

**Teena Marie's "Star Child,"** Epic. Her second.

**George Strait's "Does Ft. Worth Ever Cross Your Mind,"** MCA. His second.

**George Winston's "Autumn,"** Windham Hill/A&M. His second.

**Autograph's "Sign In Please,"** RCA. Their first.

**"The Firm,"** Atlantic. Their first.

**The Judds' "Why Not Me?,"** RCA/Curb. Their first.

**David Lee Roth's "Crazy From The Heat,"** Warner Bros. His first.

**USA For Africa's "We Are The World,"** Columbia.

**Various Artists, "Vision Quest" soundtrack,** Geffen.

### Multi-Platinum Singles

**USA For Africa's "We Are The World,"** Columbia. Four million.

### Platinum Singles

**USA For Africa's "We Are The World,"** Columbia.

### Gold Singles

**USA For Africa's "We Are The World,"** Columbia.

## PROGRAMMING SET FOR 8MM VIDEOCASSETTES

(Continued from page 1)

Executives at Kodak refused to confirm the company's involvement in software production efforts. But Kodak involvement is a very real possibility, a company spokesman confirms. "We will probably take some role, but we don't know what that will be at this point," he says. "We're talking to a number of companies. Kodak has realized the need to have prerecorded 8mm software on the market."

Currently, virtually all of the 8mm VCRs on the marketplace are "camcorder" units, designed for use as home movie machines. The release of prerecorded software would be the strongest move yet of the system towards the time-shifting and video software uses that have kept sales levels of half-inch VCRs running at the highest pace of any young consumer electronics product in history.

Eastman Kodak, which first released 8mm hardware in the U.S., is said to be backing a Bell & Howell/Columbia production effort. VCA/Technicolor, currently Sony Corp.'s American duplicator for half-inch videocassettes, will reportedly have an 8mm line up and running by the end of the summer.

Eastman has been holding talks with home video companies about getting rights to select titles for a number of months, executives say. An initial software release would involve between 150 and 200 titles, they claim.

"They are trying to get some software out into the marketplace," says one video executive. "They've gone around and asked all of the majors to make deals on software."

Another top industry executive says that Sony Corp. has been working on 8mm duplication equipment

for some time, and will be able to make delivery on prototype systems in about four months. The source also says that Bell & Howell is "almost certainly" the firm that will be duplicating prerecorded cassettes for the new Kodak line, and that it will probably be using the new Sony equipment.

Bell & Howell has also contacted ElectroSound Inc., the audiotape duplicating arm of the ElectroSound Group, to discuss the possibility of converting some of the Sunnyside, Calif.-based firm's audiocassette duplication equipment to handle 8mm videocassettes, which are roughly the same dimensions.

"There's also been talk in Japan right now about the possibility of using 8mm helical scan system for digital audiocassette duplication, rather than the systems which have already been discussed by the Digital Audio Tape Committee (DATC)," the source continues. "That would really change the shape of the whole ball game."

Sony's desire to keep a low profile on 8mm for the time being appears to grow out of a fear of giving the public the impression that the company may be planning to abandon its Beta format.

Sales of 8mm equipment probably won't equal those of half-inch for another five or six years, according

to a Sony spokesman. Home video manufacturers estimate that it will be at least two years before the new format is a significant factor in the software marketplace.

Driving the software marketplace has helped Sony's hardware in the past. The company's Video Software Operations helped gain its Beta Hi-Fi VCRs the visibility that made the machines a marketplace hit. Word is that Sony executives are readying an effort to do the same for 8mm video.

Initially, titles put out on 8mm will probably cost more than their half-inch counterparts, because of the expenses involved in producing the sophisticated tape needed for the new format. Retail prices for Sony's 8mm blanks are \$12.99 for a T-30, \$13.99 for a T-60 and \$15.99 for a T-90. T-120s, the backbone of the prerecorded video industry, are not yet available in 8mm from Sony.

Although some software executives fear that consumer confusion over the new format may cut into sales of half-inch machines, at least one manufacturer is enthusiastic about the potential of 8mm. The new format "may well become the paperback of the industry," says Thorn EMI/HBO head Nicholas Santrizos. However, he cautions, that's "well into the future."

The initial impact of the format

on software will be small, says VCA/Technicolor head Al Markim, who adds that he doesn't see major shifts occurring for at least two years. He also points out that the vast majority of people currently buying 8mm machines already own half-inch units, and will thus be buying the new units as camcorders, not as playback units.

## SINGLE REVIEWS

(Continued from page 69)

### ADULT CONTEMPORY

#### CHAMELEON TWINS

**Love Theme From The Breakfast Club (3:59)**

PRODUCER: Keith Forsey  
WRITER: Keith Forsey  
PUBLISHERS: MCA, ASCAP/Music Corporation of America, BMI  
A&M AM-2732

Dreamy synthesized instrumental

#### MICHAEL FRANKS

**Queen Of The Underground (3:46)**

PRODUCER: Rob Mounsey  
WRITER: Michael Franks  
PUBLISHERS: Warner-Tamerlane/Mississippi Mud, BMI  
Warner Bros. 7-29004

His customary fusion of jazz and pop, narrative and whimsy.

#### LINDA THOMPSON

**One Clear Moment (3:55)**

PRODUCER: Hugh Murphy  
WRITERS: B. Cook, L. Thompson  
PUBLISHERS: Firesign/Chappell, ASCAP  
Warner Bros. 7-28996

A simply stated midtempo tune that packs a subliminal emotional wallop.

#### JOHN FARNHAM AND SARAH M. TAYLOR

**Love (It's Just The Way It Goes) (3:34)**

PRODUCER: Tom Bahler  
WRITERS: C. Bayer Sager, J. Qones, C. Magness, G. Ballard  
PUBLISHERS: Golden Horizon/Carole Bayer Sager/Golden Torch YellowBrick Road/MCA, BMI/ASCAP  
MCA/Curb 52580

Rock ballad from the movie "The Slugger's Wife."

### POP

**WAVE** New York Groove  
Black Cat 504. Contact: (409) 998-4849.

**U4X** Our Own Way  
JnJ RS-051. Label based in Yorba Linda, Calif.

**CHUCK AND BARRIE** Who Put The Pepper In The Vaseline  
Playback 41088. Contact: (305) 937-1355.

### BLACK

**SPARKY DEE VS. THE PLAYGIRLS** The Battle  
NIA NI 1246 (12-inch single). Label based in New York.

**O'MAR** Satisfaction  
Chrome CR 4444. Contact: (314) 521-8094.

**CODY BEARPAW** If I Ever Need A Lady  
Moon Shine 3038. Contact: (615) 244-1990

**RON WIGGINS** Two Lonely People  
Jamex 45-019. Label based in Sherman Oaks, Calif.

## LABELS

**PRESSURE SENSITIVE**

- Foil & Paper
- Roll & Sheets
- 1 to 6 Color
- All Shapes & Sizes
- Fast Delivery
- Wholesale Prices

**717-346-1761**

**KEYSTONE PRINTED SPECIALTIES**  
321 Pear Street, Scranton, Pa. 18505

You asked for it... we got it!

PRINT  
"DIRECT ON  
BOARD" JACKETS  
IN QUANTITIES  
AS LOW AS  
1,000

Lee-Miles Associates, Inc.  
160 East 56th Street, Dept. B  
NYC, NY 10022 Tel: 758-3232

Serving the graphic needs of the music industry since 1952

## Diskmakers

**\*SEND FOR OUR PRICE LIST.**

**RECORD PRESSING**

We press 7" and 12" records.

12" jackets always in stock. White, blue, red and black.

**CASSETTE DUPLICATION**

High speed duplication saves you money

Custom leaded blanks at factory direct prices

Large & small quantities duplicated

**DISKMAKERS INC. Philadelphia Plant**  
925 North 3rd Street, Philadelphia, Pa. 19123  
212-966-3185 215-827-2277  
**CALL TOLL FREE 1-800-468-9353**



**Just Like the Old Days.** Luther Vandross, center, pays a visit to WDAS-FM Philadelphia, where he was talked into singing two cuts off his Epic album "The Night I Fell In Love" live on the air. Delighted with the outcome are Epic/Portrait/CBS Associated Labels' product manager Erik Nuri, left, and WDAS program director Butterball.

# Country Foundation Releasing 'New' Hank Williams Album

NASHVILLE Twelve rare Hank Williams demo recordings are being released by Country Music Foundation Records this month on an album called "Just Me And My Guitar." The demos were out on acetate discs in the late '40s and discovered by researchers at Acuff-Rose, Williams' publisher.

Kyle Young, deputy director of the nonprofit Country Music Foundation, says the album will retail for \$8.98 through the organization's gift catalog and the Country Music Hall of Fame & Gift shops. The Foundation will also sell the album by direct mail and through such specialty mail-order outlets as Round-up, Down Home Music and Country Sales. Exclusive distribution is being set up for Germany, England, Japan and Canada.

Additionally, the Foundation will advertise the album through the major country music fan magazines and feature it at its booth at this year's Fan Fair.

Bob Pinson, the Foundation's principal researcher, compiled and produced the album, as he did last year's 10-song collection of previously unreleased Hank Williams material for PolyGram, "Rare Takes And Radio Cuts." Acuff-Rose's Dean May actually "un-

earthed" the Williams demos.

Among the songs on the album are "The Log Train," which, according to Pinson, may have been Williams' last cut, and "Heaven Holds All My Treasures," never before published or released. Five cuts—"Jambalya," "Help Me Understand," "Honky Tonk Blues," "Lost On The River" and "Your Cheatin' Heart"—later became commercial releases in different versions from those on this album.

Pinson says that Williams never made commercial releases of the remaining seven songs, but that his label, MGM, did release overdubbed versions of three of them after his death in 1953: "Fool About You," "You Better Keep It On Your Mind" and "A House Of Gold."

Two of the songs were written by Williams and recorded by other artists: "Neath A Cold Gray Tomb Of Stone," cut by Charlie Monroe in 1950, using Williams' band, and "There's Nothing As Sweet As My Baby," recorded by Carl Smith in 1951.

Alan Stoker of the Country Music Foundation did the restoration mastering. The album was mastered by Custom Mastering and produced by PolyGram Records.

EDWARD MORRIS

## MERIT MUSIC

(Continued from page 6)

by Peabo Bryson, B.J. Thomas, Laura Branigan and Joe Cocker.

The selection of Barry and Usher as initial signings reflects a conscious intention to specialize in producer/writers, according to Bly. Barry's own resumé is by now indelible for most publishing veterans, given his long credits, many written with ex-wife Ellie Greenwich as well

as other celebrated '60s pop figures. From that decade through the '70s, his songs yielded hits for such acts as the Crystals, the Ronettes, Tommy James & the Shondells, the Staple Singers, Ike & Tina Turner, Leslie Gore, Olivia Newton-John, the Dixie Cups, the Archies and Andy Kim.

More recently, through his Jeff Barry Enterprises operation, he's been active as a songwriter for series television, composing main themes for series on all three networks.

Usher is better known as a producer via work with the Beach Boys, the Byrds, Glen Campbell, Dave Edmunds, Simon & Garfunkel and others, but he has also written with the Beach Boys and held executive posts at RCA Records and Together Records, which he formed with Mike Curb. He's also recorded under his own name for Epic.

Palombi, the first performing writer thus far signed to Merit, has relocated here from Nashville, where he worked with other writers, including David Malloy, Even Stevens and Eddie Rabbitt. More recently, he toured as a member of the Shocking Pinks, Neil Young's touring band during 1983.

Bly's own determination to focus directly on creative development rather than administrative detail was a primary issue in Barry's decision to link with Merit, according to the publisher. Making that approach practical, Bly adds, is a totally computerized copyright administration system linking Merit here to its Nashville home office, "leaving us free as a fully creative entity."

That charter will also include cultivating new collaborations between Merit writers here and in Nashville with other pop and country writers.

SAM SUTHERLAND

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

**CD EXCLUSIVE:** With the ongoing software production crunch dominating label release planning, recent months have brought little evidence of specialized Compact Disc programming from most of the majors. But several new and forthcoming CD titles do attest to continued interest in giving the digital disk buyer a special incentive to purchase recordings in the new configuration for more than technical reasons, as witnessed by new CDs from **Graham Parker, Dire Straits** and five **ECM** artists.

"Steady Nerves," the Elektra debut for Parker and his new band, the Shot, adds an extra track to its CD version unavailable elsewhere. For Dire Straits, the Compact Disc of their new "Brothers In Arms" album, due next Monday (13) from Warner Bros., the extended playing time afforded by the format

# On the Beam

prompts a different slant: according to the label, the band's success on CD has led to extended versions of various songs on the digital disk incarnation: The album is also their first fully digital recording, produced by leader **Mark Knopfler** and **Neil Dorfsman**.

Meanwhile, **ECM**, which has taken the format seriously enough to have pursued a selective but aggressive CD release posture through custom programming and stepped-up digital master recording activity, has five special CD anthologies from major roster acts. Designed as a series, each titled "Works," the sets showcase saxophonist **Jan Garbarek**, vibraphonist **Gary Burton**, multi-instrumentalist **Egberto Gismonti** and guitarists **Ralph Towner** and, of course, **Pat Metheny**.

The Munich-based label has already issued the sets abroad, with German imports in some U.S. retail bins. Now Warner Bros. is readying shipment of the domestic versions of those recordings, which aren't currently slated for LP or cassette.

**RANDOM BITS:** The basic **Sony/Philips** Compact Disc format has offered programmers the option of precise indexing all along, but with the exception of classical repertoire, little interest has been shown in exploiting that feature. Instead, most non-classical CD releases have simply featured the same individual tracks as their analog counterparts.

Now **Digital Music Products**, the label helmed by pioneer engineer/producer **Tom Jung**, is testing the waters with its first fully indexed release, a recently completed set of electronic Christmas instrumentals. According to Jung, the disk will include index points enabling listeners to pinpoint discrete segments of the several medleys included, as well as whole tracks.

Add **JVC** to the ranks of CD pressers pledging expanded production capacity. According to one major U.S. client, the Japanese major has informed accounts that its present output of 300,000 disks per month will be increased to a million units by October.

# Grass Route

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**ALONG THE LINES** of those crucial alternative means of exposure, we've been alerted to two sources that have been around a while, and are now attaining a respectable level of impact.

In the New York market, Manhattan Cable is carrying a twice-a-week show called "Crashing New York." The Saturday night installment, which airs on Channel J at 1 a.m., is a 30-minute live music segment aimed at showcasing developing artists. The show is taped at various venues throughout the city, and band selections are made by the program's producer **John Goldwater** and host **Gloria Frye**. The music, says Goldwater, is designed to be "everthing MTV isn't."

Part two of "Crashing New York" is a Wednesday 10:30 p.m. broadcast of one-on-one interviews with music industry personnel. Guests on recent programs have included **Profile's Cory Robbins**, promoter **Ron Delsener**, **WNEW-FM's Dave Herman** and **Herman Rarebell** of the Scorpions. Goldwater can be reached through the ever-independent publicist **David Salidor** at (212) 245-5909.

On the radio level, a two-year-old format called **Eclectic Oriented Rock** is beginning to gain strength. Known in some circles as "gourmet rock," the EOR format was created by **John Sebastian**, a leading AOR consultant before committing to what he predicts will be a new radio genre. Sebastian currently has five EOR clients and expects more major market stations to come aboard following the Winter Arbitron success of **KEZX** Seattle, which he consults.

EOR incorporates a very broad and adult approach to programming, says Sebastian. Typical artists on his playlist include Bruce

Cockburn, Jules Shear, Graham Parker and Van Morrison. Sebastian claims his playlists include more independent product than all other commercial formats, and he is open to submissions. Obviously, hardcore and high energy labels need not apply, but logos with product in between can send their releases to Sebastian at EOR INC., 8355 E. San Rosendo, Scottsdale, Ariz. 85258.

**QUESTION OF THE WEEK:** Where is the indie's answer to the industrywide famine relief effort? The first company to get such a project rolling is guaranteed a generous mention in this column. We nominate **Curtis Urbina** at New York's **Emergency Records**, whose hard work on **Shannon's** early 12-inchers has paid off in the artist's continued success with **Mirage/Atlantic**... Chicago-based **Red Label Records**, which, at one time, looked to be a strong indie outfit, has signed up with Capitol Records (separate story, page 6)... For those planning to attend the forthcoming **NAIRD** convention, a topic worth contemplating in advance is whether the now basically dormant **Independent Label Coalition** should merge with the well-established **NAIRD**.

A relatively young company that is looking to aid indies as well as itself is **Professional Advertising**

**Consultants**, which has offices in Dallas and Los Angeles. A recent addition to the firm's newly opened West Coast branch is former **Fiction Records** staffer and musician **John Enrico**. PAC's track record is mostly geared to the jazz market, where the firm got good results for **Roseanna Vitro's** "Listen Here" album on the **Texas Rose** label. Enrico says the firm is hoping to expand into the rock market. Services include product mailing and followup calls to a list of roughly 200 commercial, college and alternative radio stations, a similar push at retail and publicity. Enrico estimates a \$2,000 fee for working a rock record, whereas jazz is a little cheaper at \$1,500.

Noticed in the recent slew of releases from Minneapolis-based **Twin/Tone** was the novel concept of printing their catalog on jacket sleeves. The good-humored label, by the way, was "just kidding, or echoing the comments we'd heard from others" with their less-than-polite comments about **Sire's** signing of former label act **the Replacements** (Billboard, April 20). This from a label spokesman who wanted to make it clear that "we still love the band."... Durham, N.C.-based **Dolphin Records** has signed Boston act **Lifeboat**. Definitely worth a listen from that label is "More Mondo," a just-released compilation of exclusively North Carolina bands.

## MARVIN GAYE

(Continued from page 6)

the ballad "It's Madness."

An album of Gaye singing such standards as "The Shadow Of Your Smile," recorded from about 1978 to 1981, is scheduled for release sometime next year. "Marvin had given the tapes to his mother, and she allowed us to have them," Arnold says. Reportedly, Motown has a version of similar material that it may release. Columbia has the rights to its version, says Arnold,

and is waiting to release it so as to not saturate the market with Gaye material.

Arnold is less than enthused with **David Ritz's** biography of Gaye, "Divided Soul." "The book only gives the down, depressed side," he says. "Marvin had many moods. You don't see his joy and jubilation in it at all."

NELSON GEORGE

# Washington Mothers Blast 'Pornographic' Rock Lyrics

BY BILL HOLLAND

WASHINGTON Rock music has become pornographic and sexually explicit. That's the charge of a group of Washington mothers, most of them wives of conservative members of Congress or members of the Administration, who are trying to form a grass-roots movement to put pressure on the music industry.

"The floodgates opened," says spokeswoman Pam Howar, "when I heard Prince singing about masturbation."

In a letter mailed to the media and parent's groups, the five mothers say that while most parents are unaware of the lyrics their children are listening to, some rock groups "advocate satanic rituals, the others sing of open rebellion against parental authority, others sing of killing babies."

The letter, which includes an invitation to a lecture by a former rock musician who is now an Episcopal priest, quotes lyrics from various Prince songs as well as Sheena Easton's "Sugar Walls" (written by Prince), Judas Priest's "Eat Me Alive" and others. The songs quoted deal explicitly with oral sex,

mutilation and the occult, among other subjects.

The letter also describes the acted-out violent rituals of groups onstage, mentioning W.A.S.P.'s lead singer, Blackie Lawless, who bloodies and brutalizes a female "victim" onstage.

"Do you know what W.A.S.P. stands for?" Howar asks. "We Are Sexual Perverts."

Howar says that there are five basic negative themes in these kinds of rock songs: drugs, rebellion, the occult, sado-masochism and free love/sex. "And the kids listen to these songs over and over again," she emphasizes.

The other mothers in the group include Susan Baker, wife of James A. Baker III, secretary of the treasury; Tipper Gore, wife of Sen. Albert Gore (D-Tenn.); Ethelann Stuckey, wife of former Georgia Congressman Williamson Stuckey; and Sally Nevius, whose husband John is a former member of the Washington City Council.

"We're friends," Howar explains. "And we thought we'd try to create some public awareness about this."

## AFI Sponsors Clip Contest Search On for Directorial Talent

BY JIM McCULLAUGH

LOS ANGELES In an effort to find new music video directorial talent and acknowledge music video as a serious art form, the 3M Co. and the American Film Institute have developed a major national contest.

The 3M New Talent Award In Music Video will be sponsored by 3M at AFI's Television Workshop here. In addition, several major record companies, including Warner Bros., RCA, MCA, Atlantic, Epic/Portrait & CBS Associated Labels, Columbia and PolyGram will participate.

The contest is open to anyone with some prior professional experience as a director in film and/or video production. Applicants must send in a resumé, application form and samples of work for consideration as finalists. Deadline is June 14.

Finalists will be announced by July 1. Each will receive an audio cassette containing seven different music tracks with accompanying lyrics and one song from each participating record company.

Finalists will select one track and submit a concept, storyboard and preliminary budget for a music video production. Two weeks will be given to finalists to complete their proposals.

A national panel will select the award recipient, to be announced in late July, who will be given the opportunity to direct a music video at AFI's state-of-the-art video facilities. 3M will provide a production budget, audio and videotape stock, and the Artronics/3M Studio Computer, a computer-based, graphic paint system as a special effects

tool. Production and post-production systems are being provided by AFI. The record company will then promote and market the video.

Participating labels are still selecting audio tracks, but RCA indicates its offering will be an Elvis Presley track, Columbia will be offering a Fishbone track, and Epic/Portrait & Associated Labels will be submitting a track from new artist Tuesday Knight on Vanity Records.

The national judging/advisory panel includes: Simon Fields, Lime-light Films; Mary Lambert, director; Edd Griles, executive vice president of development, Ohlmeyer Communications Inc.; actor Nicholas Cage; music video conceptualist Keith Williams; Mick Kennedy, director of the National Academy of Video Arts & Sciences, which produces the annual American Video Awards telecast; Michael Mann, executive producer of "Miami Vice," singer/songwriter Irene Cara; keyboardist Herbie Hancock; and Edoardo Pieruzzi, vice president, 3M Magnetic Audio-Video Products Division.

Record company representatives include: Jo Bergman, vice president of video, Warner Bros.; Larry Stessel, director of marketing, Epic/Portrait & CBS Associated Labels; Jeanne Mattiussi, associate director of artist development/video, Columbia; Liz Heller, director of video, MCA; Len Epan, director of video, PolyGram; Thomas Kuhn, president of RCA Video Production/RCA Records; and Shari Friedman, director, video administration, Atlantic.

Application forms and additional information can be obtained through AFI here.

# INSIDE TRACK

THE LATEST BENEFIT RECORDING PROJECT promises a Texas-sized turnout Tuesday (7) as a projected 150 celebrities spanning music, movies, television and sports cut a charity single at the Studios at Las Colinas near Dallas. Dubbed the Texas World Reunion, the ad hoc choir's recording will raise funds for the North Texas Food Bank, a non-profit state charity, and Operation Texas, already involved in airlifting medical supplies and food to Ethiopia.

Planned as a statewide rather than national effort, the project will feature Lone Star warblers including Lynn Anderson, Charley Pride, the Gatlin Brothers, Stevie Ray Vaughan, Jimmy Webb, B.J. Thomas, Delbert McClinton, Stephen Stills, Steve Miller and at least a dozen others. Other native and adopted sons and daughters scheduled to appear on the record and an accompanying video clip include Shelley Duvall, F. Murray Abraham, Martina Navratilova, various "Dallas" cast members, several Dallas Cowboys and Houston Oilers, and top state media and corporate personalities.

The MCA-distributed Permian label will distribute the single, with regional 7-11 and Radio Shack stores also slated to rack the disks. Project was initially suggested by KAFM disk jockey Ben McGregor, with the finished anthem, "Here's My Love—Pass It Along," penned by producer, arranger and songwriter Ken Sutherland and McGregor. Sutherland will produce the date.

MCA RECORDS GROUP chief Irving Azoff hosts a benefit dinner next Monday (13) at 72 Market Street, the Venice, Calif. restaurant, to launch the Public Justice Foundation. Randy Newman heads the entertainment for the \$125 per plate benefit. Organizing committee members include Dan Fogelberg and Don Henley, among others... The Beach Boys meanwhile headline this year's T.J. Martell Foundation dinner, slated for Saturday, May 18, at the New York Hilton... The newly formed Home Video Entertainment division of the Anti-Defamation League of B'nai B'rith makes its first annual human rights award to Marcia Kesselman, vice president, advertising and promotion, Video Shack, Sept. 21 at the Plaza Hotel in New York. Tickets to the dinner dance will fetch \$300 each.

PASTA TENSE: Latest purple rage finds the folks who manufacture Prince spaghetti asked by the folks who manage Prince the performer to halt a current television commercial that simulates a concert audience, screaming deliriously for you-know-what-or-who. The superstar's reps say the spot intimates an association between the musician and the wheat product; the pasta people say they've been using that monicker longer than the Twin Cities titan... Latest snort on "Toot Toot" promises a fourth contender in the wake of the

three-way chart battle now dominated by Jean Knight's version of the song. Long-time swamp-rock aficionado John Fogerty is reportedly in New Orleans recording and filming his own version of the novelty tune for an upcoming Showtime special. Sitting in as a sideman is the song's author and original artist, Rockin' Sidney... Also from the Crescent City comes word that Warren Hildebrand is set to officially shutter All-South, the financially troubled indie distribution outlet. Pink slips were given last week at the warehouse, with Hildebrand confirming only that he will be concentrating on his Mushroom and Sound & Video Connection stores in the future.

CBS HAS BOUGHT five radio stations from Taft Broadcasting, including three originally held by Gulf Broadcasting, now part of Taft. Those include Houston's AOR-formatted KTXQ and the adult contemporary KLTR, along with another AC contender, WLTT in Washington, D.C. Completing the package is a Tampa AM/FM package comprising WSUN (country) and WYNF (AOR), which brings CBS' owned and operated radio complement to seven AM and 11 FM properties... Shirley and Clyde L. "Rocky" Davis, convicted of embezzling more than \$12 million from the Hughes Aircraft employee medical fund to subsidize their now defunct Rocshire label, have been sentenced to 10 years in federal prison. They also received fines of \$100,000 and \$60,000 respectively in the decision, handed down by Judge Manuel Real... "Rocker," the half-hour weekly music magazine television show first aired last December as a pilot developed jointly by The Entertainment Co. and Tribune Entertainment Co., will begin life as a syndicated series this fall. "It's picking up steam right now," says a spokesman for The Entertainment Co. "We're in about 25 major markets, including New York and Chicago, and expect to have at least 50% of the country covered by the time the show begins to air." Another music-oriented tv show from the company, also due this fall, is a "Rock Olympics" special, which will find most major labels fielding teams for on-camera competition.

Edited by SAM SUTHERLAND

THE BEACH BOYS' spring and summer tour, which opened Friday (3) in Phoenix, is being sponsored by Jeep Corp. Jeep dealers will be giving away Jeep Comanche pickup trucks during Beach Boys concerts in more than 40 U.S. cities. Each date will be co-sponsored by local Jeep dealers. The tour, which is dubbed "Jeep-in' Safari," is expected to draw up to three million fans. The number is boosted by the fact that at least eight of the concerts will take place in baseball stadiums before or after major league games. The tour is being co-produced by Concerts West of Los Angeles.

## RIAA, ALARM, Police Team for Raids 6,000 Latin Tapes Seized in California

BY JOHN SIPPEL

LOS ANGELES Police task forces here and in Stockton confiscated more than 6,000 allegedly counterfeit cassettes during a two-day investigation, April 25 and 26. The effort saw cooperation between the Recording Industry Assn. of America (RIAA) and the Assn. of Latin American Record Manufacturers (ALARM).

Maurice "Bud" Richardson, the private investigator spearheading the ALARM campaign, and an RIAA representative have pledged more united efforts against suspected pirates and counterfeit manufacturers, distributors and wholesalers.

In a Los Angeles police department operation April 25 that lasted more than 15 hours, nine plainclothes vice officers and four uniformed officers arrested 13 persons, 11 of whom were street vendors. Two others operated stores. All 13 are charged with dealing in illegal cassettes.

During one of the two store searches, police say they found a receipt for 500 counterfeits, costing \$1 each, from a south central Los Angeles electronics firm. Police obtained a search warrant from a local magistrate, hitting those premises on the morning of April 26. No counterfeits were found there. A person questioned during the search provided information on the alleged sources for the illegal tapes.

Lt. Norm Rouiller, who headed the task force, says he is continuing the investigation to find the "kingpin" manufacturer. Both Richardson and the RIAA representative say the tapes seized in the retail store were high quality counterfeits.

Before the actual street raids, conducted between Third and Seventh Sts. on downtown Broadway, participating undercover police were told to look for various indications of possible counterfeit origin, including sloppy shrinkwrapping, washed-out graphics, patterned plastic outer shells, white inner

shells with either pressure-sensitive imprinted labels or smeared and sometimes illegible printing on the cartridge, and other indications of inferior manufacture.

A Billboard reporter who accompanied the task force during operations of the 25th noted many current titles by such artists as Julio Iglesias and Juan Gabriel among the seized tapes. Several apprehended street vendors said they bought their tapes for \$1 each from a man in a white van each Saturday before setting up on the street either in newspaper stalls or with portable trays. The biggest hit in the downtown area produced almost 700 alleged counterfeits. Vendors were offering the tapes at \$2 to \$2.50. One store was selling them at \$7.99 and \$8.99.

The following day, an eight-person police task force hit the weekly Stockton swap meet, where Sgt. Brian Thompson stated that five persons were arrested and 3,532 tapes, including 276 legitimate cassettes, were seized.

**HERE WE COME, AMERICA!**

# MENUDO

## TAILOR-MADE FOR AMERICA'S TEENS.

You would think that with 3 multi-platinum albums in Brazil in the last 9 months and a smash Japanese debut, including the Gold Prize at last month's Tokyo Music Festival, that Menudo would be content. No way. Menudo is back—ready to rock the States all

summer long!

They've got a great new album featuring four songs produced by Howie Rice (the Grammy-nominated associate producer for the Pointer Sisters' multi-platinum "Break Out"). Not just an English language album, but a sizzling American urban/rock/contemporary sound.

And...

- ★ A joint RCA/Pepsi-Cola marketing-promotion campaign including:
- ★ A nationwide Pepsi-Cola sponsored tour, with a massive national public appearance and publicity blitz starting at Madison Square Garden, June 29th and 30th
- ★ Pepsi-Cola radio and TV commercials starring Menudo

And more...

- ★ Major TV and radio advertising supporting the album and tour
  - ★ Menudo starring on the New Love Boat series' 2-hour special—airing May 4th
  - ★ A hot new video of "Hold Me" (by Kenny Ortega, director of the Pointer Sisters' "I'm So Excited" video)
- Their first English album, "Reaching Out," has sold over 1 million copies. Now "Menudo" establishes a multi-radio format breakthrough destined to bring sales to record heights.

**MENUDO** They're going to rock America like never before.



Produced by Carlos Villa, Alejandro Monroy, and Mary Lynne M. Pagan for Padosa America, Inc.  
Produced by Howie Rice. A Planet Records Production  
Production supervised by Edgardo Diaz for Padosa America, Inc.

**RCA**  
Records and Cassettes

**Padosa**  
AMERICA

# DIRE STRAITS

THE NEW ALBUM

## BROTHERS IN ARMS

1/42-25264

More Than 2,000,000 Fans Will See  
Dire Straits In Concert This Year  
The 220-Date World Tour Comes  
To North America July 23

7/23	Montreal
7/24	Quebec
7/25	Ottawa
7/26-29	Toronto
8/1	Minneapolis
8/2	Milwaukee
8/3	Chicago
8/4	Detroit
8/5	Cleveland
8/6	Pittsburgh
8/7	Philadelphia
8/8	Washington, D.C.
8/10	Atlanta
8/11	Memphis
8/13	Oklahoma City
8/14	Dallas
8/15	Austin
8/16	San Antonio
8/17	Houston
9/4	Denver
9/6	Phoenix
9/7	San Diego
9/8	Orange County
9/9-11	Los Angeles
9/13-14	San Francisco
9/15	Sacramento
9/17	Portland
9/18-19	Seattle
9/20	Victoria
9/21-22	Vancouver
9/24	Edmonton
9/25	Calgary
9/27	Winnipeg
10/1-3	New York
10/4	Providence
10/5-6	Boston
10/7	Hartford
10/9	Frederickton
10/10	Halifax

FEATURING THE SINGLE "WALK OF LIFE" • Produced by Mark Knopfler and Neil Dorfsman • Available May 13 on Warner Bros. Records, Cassettes and Compact Discs • Direction: Damage Management • © 1985 Phonogram Ltd. (London)

7-28013

