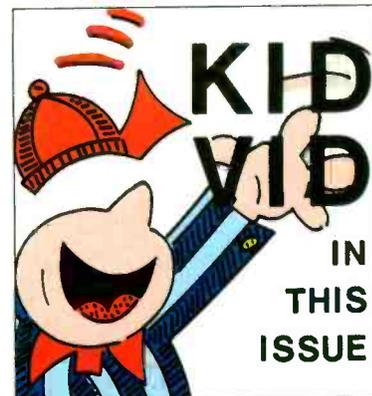


Billboard



VOLUME 97 NO. 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 25, 1985/\$3.50 (U.S.)

No Summer Mega-Tours But Promoters, Bookers Hopeful

BY PAUL GREIN

LOS ANGELES The summer concert scene draws a mixed preview from top promoters and booking agents. They expect a lot of solid, substantial tours on the arena level, but add that there is as yet no mega-tour on the stadium level.

The main problem has been that the giant acts who could play stadiums—the Rolling Stones, Journey and ZZ Top—didn't finish their albums in time to undertake a summer tour. They and other big acts are now expected to tour in the fall, which promises to be an especially active period, making up for a somewhat disappointing summer.

And, at that, not all promoters and agents surveyed agree that the summer can be termed disappointing—a big stadium tour or not.

"I think it's going to be a very good summer," says Wayne Forte, who heads the New York-based International Talent Group agency. "There are those who say, 'But there's no big tour going on.' There are plenty of big tours going on. There just isn't that one major outdoor stadium tour.

John Scher, head of the Monarch Entertainment Bureau in New Jersey, says: "It looks like a pretty good summer, not a great summer just yet. There doesn't seem to be much big-time stadium activity, but we have a pretty strong series of sellout arena attractions including

(Continued on page 86)

CBS Makes \$6.5 Million 'World' Payment

BY ADAM WHITE

NEW YORK CBS Records made its first payment to the USA For Africa Foundation last week, from domestic sales of the all-star, chart-topping charity single, "We Are The World." The non-profit foundation's Ken Kragen was presented with a check for \$6.5 million by CBS/Records Group president Walter Yetnikoff at a special Manhattan press conference Thursday (16).

The sum represents net proceeds from U.S. sales during March of only the single, and excludes domestic and foreign proceeds for the all-star album. As of May 16, total world sales of "We Are The World"

(Continued on page 79)

Programmers Mull Next Move CBS Charge for Vidclip Use Nears

BY TONY SEIDEMAN

NEW YORK Music video shows and promotion executives are bracing for a massive fallout of local programs as CBS Records readies a plan to charge all outlets for the use of video clips.

CBS executives who are directly involved in video clip production and promotion refused to comment on the fees, but a company spokesman confirmed that charges will begin shortly. "In about a week," he said, CBS will be "sending out letters to all the users of these clips."

Sources say video clip users will have to pay a monthly flat fee for access to CBS Records videos. The

charge will be based on a show's advertising revenues and audience size, with unconfirmed reports saying they'll range from a low of \$500 to a high of \$6,000. CBS executives refuse to give any numbers, saying only that the sums would only be token charges to cover duplication and distribution costs.

Other labels refuse to confirm or deny reports that they will follow CBS's lead, leaving video programmers swamped in a flood of rumors.

"Everybody's in a major panic," says one record label video execu-

(Continued on page 84)

IMIC LINEUP RCA's Summer, Bob Geldof Set for Confab

LONDON Bob Summer, president of RCA Records, and Bob Geldof, recording artist and originator of the Band Aid famine relief fundraising drive, will play prominent roles in next month's International Music & Home Entertainment Industry Conference (IMIC) in Munich. Their scheduled participation is among the final program developments, for the Billboard-sponsored event, which takes place June 5-8 at the city's Hotel Sheraton.

RCA's Summer, who is also the newly elected chairman of the board of directors of the Recording Industry Assn. of America, will deliver a keynote speech entitled "Avoiding Future Shock," intended as "a contrarian view" of the prerecorded

(Continued on page 79)

ADVERTISEMENTS



Produced by Genesis' Mike Rutherford, Red 7's debut album is contemporary pop/rock at it's finest and most inventive. The lean and powerful lead track, Heartbeat has already been featured on Miami Vice and the video was an immediate add on MTV. Red 7 gathers believers daily. Heartbeat (MCA-52531), from RED 7, keeps pounding... DON'T SKIP IT.



The wait between Lacy J. Dalton albums has been worth it. Lacy has resurfaced with hot producers Marshall Morgan and Paul Woolley, and the sensational new Columbia album "Can't Run Away From Your Heart." Strong new management and a busy touring schedule complete the surefire picture. And wait till you hear the title track. It's Lacy's best single in years! (FC 40028)

Jukebox Deal Called C'right Precedent

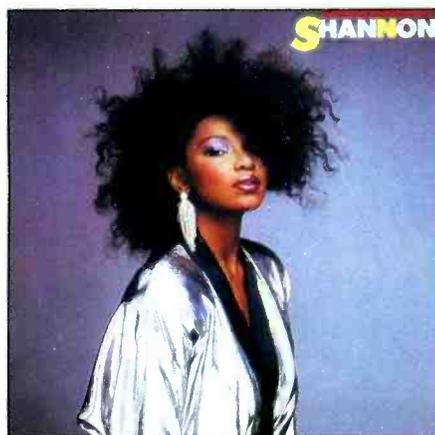
BY BILL HOLLAND

WASHINGTON The signing of a landmark agreement between the performing rights organizations and the jukebox operators association here last Monday (13), a compromise worked out after 15 months of private negotiation, points the way, according to several copyright experts, toward further privately negotiated royalty agreements and less government involvement.

The principal component of the agreement is an exchange—greater jukebox operator license compliance for lowered fees for those who register their jukeboxes.

Rep. Robert W. Kastenmeier (D-Wis.), who pushed for the private negotiations, commented at the

(Continued on page 84)



SHANNON
Do You WANNA GET AWAY

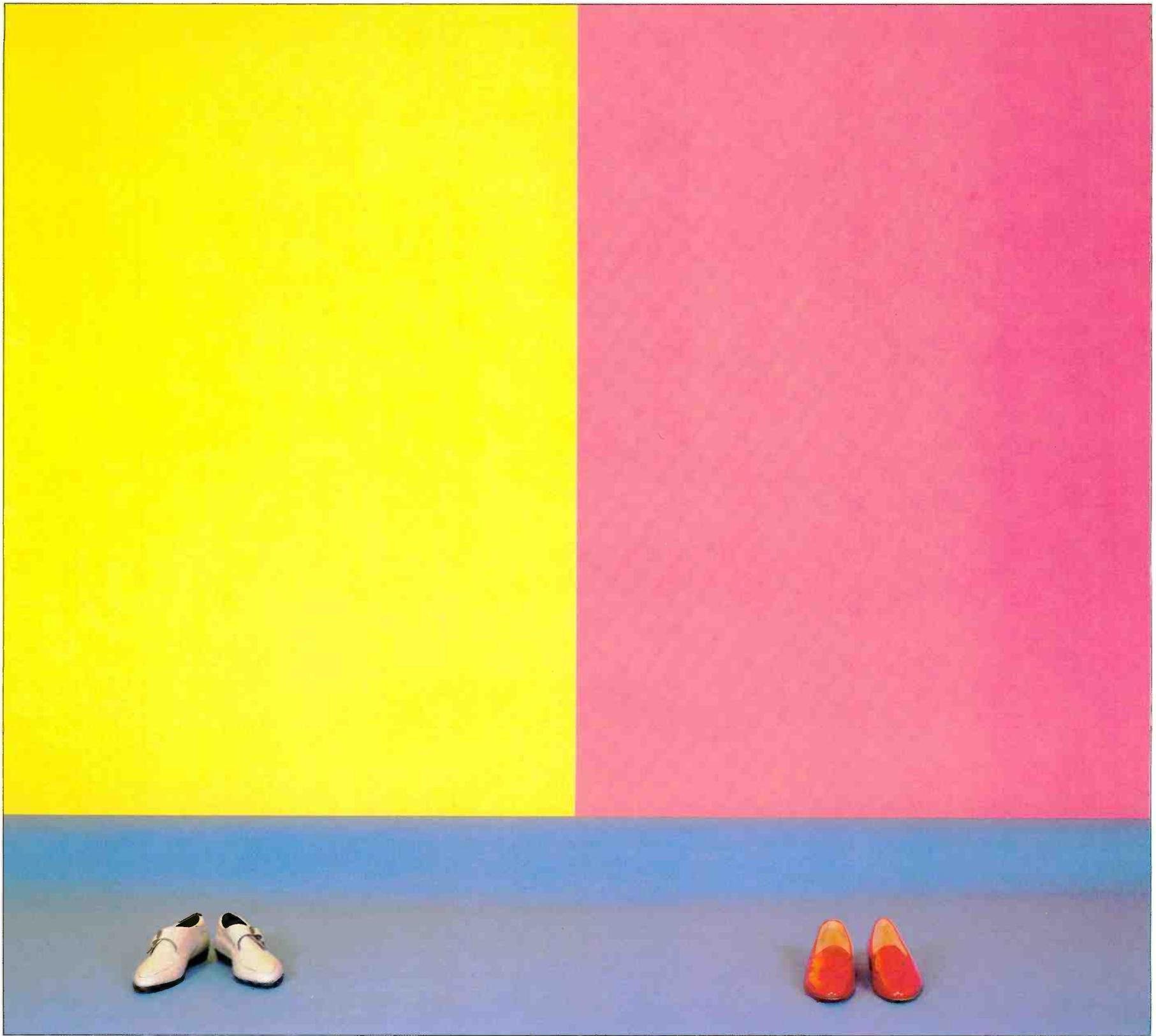
Featuring the first hit single, "Do You Wanna Get Away." [available on 7" (7-99655) and 12" singles (0-96892)]

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Management: Don Abrahams

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Distributed by Alco Records
A Division of Atlantic Recording Corp.
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MERC AND MONK:

They're gonna knock your socks off and blow you away.



Merc (Eric Mercury) and Monk (Thelonious S. Monk III) are an explosive combination. Witness the out of the box reaction and chart hopping performance of their very first single, "Baby Face." Happily, as the expression goes, there's more where that came from.

Introducing "Merc and Monk," their first album together, on Manhattan Records. Eric Mercury's and T. S. Monk's impeccable musicianship and a slew of great tunes make this an album that will have sock-less feet moving, from R&B to CHR. Listen to "Merc and Monk." It's definitely an experience.

**"MERC AND MONK," FEATURING, "BABY FACE!"
ON MANHATTAN RECORDS AND CASSETTES.**

Produced by Eric Mercury and Thelonious Monk III.
Management: Susan McCusker Company, Inc.



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MAY 25, 1985

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'NEW' AOR GETS MIXED REVIEWS

Label Execs See Good and Bad in Format's Maturity

BY KIM FREEMAN

NEW YORK While AOR is once again the darling of the Arbitron books, the format is far from flawless in the eyes of those record promotion executives who say they have supported rock radio faithfully through its ups and downs.

AOR's resurgence raises few eyebrows within the promotion commu-

nity. But that group must now re-evaluate how to cope with rock radio's reach for an older audience, as well as other factors that have splintered the format's once-singular status as the route to break and establish rock artists.

AOR's maturity (Billboard, May 11) is seen as both a positive and a negative, depending on the nature of product being worked. A common

fear is noted by Island's national album director Bob Catania, who says, "What we both need each other for—the male teens—has gotten lost."

Don Dempsey, senior vice president/general manager of Epic/Portrait/Associated Labels, makes a related point: "With all this talk about Madison Ave.'s viable, older demographic, they've ignored the fact that teen buying power has doubled, tripled and quadrupled. It's not just a numbers game. Buying power must be considered."

More than anything, it's an image problem, according to Arista's director of album promotion, Sean Coakley. "Rock'n'roll is an attitude more than a sound," he says. "Many AORs tell me they can't play Phil Collins next to Mama's Boys because of the way Mama's Boys are perceived"—that is, as a metal band.

To counter album radio's lack of interest in the teen demographic, label spokespeople say they are resorting to a heavier reliance on alternative means of promotion for their heavy metal acts. The "head-banger" press, tour support and a stress on merchandising and in-store appearances and airplay at retail are means of filling in the visibility gap created by AOR's general disdain for the genre.

With this increased push at retail and metal's refusal to die at the cash register, it might be expected that AOR would be forced to keep better tabs on local store reports. But this expectation is debatable, according to those polled.

"Retail activity no longer means automatic airplay," says Atlantic's album promotion director Judy Libow. Her comment fits in with a central complaint that many AORs are more attuned to national charts than to action in their own backyards.

Beyond the metal market, AOR's aim at the baby boomers is a plus (Continued on page 85)

TV License Fee Hassle

Stations Get Big BMI Bill

BY IS HOROWITZ

NEW YORK A federal district court here has ordered local television stations across the country to pay Broadcast Music Inc. (BMI) retroactive license fee claims that may total more than \$30 million.

But negotiators representing the broadcasters immediately appealed the order and told stations to hold off making any such payments until further notice.

The development is the latest twist in the tortuous litigation between music performing rights organizations and local tv stations. Begun more than five years ago as an attempt by local stations to outlaw the blanket license, the so-called Buffalo Broadcasting case failed at the appeals court level and was refused further review by the U.S. Supreme Court.

The current hassle stems from an interim rollback of fees in 1983 to 1980 levels during pendency of the appeal. Now the court, in a decision handed down Wednesday (15) by Judge Lee P. Gagliardi, has ordered the stations to pay the difference between the interim fees and amounts they would have been subject to under the so-called Shenandoah formula. Latter refers to fixed percentages of advertising revenues less specific deductions.

The rollback period extended

from Feb. 1, 1983 through November, 1984.

In Mailgrams to some 800 local tv stations involved in the class action against BMI and the American Society of Composers, Authors & Publishers (ASCAP), which was unaffected in the current ruling, the All-Industry Television Music Licensing Committee urged stations to ignore any requests for additional fees from BMI "until the outcome of this matter becomes clear."

The missive, signed by Les Arries Jr., chairman of the committee, asserted that the court ruling "is preliminary and subject to revision following further court proceedings." It promised "full details and instructions" as they become available.

Although the court granted the interim relief requested by BMI, Judge Gagliardi's order referred the fee question to Magistrate Michael H. Dolinger at the so-called rate court for a recommendation. The latter court is currently engaged in determining local tv fees for ASCAP.

BMI president Ed Cramer hailed the district court ruling and said that "reasonable estimates" of additional fees due will be sent out to stations. "We will advise stations they must pay," he said.

Move To Rescue France's Vogue

Former Carrere Exec Detry Takes Over Ailing Label

BY MICHAEL WAY

PARIS After two money-losing years, France's biggest and oldest independent record producer, Vogue, has declared itself insolvent. A recovery operation is now under way with government help.

The rescue attempt is being headed by Jean-Louis Detry, formerly deputy managing director at Carrere Records and at one point the head of that firm's New York office. Earlier this month, with no outside backing, Detry bought 98% of the shares of Vogue.

Founded in 1949 by Leon Cabat, the company has had many of the top names in French entertainment on its roster. As Vogue continued to slide, Cabat ceded the presidency last December, when the firm's pressing plant was also closed down. But new owner Detry plans to retain the two modern studios and the cassette duplicating plant at

the Vogue headquarters in Villetaneuse, just north of Paris, and to continue distributing Vogue product.

Detry is also honoring all of Vogue's foreign commitments, notably the French distribution license deals for Roulette, Buddah, De-Lite, Sonet, Polar, Mute, Sugarhill, Private I and Towerbell.

Among the best-selling foreign acts handled at Vogue are Kool & the Gang, Depeche Mode and the Korgis. The best-known names in its French repertoire include Jack Lantier, Frank Michael, Ritchie and accordionist Aimable.

To help get Vogue back on a profit-making track, Detry has been forced to lay off a number of staff, but he has done this in negotiation with the local municipality, whose mayor was anxious to limit the unemployment damage. Last month, 33 staff members left, and a similar number will go shortly, leaving a payroll of 73.

A specialist government division, CIRI, has provided a longterm loan of roughly \$1 million to cover redundancy payments and general compensation.

At the end of this month, a board meeting will be held to name Detry officially as new president and to relaunch the firm under the title Vogue France. It had previously operated under the full title Vogue PIP.

Detry says that turnover is expected to be low in the vital first two years of the rescue operation, but that there is every sign of small profits, despite the repayments of corporate debts. But he refuses to detail the firm's financial position or reveal how much he paid for it. Vogue has a listed capital valuation of about \$350,000.

Detry agrees that a major factor in Vogue's downfall was the cost of acquisition of the French distribu- (Continued on page 85)

Rackers Testing CDs in Discount Stores

BY JOHN SIPPEL

LOS ANGELES Taking a lead from the recent introductions of Compact Disc hardware inventory at key discount department chains, rackjobbers are testing the viability of selling CD software in these stores' record departments.

Handleman's Stu Schafer says

that the giant racker "is testing CDs in the majority of our accounts. I want to emphasize it's on a limited basis, but importantly, in almost every store where the hardware is available. That is what caused our accounts to encourage us to initiate CD inventories."

Handleman has been testing the CD field for about eight months.

Schafer estimates that opening stocks range from 200 to more than 1,000 titles in those stores stocking the laser audio disks.

Donny Weiss of Arrow Distributing in Cleveland sees even more "razors with the blades" after the June Consumer Electronics Show. Talks with his department store customers indicate they will be investigating CD hardware units as starters or additional inventory for the stores, he says. "We are testing CDs in 20 Ames and six GeeBee and Cook stores," says Weiss, who until now has not serviced the smaller disks. He is installing a waterfall fixture with a selection of 150 titles. Tony Brenner is now buying CDs for Arrow.

About half of the 189 Fred Meyers record departments, Music Markets and Grand Centrals carry at least 150 CDs, reports Chuck Blacksmith of in-house Roundup Music. Depending on the movement of CD hardware, he notes, that inventory has grown to more than 600 titles in some of the larger stores that have strong affiliated CD hardware sales.

The 217 Target record departments all stock CDs, complementing the nearby hardware areas, all of which carry CD units, according to Target records chief John Farr. At present, Target is displaying CD in a conversion browser. However, the chain's master plan calls for major store remodeling in 1986, when a CD merchandising unit will be created.

BeeGee's rack customers favor CDs by 90%, Dick Margolis notes, with all of the stores carrying hardware. Mark Galeo has added CD buying to his other prerecorded product duties.

Knoxville's Gene Pippin, whose

(Continued on page 85)

VSDA Committee Approves Video Bar Code Standard

BY TONY SEIDEMAN

NEW YORK The home video industry will be using bar codes, following the Video Software Dealers Assn. bar code committee's approval of a standard.

It may be some time before the coding goes into practice, however, since the proposed standard has to make its way through the VSDA's manufacturers advisory committee and board of directors before it is fully approved.

The bar code committee has recommended adoption of the Universal Product Code. The UPC's 10-digit number would be used to identify a cassette's manufacturer, title and format.

Use of the UPC will greatly ease retailer inventory control, the VSDA claims, allowing stores to track product movement easily.

According to the VSDA, the next step in the approval process will be presentation of the proposal to the organization's board of directors. After the board's June 19 meeting, executive director Steve Zatuschni will work with committee members on a proposal to be presented to the

UPC Council.

Many manufacturers are using bar codes right now, Zatuschni says. He sees the movement towards bar codes becoming a fixture on industry packaging as a gradual process, coming as new packaging is created.

Although manufacturers will be putting bar codes only on the outside boxes of cassettes, retailers can buy printers which will type out usable bar codes for \$200 or less. Thus they can tag individual titles in their rental inventory, speeding up service at the same time they improve business efficiency.

Distributors, rackjobbers, manufacturers, and all facets of the business will be able to use the bar codes, Zatuschni says, pointing out that portable bar code printers are available so that cases of titles can even be tagged and monitored as they sit in warehouses.

If they want, distributors can buy machines that will allow them to computer code individual cassettes, he says—a big plus for retailers who stock titles 10 or more units deep in their rental inventories.

Decision Said To Be Likely This Week

Warner Amex Listening to Buyout Offers

BY STEVEN DUPLER

NEW YORK Warner Amex Cable Communications Inc. says that it has received a number of proposals to acquire all or part of the cable television group, which includes MTV Networks, and that some of the expressions of interest involve participation by management groups within the company. A decision by the company's board of directors regarding the proposals is likely to come early this week, according to a source close to the situation.

A joint venture between Warner Communications Inc. and American Express Co., Warner Amex Cable Communications is the sixth largest cable company in the U.S. Its holdings include 104 cable systems in about 21 states, as well as 66% of MTV Networks and almost half of Showtime/The Movie Channel. Consolidated revenues for the company in 1984 were more than \$470 million.

There appear to be three major teams in the current acquisition game. The first is made up of MTV Networks president David Horowitz and executive vice president and chief operating officer Bob Pittman, who have aligned themselves

with the venture capital firm Boston Ventures Limited Partnership in an effort to acquire via a leveraged buyout Warner Amex Cable Communications' two-thirds ownership of MTV Networks, along with the public's 33%. The second has Warner Amex chairman and chief executive officer Drew Lewis also proposing a leveraged buyout of Warner Amex, possibly with the assistance of TA Associates, another venture capital group. Finally, Viacom International is competing with Lewis and Horowitz *et al* in its own bid to acquire all of Warner Amex, including MTV and the 50% of Showtime that continues to be held by Warner Communications and American Express.

To complicate matters further, it has been rumored that the Disney Group (recently linked with possible interest in acquiring PolyGram Records) is now interested in acquiring MTV Networks, and Time Inc. is said to be looking at a possible acquisition of Warner Amex Cable Communications as a whole.

"It's unlikely that Viacom will prevail in getting all of Warner Amex," says the source. "The individual managers, particularly at MTV Networks, are saying to the

board, 'We don't want to go with Viacom or anyone else.' At MTV, management has quite a bit of clout, as it's such a people-oriented business. In the case of the Warner Amex cable system, people may not be such a factor, and Viacom could have a better chance there."

The Horowitz/Pittman/Boston Ventures acquisition of MTV Networks seems likely, the source continues, as Warner Amex has "not been actively seeking outside bids from other companies which have already expressed definite interest, and American Express has long since expressed a desire to get out of Warner Amex." If the internal buyout succeeds, the majority owners of MTV Networks will probably be a consortium organized and led by Boston Ventures.

MTV Networks, founded last August in a partial stock offering by Warner Amex, is composed of the four-year-old, 24-hour MTV: Music Television, the leading music video program service in the country; Nickelodeon, a children's channel, which will go to 24-hour programming in June; and VH-1 (Video Hits One), an older-demographic 24-hour music video channel launched in January.



Going in Style. IRS Records executives do business with their usual flair while making a symbolic march from the A&M offices in Hollywood to their new distribution home at MCA's Universal City headquarters. Leading the exodus, from left, are MCA Records & Music Group executive vice president Myron Roth, MCA's marketing and promotion executive vice president Richard Palmese, MCA chief Irving Azoff, and IRS president Jay Boberg and chairman Miles Copeland.

Executive Turntable

RECORD COMPANIES. CBS Records International elevates James Hayes to vice president and general manager of CBS Discos in Miami. He was vice president of CBS Electronics.

Phil Jones is appointed executive vice president of the record division of Fantasy Inc. in Berkeley, Calif. He was vice president of marketing for all the Fantasy labels.

WEA International appoints Marco Antonio Bignotti managing director and general manager of WEA Italiana. He joins from PolyGram Records in Italy, where he served in a similar capacity.

Atlantic Records promotes Fran Wakschal to vice president of foreign and mechanical royalties in New York. She was assistant vice president of that area for Atlantic/Elektra.



HAYES



JONES



BIGNOTTI



WAKSCHAL

William Townley is promoted to director of recording operations for CBS Records, New York. He has held a variety of management positions in that division.

Norman Epstein joins MCA Records as director of administration in Universal City, Calif. He served as a personal manager for various artists.

Beverly Paige is named national director of publicity, urban contemporary at PolyGram Records, New York. She joins from her own company, Paige One Public Relations. Also, Linda Walker is appointed manager of press and artist relations. She had been artist development manager in the promotion department.

Nancy Weber is appointed production manager at Manhattan Records in New York. She joins from Jem Records, where she served in a similar capacity.



TOWNLEY



EPSTEIN



BLEIMEISTER



HANDELMAN

In Los Angeles, IRS Records elevates Mark Cope to West Coast sales director and appoints Colleen Doyle manager of accounting. Cope was director of Southwest regional sales and promotion for the label's Dallas office. He will be replaced by Barney Kilpatrick, who joins from radio station WLTS-FM. Doyle was with Chrysalis Records.

MTM Music Group/MTM Records in Nashville makes the following appointments: Sandy Neese as director of media and public relations; Robin Kaye in the artist development department; Andy Frances as executive consultant, based in New York; Connie Landers as national promotion coordinator; Teri Sue Ragosin as assistant in MTM's publishing division; and Carla Downing as receptionist.

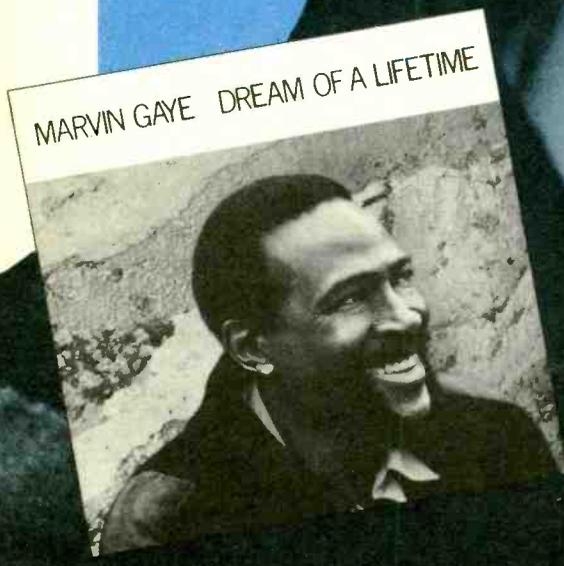
Enigma Records names Steev Ricardo national retail promotions manager and Sherry Orson director of alternative marketing in Los Angeles. Ricardo was national sales manager at Greenworld Distribution. Orson was copyright administrator at Bug Music.

RETAILING/DISTRIBUTION. WEA makes the following appointments: Fran O'Keefe as video sales manager, Boston branch; Jarvis Shelton, field mer-

(Continued on page 78)

Explicitly, Inimitably, Marvin.

Marvin Gaye. "Dream Of A Lifetime." FC39916
The all-new album including "Sanctified Lady." 38-04861
On Columbia Records and Cassettes.



Produced by Marvin Gaye, Gordon Banks
and Harvey Fuqua.
Executive Producer: Larkin Arnold.
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Copyright Officials: Join Berne Convention

U.S. in State of Emergency, Senate Subcommittee Told

BY BILL HOLLAND

WASHINGTON The country's leading government copyright officials testified before the Senate copyright subcommittee that the U.S. is in a state of emergency in international copyright matters due to its past failure to become a member of the Berne Convention, the worldwide organization that has shaped copyright policy throughout the rest of the world, and urged this nation's adherence in the near future.

Former Register of Copyrights Barbara Ringer said at the May 16 hearing that the refusal of the U.S. to join the Berne Convention in the early years of this century was "depressing," and added that this country "simply turned its back." And, she said, "by the time it dawned on the American copyright community

that we had become an exporter of cultural materials and needed protection abroad, it was too late."

As the U.S. grew further away from Berne, it started the Universal Copyright Convention (UCC), an organization with "far less minimum requirements," Ringer said.

America's recent withdrawal from UNESCO, under whose auspices the UCC is governed, "cannot fail to impair our already diminished effectiveness in the international copyright arena," she added.

Ringer said a major difficulty facing U.S. negotiators today is "resentment against what some other countries perceive as our hypocrisy."

The former Register, whose remarks echoed those of Acting Register of Copyrights Donald C. Curran, Commissioner of Patents & Trademarks Donald J. Quigg and

others, said that "if we adopt a tone of moral indignation about piratical practices in certain countries, we can expect to have it pointed out that our own level of protection is full of gaps and limitations."

The Berne Convention is an international copyright convention for the protection of literary and artistic works. Without being a member, Ringer said, "The United States can no longer exercise the leadership role it once had" in meeting new problems of protection.



Ultra Men. Ultravox leader Midge Ure, left, producer/co-writer of the Band Aid single "Do They Know It's Christmas," chats with Chrysalis president Jack Craig about the forthcoming release of his solo album for the label.

MCA Reveals Pisello Deals

Internal Report Details Payments

BY SAM SUTHERLAND

LOS ANGELES An internal corporate report by MCA, Inc. discloses further business dealings for MCA Records involving convicted tax evader and alleged organized crime figure Salvatore Pisello, previously disclosed as a participant in negotiations between MCA and the Sugar Hill label (Billboard, May 4).

The report, prepared by MCA's internal auditors and circulated to corporation directors May 7 during an annual meeting in Chicago, details payments made by the record division to Pisello without written contracts. According to The Los Angeles Times, which disclosed the report's findings on May 10, MCA's auditors cite the Pisello payments in urging that written requirements be imposed for any future "signifi-

ficant and non-recurring" payments.

MCA officials had previously claimed no knowledge of Pisello's background or other business dealings prior to his conviction, and had cooperated fully with the Justice Department in investigating the matter.

The corporation's internal auditors reportedly found disbursements of more than \$250,000 made to Pisello since November, 1983, covering the latter's services in negotiations for MCA distribution of Sugar Hill product, as well as advances to Pisello for two failed promotional ventures. Included among the latter were a total of \$100,000 paid toward manufacture of mats for break dancing, which the MCA report indicates netted a loss of \$95,000 when the venture failed. Pisello is also said to have received an advance to start a Latin music label subsidiary for MCA, which also failed.

The auditors' nine-page confidential file also reiterates earlier statements from MCA that Pisello's involvement and terms of payment were instigated by Sugar Hill. Also noted in the report is Pisello's role in negotiating a pending purchase of the Chess, Cadet and Checker catalogs from Sugar Hill.

Pisello is also said to have negotiated on MCA's behalf regarding the sale of nearly five million cutout albums to Roulette Records, owned by Morris Levy, who also maintains financial interests in Sugar Hill and the Chess/Cadet/Checker assets. No payment to Pisello for this negotiation is noted in the report, however.

In the wake of extensive media coverage of Pisello here, a formal statement was added last Thursday (16).

In a statement attributed to legal counsel Alan Sussman, the corporation asserted: "MCA has been unjustifiably accused of wrongdoings or improprieties. MCA has investigated these charges with respect to its current management and employees, and there is no basis the charges made."

Counterfeit Tapes: MCA Records Takes Legal Action

LOS ANGELES MCA Records has filed a complaint in U.S. District Court here charging various companies and individuals with copyright infringements via manufacture and marketing of alleged counterfeit audio cassettes.

The suit, filed May 9, is the first formal legal volley arising from earlier charges by MCA that suspected counterfeiters of its budget-line cassettes had been uncovered in retail bins in a number of major U.S. markets.

Among defendants named in the action are John La Monte, previously convicted and sentenced for counterfeiting, and his firm, Out Of The Past of Darby, Pa., as well as former MCA executive Sam Passamano and his current employer, Viking Records of Burbank, Calif., Passamano left his post as vice president of distribution, last December, ending a 34-year career with the company.

CHARTBEAT

by Paul Grein



WHAM!'s "Make It Big" this week becomes the first album to generate three No. 1 singles since the Bee Gees' "Spirits Having Flown" six years ago. The Wham! collection makes the grade as "Everything She Wants" moves up to No. 1 on the Hot 100, matching the success of "Wake Me Up Before You Go Go" and "Careless Whisper."

The three No. 1 hits from "Spirits Having Flown" were "Too Much Heaven," "Tragedy" and "Love You Inside Out." The Bee Gees also collected three No. 1 singles from their prior release, the "Saturday Night Fever" soundtrack: "How Deep Is Your Love," "Stayin' Alive" and "Night Fever."

Since the Bee Gees' twin triple triumphs, two albums have come within a hair of matching the achievement by yielding two No. 1 hits and a number two. Those albums: Donna Summer's "Bad Girls" and Michael Jackson's "Thriller."

This non-stop singles success for Wham! has kept "Make It Big" in the top 10 for the past 18 straight weeks. The album had three weeks at No. 1 in March.

WHITNEY HOUSTON this week achieves something that has eluded her more famous cousin Dionne Warwick in 23 years of recording: a No. 1 hit on the black chart. Houston accomplished the feat with "You Give Good Love," a hit produced for Arista by labelmate Kashif.

The highest Warwick has climbed on the black chart is number two. That was for her 1974 collaboration with the Spinners, "Then Came You." The highest Warwick has climbed on the black chart as a solo artist is number five.

Houston is the daughter of Cissy Houston, who scored two minor top 40 black hits at either end or the '70s. "Be My Baby" on Janus climbed to number 31 on the black chart in 1971; "Think It Over" on Private stock climbed to 32 in 1978.

"You Give Good Love" is also shaping up as a major pop hit. In its third week on the Hot 100, it jumps eight notches to number 44.

THE MARY JANE GIRLS' "In My House," written and produced by Rick James, climbs to number 13 on this week's Hot 100, matching the peak of James' highest-charting pop hit, 1978's "You And I."

James' best-known song, "Super Freak," peaked at number 16 on the pop chart in 1981. The punk funkster has cracked the pop top 40 with only one other single:

to Streisand—at least in this space.

FAST FACTS: Billy Ocean's "Suddenly" moves up to No. 1 on this week's adult contemporary chart, and also jumps into the top 10 on the pop and black charts. It's the third consecutive top 10 pop hit from Ocean's "Suddenly" album, following "Caribbean Queen"—which topped the pop, black and dance charts—and "Loverboy."

Howard Jones explodes on this week's pop charts. His album "Dream Into Action" leaps 10 points to number 14, and his single "Things Can Only Get Better"

Wham! matches the Bee Gees with three No. 1 singles from one album

1981's "Give It To Me Baby," which peaked at 40.

Despite its lackluster showing on the Hot 100, "Baby" had five weeks at No. 1 on the black chart. That probably says as much about pop radio's conservatism at the time as it does about James. The current pop success of "In My House"—which previously reached No. 1 on the dance chart and number three black—points up how much pop radio has opened up in the past four years, thanks in no small part to Michael Jackson, Prince and Lionel Richie.

MADONNA this week collects her seventh top 20 single in the past 16 months, as "Angel" jumps six points to number 19. It follows (deep breath) "Holiday," "Borderline," "Lucky Star," "Like A Virgin," "Material Girl" and "Crazy For You."

We don't mean to contribute to the hype on Madonna, but we could point out that it took Barbra Streisand—to select another female singer totally at random—16 years to collect seven top 20 singles. Her lucky seventh top 20 hit was "Main Event," released 16 years after her 1963 debut album.

That may be the only time you'll see Madonna compared favorably

jumps five points to number 10. It's the second top 10 smash for producer Rupert Hine, following the Fixx's "One Thing Leads To Another."

Nashville songwriter Dennis Morgan has three songs bulleted in the top 10 on this week's Hot Country Singles chart: Charly McClain's "Radio Heart" at No. 1, Barbara Mandrell's "There's No Love In Tennessee" at number eight and Ronnie Milsap's "Keep The Home Fires Burning" at number 10. Morgan needs just one more hit to match the record set three months ago by Bob McDill, who placed four songs simultaneously in the country top 10.

It's rare for a female producer to crack the Hot 100, so it's extraordinary that one's listed this week with two entries by two different artists. Marti Sharron did the honors on Natalie Cole's "Dangerous" (Modern), which jumps to number 58, and Alex Brown's "(Come On) Shout," which moves up to 76. Sharron co-produced and co-wrote both songs with Gary Skardina.

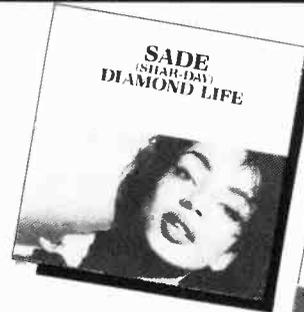
And Stanley Jordan's "Magic Touch" (Blue Note) jumps to No. 1 on this week's jazz chart, an extraordinary feat for a debut album.

THE EPA STORY CONTINUES...

5

SADE Smooth Operator

From The Platinum Album **Diamond Life**



20

REO SPEEDWAGON One Lonely Night

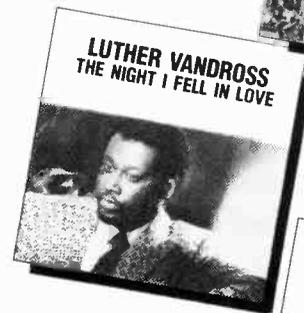
From The Platinum Album **Wheels Are Turning**



29

LUTHER VANDROSS 'Til My Baby Comes Home

From The Platinum Album **The Night I Fell In Love**



27

SURVIVOR The Search Is Over

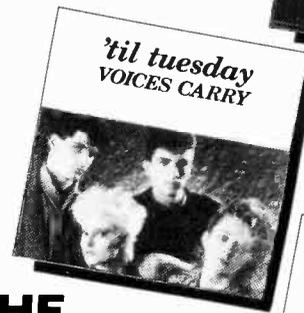
From The Gold Album **Vital Signs**



34

'TIL TUESDAY Voices Carry

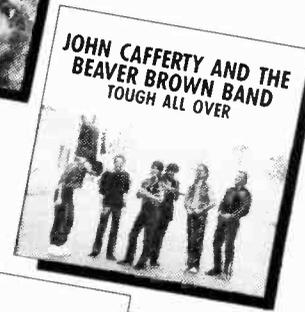
Heading Towards Gold — **Voices Carry**



41

JOHN CAFFERTY AND THE BEAVER BROWN BAND Tough All Over

From The Gold Album **Tough All Over**



42

CYNDI LAUPER The Goonies 'R' Good Enough

Watch For the **Soundtrack**



51

HIGHEST
DEBUT!

THE BEACH BOYS Getcha Back

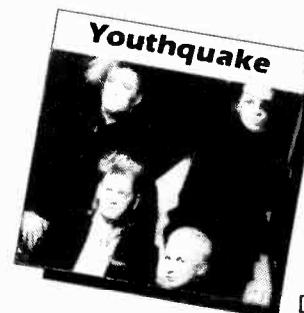
Watch For The New Album **The Beach Boys**



NEXT
UP

DEAD OR ALIVE "You Spin Me Round (Like A Record)"

Watch For The New Album **Youthquake**



Distributed by CBS Records

AT EPA ARTISTS CAREERS ARE OUR FOCUS

Epic, Portrait and the CBS Associated Labels

...newslines... AUSTRALIA

LEADING AUSTRALIAN GROUP INXS, which dominated the nominations for the upcoming Countdown Music & Video Awards, is launching the career of a U.S. female singer the band met in Los Angeles. Dubbed Flame Fortune, her debut INXS-backed single is set for release here. In addition, lead singer Michael Hutchence is getting strong airplay on a duet of "Jackson" recorded with Jenny Morris of QED. A relatively straight version of the 1967 Nancy Sinatra/Lee Hazlewood hit, many country stations have jumped on it.

THE CBS AUSTRALIA contingent at the recent CBS convention in Hawaii returned with a unique one-off "marketing excellence" award recognizing the huge success of their "Long Hit Summer" campaign. Run over the Christmas season, it wrung even larger sales than usual from a rock hits tv compilation album. The Aussie operation was also commended for emerging as the No. 1 domestic label, on a chart share basis, for the second consecutive year.

RECORDING OF the second Real Life album was switched from Melbourne to West Berlin when imported producer Peter Henderson, noted for his work with Supertramp, found he was "running out of inspiration Down Under." Wheatley Records chiefs apparently said "yes" to the expensive switch through gritted teeth.

THE PLUNGE OF the Australian dollar, from near parity with the U.S. greenback to around 62 cents, has wrecked Australia's normally frantic foreign artist tour schedule. Even seemingly successful tours, such as that of Rickie Lee Jones, have lost money because of the currency crisis. As all U.S. acts quote fees in their own dollar, the number of them getting to tour here will be drastically curtailed, until the Aussie buck rights itself. Worst hit are the specialist pub tour operators, who survive on tiny profit margins.

BRUCE SPRINGSTEEN'S sold-out March/April concert tour resulted in a number of new records for the rocker, not all of them platinum. Apart from jamming on stage with Neil Young for the first time (Sydney), he also played to outdoor audiences of 45,000 (Brisbane) and 50,000 (Melbourne). Previously, his biggest single audience had been 39,000 in New York. His Brisbane date was the 100th performance of his current tour, his first with guitarist Nils Lofgren.

GLENN A. BAKER

U.K. Copyright Groups Urge Tape Levy Submissions to Gov't Ask for Time-Related Royalty

BY PETER JONES

LONDON There has been a build-up of pressure from music business trade and copyright groups here for the proposal that a blank tape levy should be on a fixed sum per unit of playing time on the tape rather than a percentage of the retail price.

The British Phonographic Industry (BPI) has been quick to state its preference for this type of royalty (Billboard, May 18), and now the British Copyright Council (BCC), the Performing Right Society (PRS) and Phonographic Performance Ltd. (PPL) have made similar submissions in response to the government's Green Paper consultative document, which comes down strongly in favor of a blank tape levy.

However, BCC is also voicing fears that it could be very difficult to devise a constitution for an "umbrella" collecting society that would give it the power to settle division of royalty proceeds to the satisfaction of all parties concerned.

"The conflicts of interest between the various interested groups will be as sharp and as wide as the conflicts between copyright owners on the one hand and the manufacturers and importers on the other regarding the royalty rate," BCC says.

BCC's basic proposal is that division of the funds must be settled by an independent body, such as a copyright tribunal, based on the lines of the existing Performing Right Tribunal.

BCC also proposes that the levy be collected from tape suppliers at source rather than on first sale. It adds that there's no justification for imposing statutory limits on the royalty. And it insists the cutoff point for exempt tapes should be 15 minutes, not 35 minutes as projected in the Green Paper.

Meanwhile, PPL is suggesting a new collecting society, with the pos-

sible title Taping For Payment Ltd. (TPL), to collect and distribute the blank tape levy. This will be seen as a competitor to the Home Taping Ltd. agency suggested here by the Mechanical Copyright Protection Society (MCPS).

Estimated costs of setting up and administering the PPL society are some \$320,000 a year, compared to (Continued from page 72)



Laughing in the Chappell. U.K. publisher Deke Arlon, head of Arlon Music, renews his company's five-year association with Chappell Music while Chappell managing director Jonathan Simon, center, and recently appointed Arlon managing director Terry Noon look on. First product under the longterm worldwide deal will be Gerard Kenny's theme from the tv series "Widows."

Plans for Branch Office Unveiled

Country Music Assn. Coming to Australia

BY GLENN A. BAKER

SYDNEY The Country Music Assn. (CMA) is planning to open a branch office in Australia, as it did in the U.K. three years ago. Says executive director Jo Walker-Meador: "There's more interest in country music in Australia right now than there was in Britain when we opened up there, so I can see something similar being set up."

The project follows a trip to Australia and New Zealand this year by 24 directors of the CMA board. "We've held meetings in Japan, Britain, Canada and Mexico," says Walker-Meador, "but this is the largest contingent to leave the U.S. It reflects the recent strength of support for country music in Australia, inside and outside the record industry."

The traveling party of 42, all covering their own expenses, represented one-third of the entire CMA board. Among them were musicians Charlie Daniels and Richard Sterban of the Oak Ridge Boys, who gave media interviews here and in Wellington, New Zealand.

Unofficial sponsors of the trip were Brian Smith and Frank Donlevy, the heads of RCA and ATV/Northern Music respectively, with the initial proposal coming from New Zealand board member Dennis

Brown.

Smith is chairman of Australia's Country Music Awards body and a longtime campaigner for country music. "I'm trying to use the board's visit to persuade broadcasters to adopt country formats," he says. "Australian radio is surprisingly ignorant of the extent of country formatting in the U.S., where 2,200 of the 8,000 stations play country music.

"In Brisbane," he notes, "one low-rated station, 4KQ, hauled itself into the top three by implementing a country format, but that seems to have gone unnoticed.

"Major record companies devote their energies to a race for the pop charts, but if they closely examined their sales they'd be surprised how much country they sell. RCA has sold over one million Charley Pride records since 1976 without real hit singles, which puts him among our five best-selling acts ever, along with Presley and Abba.

"The potential is enormous," Smith concludes. "The only thing holding it back is lack of suitably formatted radio stations."

This lack has certainly hampered the breakout of such major U.S. acts as Alabama and the Oak Ridge Boys here.

"That's only because they don't know they exist," Smith insists. "We do 40% of our modest Alabama sales in Brisbane alone, where there is a country station, but what we need is a network of them around the country. Then solid acts like Ronnie Milsap, Buddy Williams and Waylon Jennings would become major sellers."

Phyllis Nelson: Unexpected U.K. Success Story

By NICK ROBERTSHAW

LONDON An American artist little-known in her own country has topped the U.K. singles chart with an original composition turned down by major U.S. record companies. Phyllis Nelson's "Move Closer", released by Carrere on a one-of singles deal, reached No. 1 here at the beginning of May and is now expected to break out as a Europe-wide hit.

In Holland, the single is considered a potential top 10 entry; in Denmark, it is currently the hottest-selling import; and in France, Carrere

(Continued on page 72)

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TV Music Licensing

THE WAY TO GO: BLANKET OR DIRECT?

BY ELIZABETH GRANVILLE

Broadcasters and performing rights organizations have spent years negotiating, litigating and appealing to each other's constituencies about the future of television licensing. Somewhere in the welter of words and the bevy of legal briefs about blanket versus direct licensing, the benefits and potential of each licensing system for the creators of music have become muddled.

As almost everyone knows, the most frequently used method is the "blanket" license. Issued by the American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI), these licenses authorize broadcasters to use the entire repertoire of the issuing rights organization in return for a fixed percentage of advertising revenues.

A statistical sample of public performances is monitored by the organizations, and the license income they receive is distributed to the creators according to each society's payment formula. Creators can thus expect to receive a fairly predictable sum for a specific type of music used in a particular way.

BMI and ASCAP will collect approximately \$138 million in tv license fees for the year 1984, which they will distribute, less administrative expenses, to the creators of the music they license. Distribution formulas may be changed from time to time in accordance with the licensing organization's objectives—which, however, may not necessarily coincide with the objectives of any single creator.

The licensing organization may alter its distribution formula to reward certain types of music and airplay at the expense of others, or to pay built-in bonuses based on a com-

position's history. It may decrease overall payments to create reserve funds from which advance payments can be made to writers and publishers it seeks to entice away from other licensing organizations. Or it may modify formulas to attract certain types of works, or to strengthen a specific segment of its repertoire.

Fine tuning of royalty formulas can result in a creator receiving substantially different royalty amounts for two successive quarters even though his sitcom theme is aired the same number of plays in each. And differences in logging

the licensing organizations different.

Due to changes in the nature of programming—from live to prerecorded shows—broadcasters see direct licensing with the creator as a practical and economical alternative to the blanket license. Moreover, there are situations where direct licensing is more logical and efficient, and is already in use. An example is independent television productions.

Under consent decrees to which ASCAP and BMI are subject, creators are permitted to negotiate direct licenses for some performances

a blanket license. The latter estimate can then be used as the basis for negotiations.

The creator should demand and receive a premium over what he might normally expect under the blanket license system as compensation for providing a direct license to the broadcaster. And the latter should be willing to pay a premium, since it would be paying only for pre-selected pieces of music.

The decisions in the Buffalo Broadcasting case concerning local tv, and the CBS case involving the networks, do not preclude broadcasters from implementing a direct licensing system. The courts have left the ball in the broadcasters' court rather than strike down the blanket license.

TV broadcasters are convinced the blanket license costs them too much, and they are determined to pay only for what they use. They're eager to experiment with alternative arrangements to the fixed percentage of revenues that is the price of the blanket license.

If they are successful, it will affect the income flow to BMI and ASCAP and, consequently, the way licensing organization affiliates and members are paid.

The next few years will be a period of evolution. New industry standards will be set. Blanket licensing, a collective approach, will co-exist alongside direct licensing, a specific system based on the negotiated value of performed music.

For direct licensing to work, both creator and broadcaster must be willing to meet in the marketplace. Clearly, the system that evolves should benefit the creator, without whom there is no broadcast music industry.



Elizabeth Granville, a former officer of BMI, is a member of the New York law firm Kronish, Lieb, Shainswit, Weiner & Hellman.

'The benefits of each system for creators have become muddled'

methods and payment schedules can result in differences (sometimes substantial) in payments from each rights organization for similar compositions with similar airplay patterns.

The ultimate disparity of this sort recently resulted in a writer and publisher of a heavily performed shared song receiving a royalty payment (\$56,200) nearly three times as great as the royalty (\$21,800) received by the other writer and publisher. The quarter was the same,

of their work while leaving blanket licenses in place for others. Direct licensing of music on tv offers the productive contemporary creator an opportunity for immediate increased royalties, while retaining the blanket license for all other uses.

When negotiating for direct licenses, creators have to take into consideration the frequency, markets, duration, time and period of airplay that would determine what they might expect in royalties under

Letters to the Editor

LEGAL ADVICE

I would like to add my support to Leonard Marks' commentary on "Contractual Pitfalls" (May 11).

The hungry artist/songwriter can get desperate early in his career when he is not yet affiliated with a prominent record label. He must make it a point to secure the services of his own legal professional to prevent future problems.

The music industry is a complex vehicle, and all parts must be identified and dealt with. I hope all artists take notice of Mr. Marks' advice.

Victor Kaplij
Westwood Associates
Edison, N.J.

A MATTER OF TRUST

Leonard Marks (Commentary, May 11) makes a blanket, inaccurate assumption that "the artist's interests are not the same as the manager's." He also suggests that the artist who relies on his manager to handle the business side of things often misplaces that reliance.

As a personal manager, I feel that Mr. Marks forgets that it is the manager who has the initial belief in

the young performer and expends enormous amounts of time and emotion while he is helping the artist develop to the point where record companies may even take notice. And during this time the manager will usually be working for free.

Mr. Marks should have at least qualified his assumption, or noted that there are managers out there who do share the interests of their clients.

The idea of seeking legal advice is always good, but finding an attorney who will waive his \$125 (or more) per hour merely because he shares the same belief in the artist's future success is a difficult task. A manager with some experience is just as capable of interpreting agreements, and is well aware of what should be included or left out.

The basic issue here is one of trust.

Adam M. Sandler, President
Morse Entertainment Group
Beverly Hills, Calif.

UNFAIR & INACCURATE

In response to Henry Farag's criti-

cal letter (May 4) about Ken Kragen's involvement in the USA For Africa project, it is obvious to me that the writer is terribly misinformed.

I have worked with both Harry Chapin and Ken on world hunger projects and have been fortunate to know both men. Harry's sincerity was unquestioned, and to say that Ken is spending time, money and energy for ego reasons is both unfair and inaccurate. One of the reasons Ken undertook the project in the first place was to perpetuate Harry's legacy. Harry would have been scandalized by Mr. Farag's letter.

I don't know who Mr. Farag is, but I have a hunch that if he spent as much of his time trying to feed starving children as he does feeding his own ego with letters like his, the situation in Ethiopia could only get better.

Barrie Bergman, Chairman
The Record Bar
Durham, N.C.

BAD TIMING

Even before I entered radio seven years ago, Billboard was a name I knew and respected. I still consider it a valuable industry tool, but I have what I think is a legitimate beef.

I wonder why, at such a crucial time for growth in brotherhood worldwide, Billboard would print a commentary by Jack Gibson, a.k.a. Jack The Rapper (May 4). Believe me, we don't need our own people putting limitations on us. To preach *blacks stay black* is to condone whites preaching *whites stay white*. Haven't we outgrown that mentality yet?

Jeffered Paul, PD
WJXX
Moss Point, Miss.

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

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"14K"

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"Love Is Alive"

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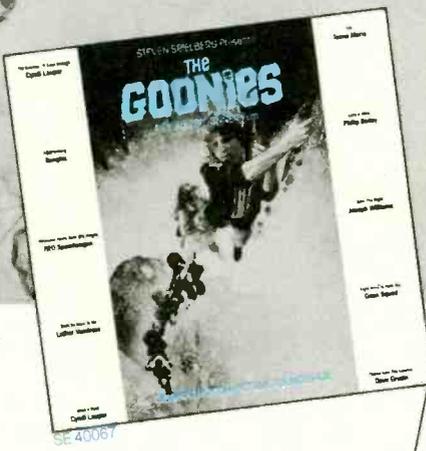
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DAVE GRUSIN

"Theme From The Goonies™"

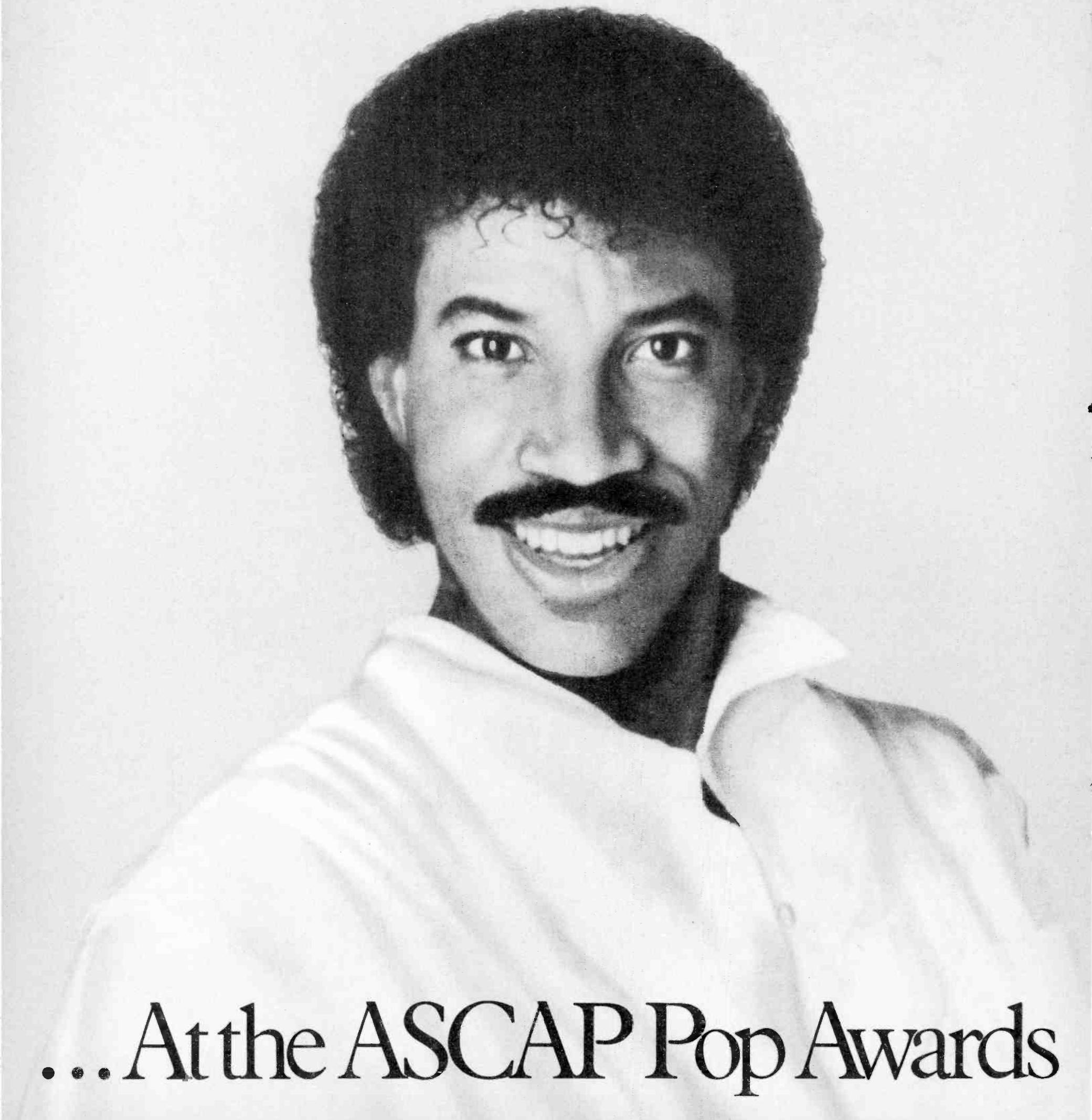


The names say it all.
On Epic Records and Cassettes.

Executive Album Producers:
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Music Consultant: Cyndi Lauper.
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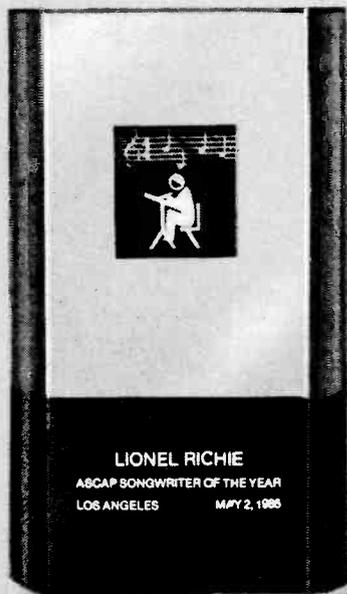
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Lionel Wins All

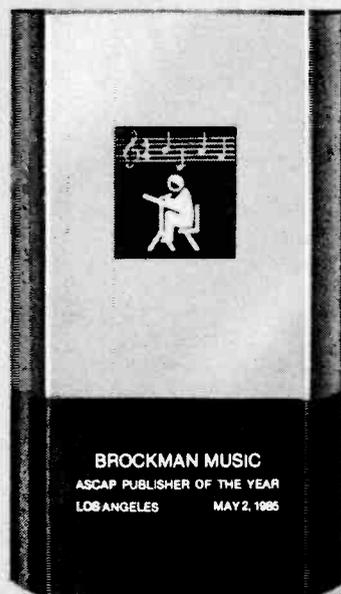


... At the ASCAP Pop Awards

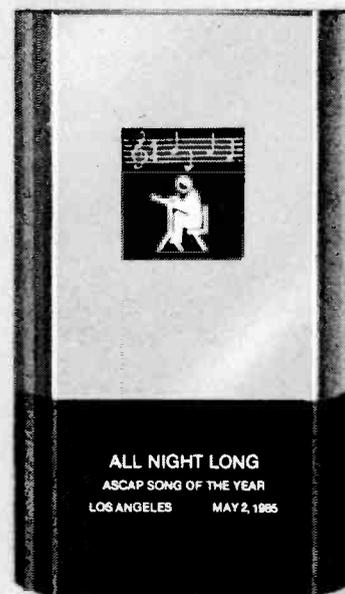
Night Long...



Writer of the Year
Lionel Richie



Publisher of the Year
Brockman Music



Song of the Year
All Night Long

Most Performed ASCAP Songs (Oct 1, 1983 to Sept 30, 1984)

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Writer: Phil Collins (PRS)
Publishers: Golden Torch Music Corp. Pun Music, Inc.

AUTOMATIC
Writer: Brock Walsh
Publisher: MCA, Inc.

BABY I LIED
Writer: Rory Bourke
Publisher: Chappell & Co., Inc.

BREAK MY STRIDE
Writers: Greg Prestopino Matthew Wilder
Publishers: Buchu Music No Ears Music, Streetwise Music

CHURCH OF THE POISON MIND
Writers: Michael Craig (PRS), Boy George (PRS) Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

DANCING IN THE DARK
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

DRIVE
Writer: Ric Ocasek
Publisher: Lido Music, Inc.

EYES WITHOUT A FACE
Writers: Billy Idol (PRS) Steve Stevens
Publishers: Boreidol Music Rare Blue Music, Inc., Rock Steady Music, Inc.

FOOTLOOSE
Writer: Kenny Loggins
Publishers: Famous Music Corporation Milk Money Music

GHOSTBUSTERS
Writer: Ray Parker, Jr.
Publishers: Golden Torch Music Corp. Raydiola Music

GIRLS JUST WANT TO HAVE FUN
Writer: Robert Hazard
Publisher: Herbic Music

GOT A HOLD ON ME
Writer: Todd Sharp
Publisher: Cement Chicken Music

HEART AND SOUL
Writers: Mike Chapman Nicky Chinn
Publisher: Arista Music, Inc.

HELLO
Writer: Lionel Richie
Publisher: Brockman Music

HERE COMES THE RAIN AGAIN
Writers: Annie Lennox (PRS) Dave Stewart (PRS)
Publisher: Blue Network Music, Inc.

HOLD ME NOW
Writers: Tom Bailey (PRS) Alannah Currie (PRS), Joe Leeway (PRS)
Publisher: Zomba Enterprises, Inc.

HUMAN NATURE
Writers: John Bettis Steve Porcaro
Publishers: John Bettis Music Porcara Music

I GUESS IT NEVER HURTS TO HURT SOMETIMES
Writer: Randy Van Warmer
Publishers: Fourth Floor Music, Inc. Terraform Music

I GUESS THAT'S WHY THEY CALL IT THE BLUES
Writers: Elton John (PRS) Davey Johnstone, Bernie Taupin
Publisher: Intersong USA, Inc.

I STILL CAN'T GET OVER LOVING YOU
Writer: Ray Parker, Jr.
Publisher: Raydiola Music

IF EVER YOU'RE IN MY ARMS AGAIN
Writer: Michael Masser
Publishers: Almo Music Corporation Prince Street Music

IT'S A MIRACLE
Writers: Michael Craig (PRS), Boy George (PRS) Roy Hay (PRS), Jon Moss (PRS)
Publisher: Virgin Music, Inc.

JUMP
Writers: Michael Anthony David Lee Roth, Alex Van Halen Eddie Van Halen
Publisher: Van Halen Music

JUMP (FOR MY LOVE)
Writers: Steve Mitchell Marti Sharron-Humak, Gary P. Skardina
Publishers: Anidraks Music Stephen Mitchell Music, Porchester Music, Inc. Welbeck Music Corporation

JUST ANOTHER WOMAN IN LOVE
Writers: Wanda Mallette Patti Ryan
Publisher: Southern Nights Music Co.

KARMA CHAMELEON
Writers: Michael Craig (PRS) Boy George (PRS), Roy Hay (PRS) Jon Moss (PRS)
Publisher: Virgin Music, Inc.

THE LANGUAGE OF LOVE
Writer: Dan Fogelberg
Publishers: April Music, Inc. Hickory Grove Music Co.

LET THE MUSIC PLAY
Writers: Chris Barbosa Ed Chisolm
Publishers: Emergency Music, Inc. Shapiro Bernstein & Co., Inc.

A LITTLE GOOD NEWS
Writers: Charlie Black Rory Bourke, Tommy Rocco
Publishers: Chappell & Co., Inc. The Welk Music Group

LOVE IS A BATTLEFIELD
Writers: Mike Chapman Holly Knight
Publishers: Arista Music, Inc. The Makiki Publishing Company Ltd.

MISS ME BLIND
Writers: Michael Craig (PRS) Boy George (PRS), Roy Hay (PRS) Jon Moss (PRS)
Publisher: Virgin Music, Inc.

MISSING YOU
Writers: Mark Leonard Chas Sanford
Publishers: Fallwater Music Markmeem Music

OH SHERRIE
Writers: Randy Goodrum, Steve Perry
Publishers: April Music, Inc. Random Notes, Street Talk Tunes

ONE THING LEADS TO ANOTHER
Writers: Alfred Agius (PRS) Cy Curnin (PRS), Rupert Greenall (PRS) Jamie West-Oram (PRS), Adam Woods (PRS)
Publisher: Colgems-EMI Music, Inc.

P.Y.T. (PRETTY YOUNG THING)
Writer: Quincy Jones
Publisher: Yellow Brick Road Music

THE REFLEX
Writers: Simon LeBon (PRS) Nick Rhodes (PRS), Andy Taylor (PRS) John Taylor (PRS), Roger Taylor (PRS)
Publisher: Chappell & Co., Inc.

ROLL ON EIGHTEEN WHEELER
Writer: Dave Loggins
Publishers: Leeds Music Corp., Patchwork Music

RUNNING WITH THE NIGHT
Writer: Lionel Richie
Publisher: Brockman Music

SAD SONGS (SAY SO MUCH)
Writers: Elton John (PRS) Bernie Taupin
Publisher: Intersong USA, Inc.

SAY SAY SAY
Writer: Paul McCartney (PRS)
Publisher: MPL Communications, Inc.

SOMEBODY'S WATCHING ME
Writer: Rockwell
Publisher: Jobete Music Company, Inc.

STUCK ON YOU
Writer: Lionel Richie
Publisher: Brockman Music

TALKING IN YOUR SLEEP
Writers: Coz Canler, Jimmy Marinos Wally Palmar, Mike Skill, Pete Solley (PRS)
Publisher: Foreverendeavor Music, Inc.

THAT'S ALL
Writers: Tony Banks (PRS) Phil Collins (PRS), Mike Rutherford (PRS)
Publisher: Pun Music, Inc.

THEY DON'T KNOW
Writer: Kirsty Mac Coll (PRS)
Publisher: MCA, Inc.

THINK OF LAURA
Writer: Christopher Cross
Publisher: Another Page

THREE TIMES A LADY
Writer: Lionel Richie
Publishers: Brockman Enterprises, Inc. Jobete Music Company, Inc.

THRILLER
Writer: Rod Temperton (PRS)
Publisher: Almo Music Corporation

TIME AFTER TIME
Writer: Rob Hyman
Publisher: Dub Notes

TIME WILL REVEAL
Writers: Bunny DeBarge Eldra DeBarge
Publisher: Jobete Music Company, Inc.

TO ALL THE GIRLS I'VE LOVED BEFORE
Writers: Hal David, Albert Hammond
Publishers: April Music, Inc., Casa David

TONIGHT I CELEBRATE MY LOVE
Writer: Michael Masser
Publisher: Almo Music Corporation Prince Street Music

TWIST OF FATE
Writer: Steve Kipner
Publishers: April Music, Inc. Stephen A. Kipner Music

WHAT'S LOVE GOT TO DO WITH IT
Writer: Terry Britten (PRS)
Publisher: Chappell & Co., Inc.

WHEN DOVES CRY
Writer: Prince
Publishers: Controversy Music, WB Music Corp.

WHEN WE MAKE LOVE
Writers: Troy Seals, Merton Williams
Publishers: Cavesson Music Enterprises Co. Two-Sons Music, WB Music Corp. Welbeck Music Corporation

YAH MO B THERE
Writers: Quincy Jones Michael McDonald, Rod Temperton (PRS)
Publishers: Almo Music Corporation Genevieve Music, Yellow Brick Road Music

YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)
Writer: Joe Jackson
Publisher: Almo Music Corporation

YOU MIGHT THINK
Writer: Ric Ocasek
Publisher: Lido Music, Inc.

Shareholders Told of Divestiture Plan Capital Cities, ABC Prepare For Sale of 15 Properties

BY BILL HOLLAND

WASHINGTON ABC Inc. and Capital Cities Communications Inc. have announced plans to sell 15 of their radio stations in San Francisco, Los Angeles, Dallas, Houston, Chicago, Detroit, Buffalo, Paterson, N.J. and New York City as part of a divestiture scheme to meet FCC rules prohibiting multiple ownership of media properties.

The Monday (13) announcement, in a letter to shareholders, follows a move by Capital Cities to merge with ABC revealed in March (Billboard, March 30).

The companies said in the joint proxy statement that they also plan to sell all of Capital Cities' cable operations, as well as a newspaper in Red Bank, N.J., and, depending on an FCC waiver of a signal overlap rule, either four or five television stations. The signals of WPVI-TV in Philadelphia and WABC-TV in New York overlap. Were the FCC to turn down the waiver, Capital Cities says, it would sell WPVI-TV. However, at least one FCC commissioner, James H. Quello, has said that he feels the waiver will be granted. Television stations due to go on the

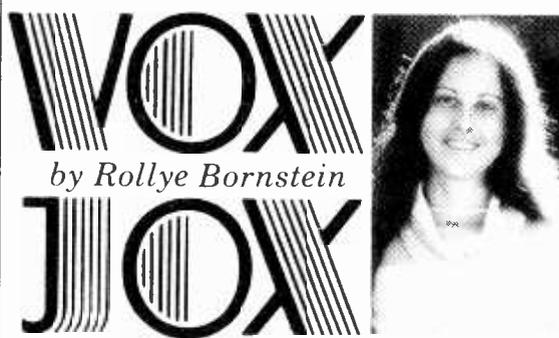
block include Cap Cities' WTNH-TV New Haven, WFTS-TV Tampa and WKBW-TV Buffalo, and ABC's WXYZ-TV Detroit.

Industry observers estimate that the properties will be sold for somewhere in the vicinity of \$1 billion.

No mention was made of earlier overlap and cross-ownership worries concerning Capital Cities' WTNH-TV in New Haven, which overlaps with ABC's WABC-TV in New York, and WKBW-TV in Buffalo, where a major investor in Capital Cities also owns a newspaper, the Buffalo Evening News.

The radio stations affected in the merger—which should be finalized, pending FCC approval, early next year—include Capital Cities' KLAC and KZLA Los Angeles, WPAT-AM-FM Paterson, N.J., and WKBW Buffalo. Also involved are ABC's KTKS Dallas, KSRR Houston, WRIF Detroit, WABC and WPLJ New York, KABC and KLOS Los Angeles, WLS-AM-FM Chicago and KGO-AM San Francisco.

Shareholders from both companies are expected to ratify Capital Cities' \$3.5 billion acquisition of ABC at annual meetings June 25.



WELL-KNOWN STATION and well-known broadcaster get together with the announcement that Kansas City-based Paton & Associates will be purchasing old-line Topeka AM WREN for a rumored \$1.2 million. That most likely puts veteran programmer **Ted Cramer** in charge of the MOR outlet, established in 1926 and purchased by Alf M. Landon in 1947. (Landon's daughter, Sen. Nancy Landon Kassebaum, and her former husband Phil Kassebaum later purchased the outlet. It is Phil who is selling the outlet to Paton.) Cramer, whose list of credits includes a long tenure programming Smith Kaye's KCKN Kansas City and Taft's WDAF there, as well as WWOK Miami, WTVN Columbus and most recently WMAQ Chicago, joined Paton & Associates in the formation of the Paton/Cramer/Paton broadcast consultancy earlier this year.

The decision's been made—in two cases, actually. First, at **George Johns'** newly acquired K-103 (KKCW Portland), vice president of sales **Don Propst** is upped to general manager. Second, the format has been decided at **Jack McCoy's** XHITZ San Diego/Tijuana. Let's put it this way: You know what **George Johns'** Class format is to women 25-54. Well, Jack's approach will be that to men 25-54. Expect it to be a bit harder, more contemporary. You'll find out for yourself Memorial Day weekend, when McCoy kicks it off with a major promotion featuring the top 100 songs appealing to that demo.

NAME A GREAT COUNTRY PD. If you didn't say **Bob Young**, it's probably because he's been largely invisible in El Paso for the past three and a half years, programming KHEY there. Now, Young (whose programming credits also read Metromedia's KNEW/KSAN San Francisco, KIKK Houston and WMC Memphis) is picking up where **Larry Coates** left off. Coates, as you'll remember, left the PD-ship of Beasley's WXTU Philly a few weeks back. Young comes in next month. In the meantime, **Bob Bursahy** is named MD there.

Across town at FM talker WWDB, they've got a new operations manager in the form of **Jack Ellery**, who until recently was yakking on the AM band at night on WIP there. . . . And the coveted WMMR AOR PD gig was also filled in the City of Brotherly Love last week, with KTXQ Dallas operations manager **Ted Utz** tapped for that one.

Over at co-owned KMET Los Angeles, make way for evening personality **Max Hunter**, who is busy practicing his new name. He used to be **Rick Anderson** on Ft. Lauderdale's WSHE. His arrival moves **Rick Lewis** to overnights and **Doc Phillips** off the payroll.

A PD slot has also been filled in Cleveland, as the WHK gig goes to **Bernie Kimble**, who leaves the WPXY Rochester midday slot to join the Malrite oldies outlet. Elsewhere in the chain, Y-108 (KRXV Denver) morning zoo team member **Geina Horton** takes on additional duties as music director, but no PD has been named there yet.

Down the block at Denver's KRZN ("Kruisin'" is an oldies-based AC outlet owned by Duffy and programmed by **Chuck St. John**), **Mike McVay** is named consultant. And if we didn't tell you, **Leo Payne's** Denver AM outlet KLSZ (50,000 watts days/500 watts nights) is being acquired by Chicago-based Century Broadcasting.

WHEN WE MENTIONED a few weeks back that **Lee Arnold** would be exiting Doubleday in the near future (Vox Jox, May 11), it didn't occur to us that Doubleday had two Lee Arnolds. Friends and fans of WHN's Lee can rest easy: The longtime country personality will be around for a long time to come. As for WLLZ Detroit PD **Lee Arnold**, things are not as rosy.

He exits and **Carey Curelop** enters the **Bobby Hat-trick**-consulted AOR station. Curelop, who's been programming Tampa's country outlet WSUN (after programming AOR sister station WYNF there), returns to the Motor City, where he formerly programmed Century's WABX.

Speaking of Doubleday departees, **Michael Ellis** returns to WKTU New York, this time as music coordinator. The move reunites him with PD **Neil McIntyre**, with whom he worked at crosstown WPIX. . . . And from PDs of Doubleday's past comes word that **Dave Hamilton** returns to the Twin Tundras. The former KDWB Minneapolis PD and KLTE account exec (who, like Curelop, has been programming country for the past six months) comes back to Minneapolis' KQRS-AM-FM as PD, replacing the exiting **Vicki Hodgson**. He had been with Boston's WBOS.

LOOK OUT, MIAMI: 96 X is coming back. Back in 1971, after Bartell had purchased a Class C outlet at 96.5 from Storer Broadcasting (then WJHR) for under half a million bucks and put it on the air as WMYQ (with such programming legends as **Jack McCoy** and **Al Casey** at the helm), the air staff across town at

Paton & Associates will buy WREN Topeka

dominant AM rocker WQAM decided to go out on strike (they wanted more than \$175 a week). Among those walking the picket line was one **Todd Chase**.

Since then, FM has taken over, WMYQ became WNJX, WQAM went country and **Todd Chase** moved on to bigger and better things. In 1981, WMJX (96 X), owned by Charter, lost its license (we won't rehash that fiasco here). Needless to say, there were 60 applicants for the 100 kw signal in the middle of the band. That 60 turned into five serious contenders, and last week it turned into one winner, as Kansas City-based Wodlinger Broadcasting bought out the competition to the tune of \$2.95 million.

So where does **Todd Chase** fit into this? The former WQAMer is now programming **Connie Wodlinger's** ZZ 99 Kansas City (KZZC, licensed to Leavenworth) and also assumes national PD duties over 96 X, which will indeed be 96 X again, this time as WCJX. You won't find it in its old Miami Beach studios, either. The tower will be on **Guy Gannett's** stick in the North Dade antenna farm, and studios are being built. Programming? Still no word.

Leaving Miami is former WAIA PD **Chris Gable**, who left that post earlier this month. Now he's station manager for **Jim Kefford's** WEAN/WPJB Providence. **Don Hallett** is PD for WPJB, filling **Tom Hunter's** former shoes. . . . Leaving the KOPA Phoenix PD gig is **Reggie Blackwell**, as GM **Carl Hamilton** is reunited with **Dick Bascom**, who leaves Shreveport's KMBQ (which he programmed while Hamilton was GM) to assume Blackwell's role at KOPA.

Moving into the PD slot at Raleigh's country-formatted WQDR is WHIT/WWQM Madison's **Mike Ryan**. . . . Upped to PD at Oklahoma City's KOFM is MD **Charlie Cooper**, replacing **Mike Miller**.

FANS OF TOP 40'S PAST will remember **George Michael** from his WABC New York and WFIL Philly days. D.C. sports fans view him regularly on WRC-TV there, but last week D.C. heard his rock'n'roll magic spun live on Q-107. . . . Speaking of names from the past, **Ron Dennington** is back in action as a station representative for the St. Louis-based Clayton Webster Corp.

Now that **Bob Harvey** is doing morning news on L.A.'s KFWB, **Bob Mitchell** needs a morning man pronto at San Bernardino's KCKC country. . . . Exit KLHT-AM Spokane and enter KZZU-AM, which drops its AC "lite" fare and adopts the top 40 programming already in place on KZZU-FM. . . . Across town at KDRK, the new morning personality and music director is former WDGY Minneapolis PD **Art Sanders**.

Former Y94 (Katz's WYYY Syracuse) evening personality **Fred Horton** moves to Hartford as OM/ PD for WDRC-AM-FM there, as **Ken Trimble** leaves those posts and follows his entrepreneurial urge all the way to E-Town (WIEL Elizabethtown, Ky.) and Hogenville, Ky. (WKMO).

(Continued on page 19)



Calling All Stars. The Starfleet mobile broadcasting unit gets back in action during a live program for WNEW-FM New York from Brooklyn's L'Amour. Seated from left are WNEW's Dan Carlisle and Charlie Kendall, while (from left) Mountain's Corky Laing and Mark Clark and Starfleet's Steve Corbiere and Sam Kopper lurk in the background.

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Hugh Heller Heralds 'Hook of the Month'

New Customized ID Packages Offer Smooth Segues

LOS ANGELES "The PDs call to say they love what I sent them, but most of them add that they don't understand what to do with it," laughs Hugh Heller about his latest image ID concept, "The Heller Hook of the Month Club."

"What we're doing is really very simple," explains Heller. "We're getting first generation masters on tape from the record companies, so the quality is fantastic. Then we create a station identity that blends, so we smoothly come out of a song in the same key and tempo, but then it becomes something else—a tempo and identity for the radio station itself—before evolving into the sound of the next song."

"What the station gets each month is five songs with four IDs,

so invariably the first thing I'm asked is, 'Do we have to play these songs in order?'," chuckles Heller. "What they're getting is the mixed product, not only as a group, but on the outro and intro of each selected song separately, and they also get the ID itself, to be used like any ID can be used. When the records burn, you still have the same thing you would have gotten if you ordered stand-alone IDs."

The next question, says Heller, concerns the music selected. In addition to Heller's instincts (which were proven successful in the demo produced more than a month ago representing today's top titles), research is also provided by Dr. Arlen Diamond of Southern Missouri State Univ.

Heller also seeks input from the 18 stations already signed up. "We call it the 'Hook of the Month Club,'" he says, "because it really is a club-like project in that I do respect the suggestions I'm getting."

One marketing obstacle he's had to overcome, Heller says, "is that most people think of these transitions as 'sound-alikes,' and while some of the cuts will mimic a song exactly, that's not the idea at all. You do that and you lose your identity. You become totally reliant on the same group of songs your competition is playing. Here we match the tempo, flow and key of a song but then take it to an image that belongs only to the radio station."

While Heller's clients for this project number several George Johns-consulted outlets in addition to some well-known national groups, the CBS FM outlets, for which the concept was created, are not among them. "The idea came from a conversation with Bob VanDerheyden [programming VP for RadioRadio and the CBS FM Group]," Heller notes, "because he wanted something different."

"I suggested this concept, and he absolutely loved it. He took it to a national meeting of all the PDs, and he really spent time playing the rough demo and explaining the concept, but that's as far as it went until George Johns heard it. He immediately jumped on it. In his case, what I think he saw was a way to make AC more exciting, make a station stand out with its own identity."

FCC Alters Multiple Owner Attribution Rules

WASHINGTON The FCC has modified its multiple ownership attribution policy—its standards for exempting from attribution limited partnership interests in broadcast, cable television and newspaper properties.

In a May 9 announcement, the Commission said it will give a one-year exemption in situations in which passive investors, owning up to 10% of a corporation, use foreclosure, conversion or other creditor rights giving them stock exceeding the benchmark level. It also affirmed its initial 1984 action to exempt limited partnership interests from attribution in companies "insulating" the partner from company influence or control, and said that exempted limited partners may not be materially involved in the management or operation of a company.

Non-corporate (natural person) partnerships, the FCC added, will not have to file annual reports any longer.

says the city's radio "is generally too cluttered and too horizontal." As such, Lite-94's fare will sport "less talk and less currents, with an emphasis on oldies from the '60s and '70s that differs in time frame from any other station here," he says.

The air team, Shannon notes, has been "reined in. It's really just reading liner cards now." He says the on-air lineup and program director Scott Howard have "done a great job" with the adjustments. In addition, Shannon has brought the Atlanta-based Burkhart/Abrams firm in to help fine tune the format.

Shannon, who was program director at AC-formatted WFMK Lansing before his seven-year tenure at WWCK, says he has "never seen a station take off like this in my life" since Lite-94 showed its colors April 30. As Signal's flagship station, Lite-94's success is crucial to what Shannon calls the "acquisition-minded" firm. Signal's first purchases, KELI-AM-FM Tulsa, are now on the sale block. **KIM FREEMAN**

New AC/Oldies Outlet

KHLT Fills Little Rock 'Gap'

LITTLE ROCK Much of the adult community here is spelling relief with a new set of call letters in the market, KHLT. Formerly known as country-formatted KLPQ, the FM station is a recent acquisition by Signal Media, and that company's president Ron Shannon says "Lite 94" is filing a "huge gap in this market."

KHLT's debut as an oldies-based adult contemporary station is also likely to be a relief to local programmers who knew that Signal had recruited Shannon from the muscular AOR outlet WWCK Flint, Mich. The format was implemented under top secrecy, according to Shannon, with only five Signal executives in on the conversion plans. The station's air team has remained intact, but none of them were informed of the music shift until the night before KHLT's christening.

According to Shannon, who is also the station's president and CEO, KHLT is "filling a huge hole for the lighter side" in Little Rock. After studying the market with The Research Group's help, Shannon



Sweet Solace. New York Music Company artist Sheryl Lee Ralph boosts the spirits if not the ratings at second ranked New York outlet Z-100 (WHTZ), where program director and morning man Scott Shannon wraps Ralph in the latest station fashion.

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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.
Bob Geldof — Artist

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

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Junior Suite:	<input type="checkbox"/> DM 469.50	(\$152 / £127)	(Single occupancy)
" "	<input type="checkbox"/> DM 489.00	(\$159 / £132)	(Double " ")
Bayern Suite:	<input type="checkbox"/> DM 469.50	(\$152 / £127)	(Single occupancy)
" "	<input type="checkbox"/> DM 489.00	(\$159 / £132)	(Double " ")
Queen Suite:	<input type="checkbox"/> DM 519.50	(\$168 / £140)	(Single occupancy)
" "	<input type="checkbox"/> DM 539.00	(\$175 / £145)	(Double " ")

TWO-BEDROOM SUITES:			
Admiral Suite:	<input type="checkbox"/> DM 1099.00	(\$356 / £296)	(Single occupancy in each bedroom)
Ambassador Suite:	<input type="checkbox"/> 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

RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 189 REPORTERS		NEW ADDS	TOTAL ON
NIGHT RANGER	SENTIMENTAL STREET CAMEL/MCA	76	76
THE BEACH BOYS	GETCHA BACK CARIBOU	75	75
AIR SUPPLY	JUST AS I AM ARISTA	47	47
SUPERTRAMP	CANNONBALL A&M	44	44
MEN AT WORK	EVERYTHING I NEED COLUMBIA	42	42

NATIONAL 189 REPORTERS		NUMBER REPORTING
DURAN DURAN	A VIEW TO A KILL CAPITOL	28
PAUL YOUNG	EVERYTIME YOU GO AWAY COLUMBIA	23
WHITNEY HOUSTON	YOU GIVE GOOD LOVE ARISTA	21
JOHNCAFFERTY/BEAVERBROWNBAND	TOUGHALLOVER SCOTTIBROS.	20
KIM CARNES	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA	19

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

WZON Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WJBO Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGMF 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
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WKNQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WNVZ Norfolk, VA
WBWJ 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
KEGL Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
WTYX Jackson, MS
KLYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDD (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHYI-FM Montgomery, AL
WKKX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

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

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

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

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

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

REGION 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
Buzzard's Nest Columbus, OH
Camelot N. Canton, OH
Central 1-Stop Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One-Stop Cleveland, OH
HarmonyHouseRecords&Tapes Troy, MI
Laury's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Musicland Norridge, IL
Northern Record 1-Stop Cleveland, OH
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
KIKK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL 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 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 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 Tuilwila, WA
Eli's Records & Tapes Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Records Berkeley, CA
Music People Oakland, CA
Musicland Billings, MT
Musicland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop S.San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Portland, OR
Tower Sacramento, CA
Tower San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID

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

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

VOX JOX

(Continued from page 14)

MICHAEL FUSZNER puts the finishing touches on Seattle's KQ96 (KQKT), as **Jack Diamond** comes on board in the morning slot at the "Quality Hits" AC outlet. As you'll recall, Behan national PD **Howie Castle** has been holding down that slot. And those of you with better memories will note Diamond's former accomplishments, including morning slots on Jacksonville's WIVY and, most recently, Denver's KMJI. Credits also include Boston's WRKO, Denver's KIMN, WPRO Providence and WCBM Baltimore, in addition to a brief stint in small Florida market ownership.

Across the world in Guam, the transition is over, and "94 Rock, Guam's Rockin' Leader" is now officially "Magic 94." It's a top 40 blend with current AOR titles. GM **Bob Berger** calls it "HRR—Hit Rock Radio," kicking it off with a live rock'n'roll party and a hefty tv campaign.

Meanwhile, in Madison, WMAD-FM is off the air for a few days in preparation for the move to new studios, now that **J. Blackburn** has taken over the ownership. 92FM had been using Transtar's satellite format, but once the transition is made, things will be done local and live.

Former Watermarker **Janis Hahn** lands squarely on her feet at Burbank-based Syndicate It. The company is producing five shows geared to the urban market, including "Radiorobics" and "Music Of The City."

Speaking of syndication, **Jerry Galvin's** "Talktalk" does have a commercial home: Satcom 1R, distributed by the ABC Radio Networks . . . Historical buffs will note that May 6 was the 48th anniversary of **Herbert Morrison's** famous broadcast of the Hindenberg blimp crash on Chicago's WLS. We're happy to note that Morrison is alive and well, having turned 80 last week in Morgantown, W. Va.

Things are not as good for the infamous **William B. Tanner**. The latest as we hear it is that Tanner has been sentenced to four years in prison. The mail fraud and income tax charges also reportedly netted him a \$16,000 fine.

RUMOR TIME: What former San Francisco programming heavy-weight, now visible in a top 10 East Coast market, has not one but two offers to return to the Bay Area? While you're mulling that over, we'll pick up where we left off last week, since we left out several items, including this quiz:

What's Edinborough Rand? We'll have the answer after these management promotions.

WTMJ/WKTI Milwaukee VP/GM **Steve Smith** defects to tv as VP/GM of co-owned KTNV-TV Las Vegas. On the WKTI side, there's still a vacancy, but the VP/GM slot at WTMJ is filled in-house by GSM **Paul LeSage**—who, you'll recall, used to serve as VP/GM for cross-town WZUU . . . Former KYND Houston VP/GM **Vici Williams** (when it was owned by Harte Hanks and on the 92.9 dial position where KKBQ now sits) becomes exec VP/GM of KYND. This time

it's licensed to nearby Seabrook, owned by **Roy Henderson**, but the format is still easy listening. Former GM **Jan Larson** becomes station manager . . . Adding VP to their GM titles are **Emmis' John Beck** (KSHE St. Louis, where former WMMS Cleveland promotion ace **Jim Marchyshyn** becomes director of marketing and promotions) and **Christine Woodward** (WENS Indianapolis).

Edinborough Rand is former KOPA Phoenix general manager **Gary Guthrie's** new consultancy, and you can talk to him about it at (602) 991-6761 . . . **Russ Spooner** has long been a topic of conversation in the Southeast. Now the infamous jock hangs his big-ticket (we hear it's over \$100,000 a year) hat at Spartanburg's also very talked about WORD.

UP IN RALEIGH, there's a new lineup at **George Johns**-consulted WRAL, with **FBI (Famous Bob Inskeep)** still in mornings, followed by **Tack** and **Mike Urban**, while acting PD **Steve Anthony** does afternoon drive. **Jay Roberts**, who had been doing 6-9 p.m., left for middays at WRKA Louisville, where former PD **Rob Stewart** is ensconced (yes, that's an opening, friends). **Ken Matthews** follows in the 9-1 a.m. slot, with **Marty Callaghan** back at the station doing overnights.

KROQ Los Angeles' **Scott Mason** gets a deserved promotion. In addition to serving as operations manager, he's now assistant PD at the **Rick Carroll**-programmed station. Now that they've got a real license (good until 1990) and a new GM (**T. Pat Welsh**, who we told you a few weeks ago came back to the post he formerly held), they've gone to three-hour shifts and six-day weeks. Leaving the station are midday man **Mike Evans** (weekender **Sam Frees** fills his slot); night jock **Wild Bill Scott** (**April Whitney** returns to nights to fill his post); weekender **John Logic** (a move which brought the **Swedish Eagle** back on the air); half of the afternoon team (**Robert Rowl** leaves, **Raymond Bannister** stays); and **Eddie X**, the host of the "Local Music" show (**Rodney Bingenheimer** now does that). Joining the station is former KYYX Seattle PD **Van Johnson**, who becomes production director.

Former WMEL Melbourne program director **Larry Bessler** takes off for Colorado Springs, doing nights and handling music for Transtar's AC satellite format—which now boasts 85 stations, including Tucson's KTKT, Charleston's WCSC and WOHO Toledo.

Z-100's **Sean Lynch** (KKRZ Portland) moves up to MD, as **Scott Drake** becomes production director and programming assistant . . . **Janice Ginsberg** moves from New York-based Narwood Productions to WKTU there, where she becomes promotion director.

Closer to Portland, Me., Boston-based consultant **Clark Smidt** picks up another New Hampshire combo. In addition to WKNE-AM-FM in Keene, he now lords over WXXZ/WWNH in Rochester/Portsmouth.

DOWN IN TAMPA, **David M. Pa-**

pandrea is upped to GSM at DKM's WZNE . . . **DJ Dawn** adds the assistant MD responsibilities to his duties as evening jock at Iowa City's KRNA . . . Into the assistant PD chair at Mobile's "Solid Gold Rock N Roll Station," WABB-AM, goes **Kris Michaels**, who retains her midday shift. According to the press release, that shift follows the simulcast WABB-AM-FM morning show known as "Two Goofy White Boys." The boys in question are **Paul Fuller** and **Bill Evans**.

Former Radio City Music Hall promotion assistant **Marisa Brown** becomes promotion coordinator at New York's WHN . . . Former WAPP New York overnighter **Amy Wright** lands a gig in Asbury Park at WJLK, an FMer whose past employees include such notables as **Scott Muni** and **Dave Herman**.



Booming Benefits. Bob Geldof, right, organizer of Band Aid and leader of the Boomtown Rats, talks with ABC Radio news correspondent Mark Scheerer about his plans to organize two charity concerts. While plans have yet to be finalized, Geldof hopes simultaneous superstar shows will be held at London's Wembley Stadium and New York's Shea Stadium. Geldof's plans were first heard on the ABC Radio Network.

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TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL	
1	1	1	7	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
2	15	—	2	ROBERT PLANT ES PARANZA/ATLANTIC	LITTLE BY LITTLE
3	3	6	6	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
4	6	14	5	EURHYTHMICS RCA	WOULD I LIE TO YOU
5	5	8	8	TOM PETTY MCA	REBELS
6	14	28	3	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS	TOUGH ALL OVER
7	7	10	5	MICK JAGGER COLUMBIA	LUCKY IN LOVE
8	2	2	10	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
9	4	5	11	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
10	8	4	9	JOHN FOGERTY WARNER BROS	CENTERFIELD
11	9	9	7	DON HENLEY Geffen	DRIVING WITH YOUR EYES CLOSED
12	12	12	9	PHIL COLLINS ATLANTIC	INSIDE OUT
13	18	23	3	JOE WALSH WARNER BROS	THE CONFESSOR
14	19	29	4	PHIL COLLINS ATLANTIC	SUSSUDIO
15	17	20	5	GLENN FREY MCA	SMUGGLER'S BLUES
16	11	11	6	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE
17	NEW	—	—	SUPERTRAMP A&M	CANNONBALL
18	20	26	4	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
19	27	35	3	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
20	16	3	14	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
21	21	22	8	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
22	22	24	5	DOKKEN ELEKTRA	ALONE AGAIN
23	13	13	6	SLADE CBS ASSOCIATED	LITTLE SHEILA
24	32	42	4	'TIL TUESDAY EPIC	VOICES CARRY
25	NEW	—	—	NIGHT RANGER MCA	SENTIMENTAL STREET
26	10	7	11	TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
27	23	21	6	KATRINA AND THE WAVES CAPITOL	WALKING ON SUNSHINE
28	28	33	4	BON JOVI MERCURY	ONLY LONELY
29	NEW	—	—	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
30	30	30	5	THE ALAN PARSONS PROJECT ARISTA	DAYS ARE NUMBERS
31	35	39	3	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
32	26	18	9	ERIC CLAPTON DUCK/WARNER BROS	SHE'S WAITING
33	25	15	10	FIONA ATLANTIC	TALK TO ME
34	29	31	4	THE POWER STATION CAPITOL	BANG A GONG
35	31	27	5	BRYAN ADAMS A&M	HEAVEN
36	36	46	3	ERIC CLAPTON DUCK/WARNER BROS	SEE WHAT LOVE CAN DO
37	24	17	7	REO SPEEDWAGON EPIC	ONE LONELY NIGHT
38	38	—	2	WILLIE & THE POOR BOYS PASSPORT	BABY PLEASE DON'T GO
39	40	—	2	LONE JUSTICE Geffen	WAYS TO BE WICKED
40	43	—	2	PRINCE & THE REVOLUTION PAISLEY PARK	RASPBERRY BERET
41	41	—	2	MEATLOAF RCA	MODERN GIRL
42	NEW	—	—	TEARS FOR FEARS MERCURY	SHOUT
43	33	16	9	VAN ZANT Geffen	I'M A FIGHTER
44	34	34	4	THE POWER STATION CAPITOL	SOME LIKE IT HOT
45	NEW	—	—	PAUL YOUNG COLUMBIA	EVERYTIME YOU GO AWAY
46	39	25	19	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
47	37	19	12	ERIC CLAPTON DUCK/WARNER BROS	FOREVER MAN
48	42	36	18	DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
49	44	38	12	MICK JAGGER COLUMBIA	LONELY AT THE TOP
50	45	45	8	PHIL COLLINS ATLANTIC	DON'T LOSE MY NUMBER

MILLION-DOLLAR MINUTE
WAXY Ft. Lauderdale (AC/oldies)
Contact: Rick Shaw

Leave it to Rick Shaw to come up with an exciting new twist on a tired old idea. WAXY, in conjunction with ABC affiliate WPLJ (Channel 10), is giving a listener the opportunity to grab for cash—a million dollars—in a month-long contest that integrates WAXY's morning show (hosted during that period by Miami legend Roby Yonge) with "Jeopardy," seen on Channel 10 weeknights at 7 p.m.

Each morning, Roby will announce the "phrase that pays" on WAXY. Then at about 7:15, Rick Shaw will be seen (during a "Jeopardy" spot break) on television in front of a large wheel containing prizes (the smallest of which is a \$1,000 shopping spree at Publix Markets; bigger items include cars, such as a Camaro Z-28). Rick announces the phone number and takes the 10th caller on the air. If that person knows the phrase, the wheel is spun and the prize delineated is awarded.

The contestant is then asked to answer a question previously answered on "Jeopardy" that same night. (It's foolproof: If you have the intelligence to dial a telephone and were watching "Jeopardy" that evening, you will be able to answer the question.) The correct answer qualifies the contestant for the Million-Dollar Minute.

Yonge and Shaw continue this pattern each weekday morning through May. On the last night of the contest, the prizes are taken off the wheel and replaced with the names of the finalists. That evening, some notables (such as the mayor) will be on hand to give the wheel a spin.

The winner will show up at Aventura Mall, where a million dollars in fake money will be stacked up (\$600,000 in \$1 bills, \$400,000 in mixed denominations). He or she will have 60 seconds to place as much money as possible in an empty receptacle six feet away from the cash pile. At the end of the minute the cash collected will be tallied,

RAB Study Finds
Increased Spending
On Three Fronts

NEW YORK Retail chains, appliance manufacturers and packaged goods marketers showed increased faith in the power of radio as an advertising medium last year, says a Radio Advertising Bureau study compiled by Radio Expenditure Reports. A group of five appliance makers and retail chains posted a collective 70% expenditure gain during that period, while surveyed packaged goods manufacturers registered 20.7% gains in time buys.

This renewed trust in radio amounted to a \$16.245 million outlay for appliance firms and retail chains, while packaged goods marketers pushed their already large radio budgets to \$310.7 million in 1984.

with the winner receiving a cashier's check for the full amount on the spot.

It's a no-lose situation. "Jeopardy," which was receiving about a six in the ratings prior to the contest, is already up to 11s and 12s. Sponsors are getting about a four-to-one deal. For instance, the local Chevy dealer who donated two Camaros at \$25,000 will receive more than \$100,000 worth of radio and television time. And WAXY is the talk of the town.

THE PRIZE NOBODY WANTS
4GR Toowoomba, Australia (contemporary)

Contact: Garry Bowles
It wasn't too long ago that Culture Club and Boy George took the hearts of Australian fans. At that time, PD Garry Bowles was pleased to hang a framed color portrait of Boy George in the station's lobby. According to Bowles, the question now is, Boy who? (How soon they forget!) And it's been pointed out by some staffers that the picture was at least outdated, if not an outright embarrassment.

Such stuff is the composition of great morning shows and promotions, and so it was that Bowles decided to give it away on the air. He picked a Sunday, and listeners were told that on that day that the first caller to respond after a Culture Club record was played would win the framed portrait.

While Bowles expected great promos, he wasn't up for terrific response. Well, needless to say, Boy George fooled him. The switchboard was jammed for eight minutes, and the number of calls overloaded station equipment designed to accommodate the most frantic of contests.

KNAC KENTUCKY DERBY
KNAC Long Beach (AOR)

Contact: Kevin Glenn
DJ Derbies have got to be one of the original top 40 contests. You know, where lots of sound effects of the jocks supposedly riding horses are played on the air, with the contestant determining which jock will finish first winning some ridiculous prize like a six-transistor radio that only picks up the station in question.

Well, KNAC amplified the idea somewhat and tied it into a record promotion that netted a decent prize. In association with Grolsch Beer, KNAC fans took a shot at winning a trip for two to the Kentucky Derby (airfare, hotel accommodations, decent seats and all the amenities).

Here again, a simulated horse race was aired five times a day, with each of the jocks riding a horse named after a Warner/Elektra/Atlantic album title. (For instance, Norm McBride was on Depeche Mode's "Some Great Reward," while Kat Snow was on U2's "Unforgettable Fire.") Each contestant walked off with the six WEA albums featured, and those who correctly identified the winner qualified for the grand prize drawing.

ROLLYE BORNSTEIN

YesterHits™

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Shining Star, Earth, Wind & Fire, COLUMBIA
2. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
3. Jackie Blue, Ozark Mountain Daredevils, A&M
4. Only Yesterday, Carpenters, A&M
5. Thank God I'm A Country Boy, John Denver, RCA
6. How Long, Ace, ABC
7. He Don't Love You (Like I Love You), Tony Orlando & Dawn, ELEKTRA
8. I Don't Like To Sleep Alone, Paul Anka, UNITED ARTISTS
9. Bad Time, Grand Funk, CAPITOL
10. Old Days, Chicago, COLUMBIA

POP SINGLES—20 Years Ago

1. Ticket To Ride, Beatles, CAPITOL
2. Mrs. Brown You've Got A Lovely Daughter, Herman's Hermits, MGM
3. Count Me In, Gary Lewis & the Playboys, LIBERTY
4. Help Me Rhonda, Beach Boys, CAPITOL
5. I'll Never Find Another You, Seekers, CAPITOL
6. Back In My Arms Again, Supremes, MGTOWN
7. Silhouettes, Herman's Hermits, MGM
8. Woolly Bully, Sam The Sham & the Pharaohs, MGM
9. Just Once In My Life, Righteous Brothers, PHILLES
10. Crying In The Chapel, Elvis Presley, RCA VICTOR

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. I'm Not Lisa, Jessi Colter, CAPITOL
2. Thank God I'm A Country Boy, John Denver, RCA
3. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
4. Misty, Ray Stevens, BARNABY
5. Window Up Above, Mickey Gilley, PLAYBOY
6. Too Late To Worry, Too Blue To Cry, Ronnie Milsap, RCA
7. Brass Buckles, Barbie Benton, PLAYBOY
8. I Ain't All Bad, Charley Pride, RCA
9. Tryin' To Beat The Morning Home, T.G. Shepard, MELODYLAND
10. When Will I Be Loved, Linda Ronstadt, CAPITOL

SOUL SINGLES—10 Years Ago

1. Baby That's Backatcha, Smokey Robinson, TAMLA
2. Spirit Of The Boogie, Kool & the Gang, De-Lite
3. Love Won't Let Me Wait, Major Harris, ATLANTIC
4. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
5. Rockin' Chair, Gwen McCrae, CAT
6. I Want To Be Free, Ohio Players, MERCURY
7. Rolling Down A Mountainside, Main Ingredient, RCA
8. Thank You Baby, Stylistics, AVCO
9. Give The People What They Want, O'Jays, PHILADELPHIA INTL.
10. Shackin' Up, Barbara Mason, BUDDAH

Featured Programming

AT LAST MONTH'S NAB convention, FCC chairman Mark Fowler called the lack of quality children's programming one of the broadcasting industry's biggest problems. But the people at Children's Radio Network in Marina Del Rey, Calif. were fortunately on the case long before that, and their pre-teen programming service is moving along quite well now.

Generated by research indicating that parents will use every available opportunity to give their children a jump on acquiring learning skills, the 24-hour format debuted for a test run on WEXI Jacksonville, Fla., where station president Patrick Hayes pronounced himself pleased with the results. Last month, KAAR Portland/Vancouver picked up the fare on a full-time basis, and KSUN Phoenix has signed up for the network starting in June.

According to Children's Radio Network vice president Les Carroll, the service is designed to appeal to both children and their parents. From the parental standpoint, the importance of developing listening skills is equaled only by a desire to keep their kids away from the almighty tube.

SPEAKING MORE TO the high school generation is a relatively new midnight-4 a.m. program on KNON Dallas, where 17-year-old Nancy "Shaggy" Moore hosts the "Pajama Party." The show sports a decidedly progressive bent musically, with U2, Black Flag and Minor Threat being regulars on the playlist. In addition, Shaggy is getting lots of local credit for helping her listeners deal with those traumatic teen years.

Police fans should spend their Memorial Day weekend close to the radio, as the NBC Entertainment Network has a four-hour show devoted to that group. Titled "Police Portrait," the special includes a retrospective of the band's career, as well as previews of solo material by Sting and Stewart Copeland and their personal insights. Preceding that event is NBC's "Live Album Party" with Robert Plant on May 21, which will mark the first live satellite broadcast from the network's revamped Studio 8B in New York . . . In other holiday programming news, The United Stations will be presenting a three-hour Beach Boys show, "America's Band," over the Fourth of July weekend. Sponsored by Dr Pepper, "America's Band" will include interviews with members of the group and all of their best-known hits.

Out of New York, Continuum Broadcasting has a new program called "The World According To Belli" on the market. The 90-second bit is a briefing from the rather flamboyant entertainment lawyer and author Melvin Belli. With a client roster that once included the Rolling Stones, Errol Flynn and Lenny Bruce, Belli is using the show both to share anecdotes and to discuss many current issues. Continuum is the home of the weekly, hour-long show "Don & Deanna On Blecker Street," and more information can be had by ringing (212) 580-9525. **KIM FREEMAN**

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

May 24, Eric Clapton, Super-groups, DIR/ABC Rock Radio Network, 90 minutes.

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

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

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

May 24-26, Sammy Kaye, The Great Sounds, United Stations, four hours.

May 24-26, Earl Thomas Conley, Weekly Country Music Countdown, United Stations, three hours.

May 24-27, Motown Superstars, Street Beat, Barnett-Robbins Enterprises, three hours.

May 24-27, Oak Ridge Boys, Hot Country Gold, Barnett-Robbins Enterprises, two hours.

May 24-30, Bon Jovi, Metalshop, MJI Broadcasting, one hour.

May 24-31, Julian Lennon Special, Radio International, one hour. May 25, Herman's Hermits, Solid Gold Saturday Night, RKO Radio Network, one hour

May 25-26, Bryan Adams, On The Radio, NSBA, one hour.

May 25-31, Sawyer Brown, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

May 26-June 2, Richard Thompson, Rock Over London, Radio International, one hour.

May 26-June 2, Meat Loaf, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

May 26-June 2, Lionel Richie, Gary Byrd's Dance Music International, Radio International, one hour.

May 27, "The Police Self Portrait," NBC Radio Entertainment, four hours.

May 27-June 2, Ed Bruce, Live From Gilley's, Westwood One, one hour.

May 27-June 2, Kool & the Gang, Special Edition, Westwood One, one hour.

May 27-June 2, Eddie Fisher, The Music Makers, Narwood Productions, one hour.

May 27-June 2, John Schneider, the Judds, Dickey Lee, Country Closeup, Narwood Productions, one hour.

May 27-June 2, John Fogerty, Off The Record Specials with Mary Turner, Westwood One, one hour.

May 27-June 2, Steve Perry, Star Trak Profiles, Westwood One, one hour.

May 27-June 2, Mickey Gilley, Country Today, MJI Broadcasting, one hour.

May 31, Cars, Hot Rocks, United Stations, one hour.

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

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

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	76 REPORTERS	NEW ADDS	TOTAL ON
THE BEACH BOYS GETCHA BACK CARIBOU	26	27	
AIR SUPPLY JUST AS I AM ARISTA	16	16	
KENNY ROGERS AND DOLLY PARTON REAL LOVE RCA	15	16	
SURVIVOR THE SEARCH IS OVER SCOTTI BROS.	12	52	
MADONNA ANGEL SIRE	11	39	

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

FOR WEEK ENDING MAY 25, 1985

Billboard

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HOT ADULT CONTEMPORARY

					Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	2	2	9		SUDDENLY JIVE 1 9323/ARISTA	1 week at No. One ◆ BILLY OCEAN		
2	1	1	11		SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE		
3	3	7	6		AXEL F MCA 52536	◆ HAROLD FALTERMEYER		
4	4	3	11		CRAZY FOR YOU GEFLEN 7-20051/WARNER BROS.	◆ MADONNA		
5	8	10	8		EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM		
6	10	12	9		FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG		
7	5	4	13		RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE		
8	6	9	9		GO DOWN EASY FULL MOON/EPIC 34-04835	◆ DAN FOGELBERG		
9	7	8	10		I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON		
10	17	20	6		EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS		
11	18	22	4		THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR		
12	12	13	7		RUN TO ME ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW		
13	13	15	6		ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON		
14	14	18	4		SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON		
15	15	17	5		DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT		
16	16	16	6		I'M THROUGH WITH LOVE GEFLEN 7-29032/WARNER BROS.	◆ ERIC CARMEN		
17	11	11	12		I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN		
18	23	32	3		ANGEL SIRE 7-29008	MADONNA		
19	21	30	4		THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN		
20	9	5	15		ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS		
21	20	14	18		NIGHTSHIFT MOTOWN 1773	◆ COMMODORES		
22	28	38	3		NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMIAHL		
23	19	6	10		WE ARE THE WORLD ▲ COLUMBIA US7-04839	◆ USA FOR AFRICA		
24	31	40	3		YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON		
25	30	34	3		HEAVEN A&M 2729	◆ BRYAN ADAMS		
26	NEW				CENTERFIELD WARNER BROS. 7-29053	JOHN FOGERTY		
27	NEW				GETCHA BACK CARIBOU 4-04913/EPIC	THE BEACH BOYS		
28	24	24	9		THAT WAS YESTERDAY ATLANTIC 7-89571	◆ FOREIGNER		
29	22	19	13		YOU SEND ME COLUMBIA 38-04754	◆ THE MANHATTANS		
30	25	23	18		TOO LATE FOR GOODBYES ATLANTIC 7-89589	◆ JULIAN LENNON		
31	26	25	7		ALONG COMES A WOMAN FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO		
32	40	—	2		I DON'T THINK I'M READY FOR YOU CAPITOL 5472	ANNE MURRAY		
33	32	21	18		CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON		
34	33	29	19		KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL		
35	29	26	26		MISSING YOU RCA 13966	◆ DIANA ROSS		
36	35	36	4		ONE NIGHT IN BANGKOK RCA 13988	◆ MURRAY HEAD		
37	NEW				DON'T YOU (FORGET ABOUT ME) A&M 2703	◆ SIMPLE MINDS		
38	39	—	2		RIGHT FROM THE HEART COLUMBIA 38-04856	JOHNNY MATHIS		
39	NEW				REAL LOVE RCA 14058	KENNY ROGERS AND DOLLY PARTON		
40	NEW				OH YEAH COLUMBIA 38-04841	BILL WITHERS		

Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

Strategy Announced at L.A. Chapter Meeting

VSDA JOINING X-RATED LEGAL BATTLE

This story prepared by Jim McCulough and Earl Paige in Los Angeles, and Tony Seideman in New York.

LOS ANGELES The hot issue of adult home video, previously of local concern around the country, took on national significance here May 9 at a Video Software Dealers Assn. (VSDA) chapter meeting.

The long anticipated meeting, held to organize the first local chapter of VSDA, set an attendance record of more than 400 delegates and addressed subjects other than adult video. But VSDA chose the occasion to announce its move to join in the X-rated battle, albeit in an *amicus curiae* ("friend of the court") role.

Organizers claim that more than 40 home video suppliers registered and displayed point-of-purchase material and other promotional aids, and deny that the adult video issue was the magnet—or that it caused a sudden exodus once broached.

"The room was very hot; the meeting was running late," said Mike Weiss of local consultant firm First Video Corp., a key organizer along with Licorice Pizza vice president Chris Siciliano. "A lot of the manufacturer crowd did leave because they felt they weren't really involved" in the adult video issue, he adds.

Weiss, Siciliano and other organizers contend that the turnout was due to the fact that the home video industry is based here. VSDA has two other nearby chapters, in Orange and Riverside Counties.

Anticipating the volatility of the adult issue was VSDA's executive

vice president, Mickey Granberg, who prefaced the remarks with a disclaimer: "It's a cliché, but the opinions here tonight are not those of VSDA, except mine." She then announced that VSDA is taking the filing action on behalf of "First Amendment protection" in the much-publicized Phoenix prosecutions that have caused dealers there to organize the Arizona Video Tape Rights Coalition.

Also speaking here were coalition organizer Linda Lauer of Premier Video, Phoenix, and attorney John Westin, a First Amendment specialist. A mother of three teenage boys, Lauer said she never dreamed she and her husband Art would "come to Hollywood as the queen and prince of porno in home video."

In an emotional plea, Lauer said adult titles represent 20% of total gross profits. "You cannot rely on VSDA," she said. "It's your job."

Westin, who blasted "politicians who don't know what's going on in America" in terms of the demand for adult product, irritated some delegates. Especially unfortunate, admitted Weiss and others, was Westin's remark likening an X-rated character to the Disney Home Video character "Pinocchio."

Coming near the end of a meeting already prolonged by snags largely related to overcrowding, the "Pinocchio" reference was intended metaphorically, Westin told the audience. But he followed a presentation by Disney sales rep Tim Olsen that also created a stir.

Although manufacturer presentations are common at VSDA chapter gatherings and Disney was a

sponsor, many suppliers grumbled because the Disney presentation was long and the only one on the program.

"We've asked [presentation] suppliers to cut out trailers at our meetings," said Carol Pough, president of the nearby Orange County chapter and wife of VSDA vice president John Pough of Videocassettes Unlimited, Santa Ana. Olsen presented not only Disney's upcoming release of the \$79.95-list "Pinocchio" but also another summer \$29.95 classic release. Both are being supported by a joint \$2.5 million ad campaign.

Also presenting was Bruce Derflinger of Video Finder, the other meeting sponsor, who stirred additional complaints. His service relates to used prerecorded video, a

(Continued on page 26)



Precious Metal Blitz. Arista recording group Krokus recently received gold records for their album "The Blitz" during a post-concert party held at Tower Records' Lincoln Center outlet in New York. Pictured at the party are, from left: Dennis Fine, Arista's vice president of media and creative services; Lou Mann, the label's vice president of sales and distribution; Fernando Von Arb of Krokus; group manager Butch Stone; Mark Kohler, Mark Storace and Jeff Klaven of Krokus; Abbey Konowitch, Arista's vice president of video and artist development; Andy Tanas of Krokus; and Sean Coakley, Arista's director of national album promotion.

ON TARGET

by Mike Shalett

IN OUR LAST COLUMN, we noted that record consumers tend to be more involved with home video than the average consumer, with more than 50% of those record buyers surveyed saying they have used a VCR. But where do those record buyers get their videotapes?

Seventy-six percent of our record retail respondents in a recent survey for the National Assn. of Recording Merchandisers (NARM) said that they thought their customers usually rented or purchased prerecorded videotapes at a video store. Only 13% said they

record buyer. Sixty-one percent have purchased six or more records in the last six months. And he buys more albums, singles and 12-inch singles than the average record buyer. This is a strong customer to cultivate.

What kind of musical taste does our VCR/record consumer have? Twenty-eight percent prefer soft rock, while 20% are into hard rock. Another 18% prefer new wave/new music. These figures are similar to those for the average record consumer.

What is different about this consumer is his taste in radio. Our av-

to be a difference from the average video enthusiast. We see a greater interest in movies with a strong musical connection, such as "Romancing The Stone" and its hit single. Though the song may not play a major part in the film itself, its repetition on radio had great influence on our VCR-active/record consumer. And 55.6% of record customers with access to a VCR say a popular song is a factor in their video preferences.

Also of major importance is the fact that although these are music consumers, they are essentially "entertainment" consumers. We found that 70% of those videos bought or rented had a strong musical connection. However, only 20% were pure music videos or "soundtracks."

VCR-active record buyers make the movie-song connection

thought the record consumer was renting or purchasing his tapes at a record store. Of our VCR/record customers, 83% indicated that they were indeed renting or buying at a video store, while 13% said they were doing their business at a record store. Our NARM members were right on the mark.

Fifty-seven percent of our VCR/record consumers said they shopped for records in a non-mall or free-standing store. This would seem to endorse the sentiment that non-mall record locations make for better video locations. However, it is interesting to note that nearly 50% of these VCR/record consumers shop for vinyl or tapes in a mall.

Our VCR/record consumer is most definitely an LP buyer as opposed to a cassette buyer. Seventy percent prefer vinyl to tape, which might be considered when tying a video with a soundtrack or other relevant music in a joint promotion package.

Our active video fan is a heavy

erage respondents favor AOR over top 40 31.3% to 27.6%. Our VCR-actives prefer top 40 to AOR 31.2% to 30.9%. They are also less likely to be listening to alternative radio. So much for being able to pigeon-hole this consumer!

Could it be that these VCR-active consumers are much more technologically comfortable than our average respondent? If that's the case, we would expect these consumers to be into cable television and to watch MTV actively. Our data concurs: 53% say they watch MTV. That's 5% more than the average respondent. They are also watching more often than our average respondent.

In relation to this customer's buying habits, radio is the major influence, even more so than for average respondents. Newspapers, dance clubs and tv are the same as the norm. There is slightly less word of mouth and slightly more influence from magazines.

As for the video titles these folks are renting or buying, there seems

"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.

JVC Unveils Videocassettes Five Tapes in New Dynarec Line

NEW YORK JVC Co. of America has debuted a new full-range line of five videocassettes, boasting all-new particle formulations and improved shells. Each is intended for a specific function, such as repeated time-shift viewing, library master recording and VHS Hi-Fi recording.

According to JVC, the Dynarec cassettes were developed as part of the company's integrated hardware and software co-development program, with the tape, magnetic

heads and transport systems all engineered to complement each other optimally.

The five new cassettes range in price from \$10.50 to \$14.50 for a T-120. The line includes: HR, a standard tape designed primarily for time-shift viewing; HG Super, designed to get the best possible picture quality from the slow-speed EP mode; Super HG High Output, a premium tape for "rare, artistic or valuable recordings," which is available in a new T-160 length; and two hi-fi formulations—Hi-Fi Super and Super Hi-Fi Studio Use Master. These last two continue to use titanium monoxide, said to reduce drop-outs, keep heads cleaner and improve tape durability.

According to Gary Schwartz, manager of JVC's magnetic tape division, the HR, HG Super and Super HG High Output are all shipping now, with a July release expected for the two hi-fi tape formulations. As far as retail promotions for the new tapes, Schwartz says JVC plans to "wait and see what happens at Summer CES. We've already pretty much determined not to continue our present product rebate program once it ends in July."

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KING OF ROCK
Profile Records, Tapes & C.D.'s

RUN DMC

GOLD ALBUM & TAPE

RUN DMC
Profile Records & Tape

RUN DMC

GOLD ALBUM & TAPE

FAT BOYS
Sutra Records & Tape

FAT BOYS

GOLD ALBUM & TAPE

JAM ON REVENGE
Sunnyview Records & Tape

NEWCLEUS

GOLD ALBUM & TAPE

"TEARS"
Tommyboy Records

FORCE M.D.'S

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Record Bar Sets Licorice Expansion Plan

West Coast Chain Seen Growing to 70 Stores by 1990

BY EARL PAIGE

LOS ANGELES Record Bar plans to double the number of Licorice Pizza stores in the next five years, bringing the West Coast chain's total to 70. The expansion plan—which would likely include acquisitions—was just one of the revelations the new parent company's senior management team made during its first formal presentation to Licorice Pizza employees, held here last week.

At a May 9 planning session here, Licorice Pizza executive vice president Lee Cohen said expansion will focus first in Northern California and then "beyond California" and could likely include retail activity outside home entertainment software. The "five-year plan," similar to the planning program used by Record Bar stores, is a first for the chain and reflects the uncharacteristic openness of the privately held Durham-based parent firm.

"We could well add other revenue sources, even groceries," Cohen told assembled store managers. "We will align with Record Bar. We will not become another Record Bar."

Willingness to explore beyond the home entertainment field, also new for Licorice, reflects Record Bar's

diversification via its subsidiary chain of Napoleon's food shops. Bar last fall projected that its own growth would double by 1988, to \$200 million in 270 Record Bar units and 70 Napoleon's stores (Billboard, Dec. 15).

Licorice's projections are modest for the immediate future. From its current estimated annual revenue of \$36.6 million from 34 units, with \$4.5 million profit before taxes, growth in 1988 is projected at \$59 million from 47 units. More exponential ambitions are seen by 1990 at 70 stores, 15 likely via acquisition, with revenues forecast at \$109 million.

Both Cohen and Bar president and CEO Ron Cruickshank alluded to overly optimistic goals for 15-year-old Licorice in the past, when the chain was under the leadership of Jim Greenwood. Greenwood sold Licorice recently (Billboard, March 9) to devote himself full-time to a local gift store chain called aahs!

Repeatedly during the six-hour session—in which Cruickshank, a martial arts black belt, awed the audience with examples of aikido energy extension—the ability to revamp goals was stressed. Of Bar's own plan, Cruickshank said, "We're about two years ahead of schedule, so we'll just do another five-year

plan."

Although he did not directly suggest that Bar would go public, Cruickshank did say, "I get asked about 10 times a day what our stock sells for."

In a brief appearance, Record Bar chairman Barrie Bergman described Licorice's plan as "very attainable." Bergman, who hired former behavioral science consultant Cruickshank in 1983 to run Record Bar, also confessed, "We approached the acquisition [of Licorice] with some trepidation, though we were pretty sure it would work. None of us had any idea how well it is working."

Cohen, Cruickshank and other executives stressed that the Licorice plan was not Record Bar's. "It's what our management said we wanted to do," Cohen stated. He added that it derived from "agreements" after joint analysis, by Bar and Licorice executives, of "Licorice's strengths and weaknesses."

Also stressing the flexibility of the plan was Ralph King, Bar's senior vice-president of marketing, who urged "quarterly goal statements that relate five years out."

Among the areas of change that were stressed were purchasing, by Chris Siciliano, Licorice's purchas-

(Continued on opposite page)

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

B-MOVIE

Forever Running

LP Sire 1-25272/WEA/\$8.98
CA 4-25272/\$8.98

HAGEN, NINA Nina Hagen In Ekstasy

LP Columbia BFC 40004/CBS/no list
CA BCT 40004/no list

KING

Steps In Time

LP Epic BFE 40061/CBS/no list
CA BET 40061/no list

PASSPORT

Running In Real Time

LP Atlantic 81251-1-D/WEA/\$8.98
CA 81251-4-D/\$8.98

TRASH

Burnin' Rock

LP Atlantic 81249-1-D/WEA/\$8.98
CA 81249-4-D/\$8.98

VANNELLI, GINO

Black Cars

LP HME BFW 40077/CBS/no list
CA BWT 40077/no list

VARIOUS ARTISTS

Sleepers

LP Finnadar 90266-1-D/WEA/\$8.98
CA 90266-4-D/\$8.98

BLACK

GRAHAM, LARRY Fired Up

LP Warner Bros. 1-25307/WEA/\$8.98
CA 4-25307/\$8.98

RODGERS, NILE B-Movie Matinee

LP Warner Bros. 1-25290/WEA/\$8.98
CA 4-25290/\$8.98

SEDAN

LP Cotillion 90268-1-D/WEA/\$8.98
CA 90268-4-D/\$8.98

SHANNON

LP Warner Bros. 1-25290/WEA/\$8.98
CA 4-25290/\$8.98

COUNTRY

RABBITT, EDDIE #1's

LP Warner Bros. 1-25278/WEA/\$8.98
CA 4-25278/\$8.98

SOUNDTRACK

COODER, RY Music From The Motion Picture "Alamo Bay"

LP Slesh 1-25311/WEA/\$8.98
CA 4-25311/\$8.98

VARIOUS ARTISTS

Rappin' Original Motion Picture Soundtrack

LP Atlantic 81252-1-D/WEA/\$8.98
CA 81252-4-D/\$8.98

CLASSICAL

CANADIAN BRASS

Live

LP CBS Masterworks M 39515/no list
CA MT 39515/no list

ELGAR/WALTON

Cello Concertos

Yo-Yo Ma; London Symphony Orchestra

LP CBS Masterworks IM 39541/no list
CA IMT 39541/no list

(Continued on page 26)

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The International Newsweek of Music & Home Entertainment

Billboard TOP COMPUTER SOFTWARE



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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	3	71	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	6	9	KARATEKA	Broderbund	Action Arcade Game		•							
3	2	22	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
4	1	79	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	4	11	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
6	7	41	SARGON III	Hayden	Chess Game		•			•				
7	8	33	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
8	14	12	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
9	5	25	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
10	11	84	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
11	13	70	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•					
12	10	85	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
13	15	51	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
14	20	2	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game		•	•	•	•				
15	12	28	KING'S QUEST	Sierra On-Line	Adventure Game		•			•				
16	RE-ENTRY		GATO	Spectrum HoloByte Inc.	Strategic Game					•				
17	18	15	LODE RUNNER	Broderbund	Arcade-Style Game		•	•			•			
18	RE-ENTRY		THE ANCIENT ART OF WAR	Broderbund	Adventure Strategy Game					•				
19	9	4	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•					
20	19	3	KENNEDY APPROACH	MicroProse	Speaking Air Traffic Controller Simulation			•	•					

ENTERTAINMENT

1	1	86	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	34	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
3	2	69	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
4	4	41	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.		•		•	•				
5	5	24	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	••	••	•		••		
6	8	10	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.		•	•	•	•				
7	9	4	MIND PROBER	Human Edge Software	Gives an insight into personal behavior.		•		•	•	•			
8	7	65	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
9	NEW ▶		BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.		•		•	•				
10	RE-ENTRY		READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.		•		•	•				

EDUCATION

1	1	44	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
2	2	7	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•					
3	3	5	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
4	4	5	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
5	5	78	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
6	6	86	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
7	7	20	PAPERCLIP	Batteries Included	Word Processing Package			•	••					
8	8	8	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.					••				
9	RE-ENTRY		PFS: FILE	Software Publishing	Information Management System		•			•	•			
10	9	24	NET WORTH	Scarborough System	Designed to manage personal finances.		•	•	•	•				

HOME MANAGEMENT

LICORICE EXPANSION

(Continued from opposite page)
ing vice president; and security, by Bill Shanley, Record Bar's loss prevention expert.

Siciliano noted the "wide open" directions possible, saying a store support team will allow managers to focus "wherever it's viable, whether in classical music, Compact Discs or frisbees. If you want every CD available, that's about \$150,000, but if you can sell 8,000 a week, I'll commit."

That Licorice will have more congruence with Bar in general was stressed throughout the meeting, in particular by Shanley, who outlined in detail the chain's shrinkage control effort.

Licorice's senior store manager, Carol Simon, also presented a detailed store security plan that will divide up responsibility under new job titles. She stressed, "Once you turn that lock [in opening] you're there for customers," indicating that backroom work could mean coming in at 6 a.m. or leaving at midnight.

Another area where Licorice will follow the Bar stores is computerization. Shelly Lapine, of Licorice's top store in Canoga Park, outlined a new home video rental computer system, about to be installed chain-wide. Wild applause greeted Lapine's comment that it "frees the video slaves," reference to onerous duty on the often frantic rental counters.

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Smaller Stores, Less Hardware

San Francisco Home Video Streamlines

SAN FRANCISCO After four years in operation as a broad-based home video retailer offering both hardware and software through its superstore approach, San Francisco Home Video has streamlined its product mix and shifted its store sizes to more compact floor plans.

For the chain's top executive, Jim George, the present shift—which effectively jettisons the VCR market to focus on video software—marks a competitive strategy prompted by the volume buying advantage that larger, and now plentiful, video hardware chains command. “The hardware game became too rough,” George concedes. “There are stores here selling VCRs below my cost.”

Beginning the first of this year, George renegotiated leases on two units, trimming back the chain's Pine St. headquarters store from 6,000 to 1,500 square feet and making an equally dramatic cut in a suburban Burlingame unit. Once 10,000

square feet, that unit is now 4,500. “I was lucky I could renegotiate the leases,” he says. A third unit in the West Portal area was always small, at 1,300 square feet.

Eight of nine affiliate stores have likewise trimmed back and discontinued hardware, leaving a single Palo Alto outlet now carrying the earlier inventory mix.

George at one time offered everything from component television to large screen tvs, but the competition just grew more aggressive. “We have a Western Appliance store here that has 50,000 square feet,” he notes.

As for software, competition has hardly slackened. George says that he always felt the force of Wherehouse, but that Tower Records, Record Factory and Rainbow Records have all kept adding home video while there is no abatement of new mom-and-pop stores. “At least by being in software only I can focus my marketing energy,” he says.

A former banker who opened his first video store in 600 square feet of space here, George achieved celebrity quickly. He was chosen to keynote the Video Software Dealers Assn. (VSDA) convention here in 1983. Elected to the board for a one-year term, he was convention chairman a year ago. Not only was he re-elected, he was named treasurer. All the while, George enjoyed national attention as a columnist in Video Store magazine.

“I've retrenched,” he says, explaining that he withdrew from the magazine and did not participate in its recent seminar. “I was frankly running dry on ideas and I told them they should rotate the column anyway.” Often controversial, George's

column last appeared in March.

Although he takes an active role in the new VSDA chapter here and recently represented VSDA at a series of California PTA seminars on movie ratings, George acknowledges that the repositioning of the stores has caused speculation. “There are still plenty of people out there wanting to take a shot at me,” he says. He adds that not being in hardware, “I don't have to advertise as extensively,” further diminishing his profile locally.

“What I am doing is concentrating more on our regular rental customers. It's a matter of refocusing.” Although the product mix is now devoid of disks, George's stores maintain healthy depth in Beta. “I'd say we are 35% Beta,” he says.

Rental pricing continues competitive at \$2 nightly and \$4 on weekends. Another benefit of refocusing, George adds, is that of increased sales. “We moved 80 copies of ‘Gone With The Wind,’ and at \$8.95 that indicated what can be done if you concentrate on a sales market.” **EARL PAIGE**

VSDA

(Continued from page 22)

topic that erupted two days earlier in San Diego at the National Assn. of Video Distributors (NAVD) convention (Billboard, May 18).

Claiming that the turbulent meeting set a record for attendance was John Pough, who heads VSDA's chapter committee, now involved with 29 chapters. For the harried Weiss and other organizers, Pough offered pleasant prospects: “We've never seen a second chapter meeting that didn't exceed the attendance at the first one.” Weiss said the Beverly Hilton “is promising us the Grand Ballroom for the July meeting.”

New Releases

(Continued from page 24)

HAYDN

“Sturm und Drang” Symphonies, Vol. 9
L'Estro Armonico, Derek Solomons
LP CBS Masterworks 13M 39685/no list
CA 13T 39685/no list

MORMON TABERNACLE CHOIR

Serenade
LP CBS Masterworks M 37828/no list
CA MT 37828/no list

SLAWSON, BRIAN

Bach On Wood
LP CBS Masterworks M 39704/no list
CA MT 39704/no list

TCHAIKOVSKY

Violin Concerto
Pinchas Zukerman, Israel Philharmonic
LP CBS Masterworks 1M 39563/no list
CA IMT 39563/no list

COMPACT DISC

COMMODORES

Nightshift
CD Motown 6124MD/MCA/no list

DEBARGE

Rhythm Of The Night
CD Gordy 6123GD/MCA/no list

PETTY, TOM

Hard Promises
CD MCA MCAD-37239/no list

PETTY, TOM

Long After Dark
CD MCA MCAD-5360/no list

PETTY, TOM

Tom Petty & the Heartbreakers
CD MCA MCAD-37143/no list

SHANNON

Do You Wanna Get Away
CD Mirage 90267-2-R/WEA/\$15.98

THE WHO

Meaty Beaty Big And Bouncy
CD MCA MCAD-37001/no list

THE WHO

Who Are You
CD MCA MCAD-37003/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

ALEXANDER THE GREAT
Richard Burton, Fredric March, Claire Bloom
♠♥MGM/UA 600576/\$59.95

BELLISSIMA
Anna Magnani
♥Rizzoli A.C. Video V056/\$49.95

CENTERFOLD SCREEN TEST
♠♥Active Home Video A630/\$39.95

DJANGO
Franco Nero, Loredana Nusciak
♠♥Sagebrush Productions S1022/Magnum Entertainment/\$59.95

HIGH SOCIETY
Grace Kelly, Bing Crosby, Frank Sinatra
♠♥MGM/UA 600292/\$59.95

THE HOLLYWOOD STRANGLER
Pierre Agostino, Carolyn Brandt
♠♥Active Home Video A725/\$49.95

KOOKY CLASSICS
Shari Lewis
♠♥MGM/UA MF 3-115/\$29.95

THE LAST GUN
Cameron Mitchell
♠♥Sagebrush Productions S1023/Magnum Entertainment/\$59.95

LITTLE MISS INNOCENCE
John Alderman, Sandra Dempsey, Judy Medford
♠♥Active Home Video A650/\$49.95

THE MAN WHO KNEW TOO MUCH
♠♥Spotlite Video 7387/\$19.95

MISSING IN ACTION
Chuck Norris, M. Emmet Walsh
♠♥MGM/UA 800557/\$79.95

ON THE COMET

♠♥Best Film & Video 840/\$39.95

OUTLAW BLUES

Peter Fonda, Susan Saint James
♠♥Warner Home Video 11146/WEA/\$59.95

PENNY SERENADE

Cary Grant, Irene Dunne
♠♥Spotlite Video 3173/\$19.95

A PIECE OF THE ACTION

Bill Cosby, Sidney Poitier
♠♥Warner Home Video 11425/WEA/\$59.95

PRIVATE HELL 36

Ida Lupino, Howard Duff
♠♥Spotlite Video 3289/\$19.95

RYAN'S DAUGHTER

Sarah Miles, Christopher Jones, Robert Mitchum
♠♥MGM/UA 700163/\$69.95

SAN REMO '85

Gigliola Cinquetti, Anna Oxa, Peppino di Capri
♥Rizzoli A.C. Video V058/\$39.95

STRIKE FORCE

Robert Stack, Dorian Harewood, Herb Edelman
♠♥Active Home Video A830/\$59.95

SKIN GAME

James Garner, Lou Gossett
♠♥Warner Home Video 11406/WEA/\$59.95

SKULLDUGGERY

Thom Haverstock, Wendy Crewson, David Calderisi
♠♥Media Home Entertainment M788/\$59.95

STEEL COWBOY

James Brolin, Rip Torn, Jennifer Warren
♠♥VCL VL9046/Media Home/\$59.95

THE TEMPEST

Efrem Zimbalist Jr., William H. Bassett, Ted Sorel
♠♥Kultur 3854/\$150.00

TERESA VENERDI

Vittorio de Sica, Anna Magnani
♥Rizzoli A.C. Video V057/\$49.95

THE THIEF WHO CAME TO DINNER

Ryan O'Neal, Jacqueline Bisset
♠♥Warner Home Video 11097/WEA/\$59.95

THE THIRTY-NINE STEPS

♠♥Spotlite Video 7830/\$19.95

THOSE LIPS, THOSE EYES

Frank Langella, Thomas Hulce, Glynnis O'Connor
♠♥MGM/UA 600577/\$59.95

THE TRAGEDY OF ANTONY

AND CLEOPATRA
Timothy Dalton, Lynn Redgrave, Nichelle Nichols, John Carradine
♠♥Kultur 3853/\$150.00

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

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A Record Year. RCA/Columbia Pictures Home Video and RCA Records executives gather to celebrate the completion of RCA Records' first year in the home video business. Standing from left are RCA Records division vice president John Ford, RCA Records division executive vice president operations Jose Menendez, RCA/Columbia president Rob Blattner, and RCA Video Productions president Tom Kuhn.

Summer Music Blitz Due Big Names, Stereo Soundtracks

BY KIP KIRBY

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

LOS ANGELES New video product from Elton John, Rick Springfield, the Crusaders, Barry Gibb, Rush and Michael Nesmith and a special series of movie musicals lead the list of music titles dealers can expect early this summer.

And, underscoring the dramatic rise of hi fi within the industry, almost all new music-oriented titles will be released in both VHS and Beta stereo hi fi formats.

Vestron Music Video has Elton John in an hour-long performance taped last June at London's Wembley Stadium as part of the artists' "Breaking Hearts" tour. Titled "Elton John—The Nighttime Concert Night And Day," the cassette is priced to sell at \$29.95 and will be supported by an extensive Vestron marketing campaign.

The monthly Vestron "five-star retail kits," which go out to approximately 25,000 store accounts plus the company's distributor base, include yellow and white painter's hats and logos. Also in the kits will be red banners with scenes from the Elton John video, and larger purple and yellow posters carrying the packaging graphics and descriptive information.

The 14-song Elton John compilation contains all well-known hits plus a three-song medley of "Whole Lotta Shakin' Goin' On," "I Saw Her Standing There" and "Twist And Shout."

John has made both 30- and 60-second promotional trailers for Vestron. The clips are being made available nationally to dealers.

MCA Home Video follows up its successful launch last month of the Doors' "Dance On Fire" with Barry Gibb's "Now Voyager" the first week in June, and the Crusaders' "Midnight Triangle" the second week in July. Both titles have sell-through tags of \$29.95.

RCA/Columbia is releasing "We

Are The World—The Video Event," a condensed version of the program documenting the USA For Africa recording session now being shown on HBO. The half-hour version will sell for \$14.95.

Also due is Rick Springfield's concert videocassette, "The Beat Of The Live Drum." It's a 75-minute version of the rock star's Cinemax concert that debuted May 6, containing an additional three songs not on the tv special: "Living In Oz," "Don't Talk To Strangers" and "Human Touch." Suggested list price for both stereo hi fi formats is \$29.95.

Through RCA/Columbia's MusicVision line come three mid-June music titles: "Video A Go-Go," six dance hits by such acts as Kool & the Gang, Stephanie Mills and Animation (\$19.95); "John Waite—No Brakes Live" (\$29.95); and "Hot Rocks Video, Vol. 11," spanning footage from Elvis Presley through the Thompson Twins and Jefferson Starship (\$19.95).

In July, the company will release "Through The Camera Eye" by Rush, showcasing nine conceptual clips by the Canadian supergroup covering material from five different albums (\$29.95).

One of the summer's major promotions promises to be MGM/UA's powerful campaign centered on 10 of its classic film musicals (Billboard, April 20) MGM/UA is slashing the \$59.95/\$69.95 list price to \$29.95 through July on these movies: "Singing In The Rain," "Gigi," "Seven Brides For Seven Brothers," "Bells Are Ringing," "On The Town," "Royal Wedding," "The Bandwagon," "Till The Clouds Roll By," "The Unsinkable Molly Brown" and "High Society."

At the same time, as part of the campaign, MGM/UA will release "Electric Boogaloo," the movie sequel to "Breakin'," on June 25. Dealers can purchase "Electric Boogaloo" at \$79.95 and buy an equal number of "Breakin'" for only \$29.95. "That's Dancing" will be introduced July 16 at \$79.95. "That's Dancing" will be introduced July 16

(Continued on page 32)

'Fast Forward To Success' NAVD SEMINARS FOCUS ON EDUCATION

BY TONY SEIDEMAN

SAN DIEGO Teaching retailers how to sell better, and distributors how to market better, was the focus of the few seminars that were held at this year's meeting of the National Assn. of Video Distributors (NAVD).

Showcased at the May 4-7 confab were a videocassette and booklet that form the core of "Fast Forward To Video Success," an educational campaign NAVD will be conducting via its member distributors and manufacturers.

The two comprise a package designed to educate retailers about what NAVD consultant firm Timmerco Inc. says are the five key ingredients of success: name/signage, store layout, organization, training and merchandising. According to Sharon Timmer of Timmerco Inc., the existing video specialty universe is extremely unsophisticated, and badly in need of help in almost all of these areas.

Especially weak, she said at the convention, is the area of videocassette sales. She noted that when her company surveyed about 60 stores, only one had a sign up suggesting that it sold as well as rented prerecorded videocassettes.

She noted the heavy shipments of p-o-p materials by almost all manufacturers to retailers, adding, "You give them all this great stuff, but they don't really know how to use it."

The purpose of the "Fast Forward" project, according to Timmer and other NAVD executives, is to teach retailers how better to promote and market in each of the five critical areas the organization has targeted.

Also speaking on retail merchandising and marketing at the convention was communications expert Dr. Shaun Joyce, who noted that people in general only listen to about 25% of what is said to them. He advised the audience to be careful and direct in giving both instructions and advice, and to make certain that what was being said was understood by the person to whom they were talking.

Both Timmer and Joyce repeatedly pointed out that retailers are doing an inadequate job of letting consumers know what they have to offer. The home video business is the entertainment business, Timmer noted, but little of the glitz and excitement of the industry appears to be seeping through into the retail

base.

In terms of the five key areas, Timmer and Joyce pointed to the following ways in which improvements could be made:

- Name/signage: A sign should be large enough so that it can be seen from a car driving by at a reasonable pace, or a consumer walking across the street. The store's name should clearly and directly suggest what it does, and emphasize any special areas the retailer covers.

- Store layout: Few retailers efficiently organize the space they have, Timmer claimed. Videocassettes should be presented to consumers at eye level; shelves

(Continued on page 30)

NAVD Consultant Offers Good News for Retailers

SAN DIEGO Despite increasing competition from other outlets, the home video specialty store is going to be around for the foreseeable future.

Such was the conclusion of NAVD speaker and consultant Sharon Timmer. According to Timmer the home video industry should look to other businesses, especially such fields as banking and the drug industry, to learn lessons about its current retail universe.

Drug stores provided the numbers to back up Timmer's statements about the viability of the video specialty store. She noted that in the late '60s there were about 37,000 independent drug stores and 13,000 chain outlets. Projections were that the indies would die out in just a few

year, Timmer said, but as 1984 ended there were 36,000 indie stores still open, competing with a chain universe that now numbers 18,000.

Consumers need the services the independent drug store provides, Timmer pointed out, so they continue using them. Purchasers are looking for two different things from stores, she noted: price and service. Timmer described the markets as those that serve "special needs."

Video stores have to "deal with both kinds of markets," but there will be room for the specialty store because the home video market is one where consumers "need a specialist to help make their selections," Timmerman said, warning that video outlets had best put ex-

(Continued on page 30)

FOR WEEK ENDING MAY 25, 1985

Billboard.

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	9	MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
2	1	9	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
3	3	9	ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
4	9	3	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham	1985	SF	19.98
5	4	5	DANCE ON FIRE	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
6	6	9	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	7	9	DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
8	5	9	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
9	NEW ▶		ANIMALIZE LIVE UNCENSORED	MusicVision 6-20445	Kiss	1985	LF	29.95
10	NEW ▶		TEARS FOR FEARS	Polygram Music Video Sony Video Software 97W50068-9	Tears For Fears	1985	SF	16.95

● 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

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	12	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
2	2	158	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	3	10	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	6	25	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	8	25	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
6	4	5	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
7	5	12	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
8	14	27	RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
9	9	60	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
10	7	12	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
11	15	75	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95
12	10	4	WHAM! THE VIDEO ●	Morrison Leahy/Carlin CBS Inc. CBS-Fox Video Music 3048	Wham	1985	NR	19.98
13	11	68	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
14	22	2	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
15	12	116	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95
16	19	19	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
17	16	4	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
18	17	26	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
19	13	49	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95
20	25	4	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98
21	24	5	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
22	23	19	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95
23	20	16	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
24	18	14	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
25	33	7	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
26	34	7	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
27	28	3	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
28	NEW▶		BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	79.95
29	RE-ENTRY		CARE BEARS BATTLE THE FREEZE MACHINE	Family Home Entertainment F371	Animated	1983	NR	29.95
30	31	9	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
31	29	11	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
32	30	4	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
33	NEW▶		THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	79.95
34	21	80	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95
35	37	74	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95
36	40	15	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95
37	35	14	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95
38	32	8	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
39	36	11	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95
40	26	17	ELVIS-'68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95

● 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.

Anti-Counterfeiting System
Karl, Light Signatures Link

BY JIM McCULLAUGH

LOS ANGELES Karl/Lorimar Home Video will become the first home video company to utilize the Light Signatures anti-counterfeit system for its videocassettes.

Previously, the system has been used on selected Chrysalis, MCA and Arista record albums as well as on consumer goods, such as various products from Levi Strauss & Co.

The Irvine, Calif.-headquartered firm, which became a major force in the home video industry with its series of Jane Fonda workout tapes, becomes the second significant video company in the past several weeks to take action to combat illicit duplication.

Embassy Home Entertainment recently shipped "The Cotton Club" with an anti-copying encoding device developed by Silicon Valley high-technology firm Macrovision (Billboard, May 4). Karl/Lorimar will use the Light Signatures system on the Jane Fonda tapes as well as other selected video releases.

Unlike the Light Signatures approach, the Macrovision system encodes the tape directly.

Light Signatures' vice president of marketing, John Kavulich, indicates that his firm is discussing the system with other home video manufacturers. The system, he acknowledges, is geared more to sales-oriented product and won't prevent video dealers from making massive illegal rental libraries if they want to, which is believed to be the most serious form of illegal duplication.

"But the philosophy of the system," maintains Court Shannon, vice president of marketing at Karl/Lorimar, "is in tune with ours, since we are more sales-oriented. In

addition, the system will give us valuable marketing information."

To date, Karl/Lorimar says it has sold in excess of 800,000 "Jane Fonda Workout" tapes, making it the largest-selling non-theatrical home video. Two newer Fonda tapes—"Prime Time" and "The Jane Fonda Workout Challenge"—are both in the top 20 of Billboard's Top Videocassette Sales chart.

The Light Signatures system passes a computer-generated light beam through a postcard, called the "Certificate of Authenticity," which is then enclosed with the cassette inside the package. The light beam captures the singular fiber composition for each "certificate" and encodes a cryptographic identification number that corresponds with that fiber pattern.

The number is then printed directly on the certificate. The consumer is asked to return the certificate to Light Signatures, where the card is tested again to determine whether the fiber pattern matches the encrypted identification number.

The three main advantages to the system, according to Kavulich, are that it can't be compromised; the consumer is a better anti-counterfeiting watchdog than is generally perceived; and the marketing data obtained from the response cards is an invaluable by-product.

For example, Kavulich cites the more than 250,000 consumers (out of some 3.5 million units sold) who responded with Pat Benatar's "Get Nervous" Chrysalis album. He adds that the marketing data indicated that Benatar's audience was older than either the label or the artist realized.

Australia's CEL Releases
Five Movies at \$12.90

SYDNEY CEL, one of Australia's nine so-called "video majors," has released a five-movie video package at an unprecedented \$12.90 per title, around one-fifth of the standard retail price.

Featuring such Australian-made feature films as "Breaker Morant" and "My Brilliant Career," the package, backed by intensive television advertising, is being distributed through some 1,000 video and department store outlets. Within six weeks, total sales reportedly topped 100,000.

CEL, which distributes MGM/UA and Vestron video product in this market, now plans a second package featuring "The Compleat Beattles," which will sell at \$12.90, as well as "A Hard Day's Night," Cold Chisel's "Last Stand" and the Rolling Stones' "Video Rewind," all selling at \$19.40. A \$16.25 returnable trailer tape will also be made available.

The radical marketing ploy reflects the belief of CEL chief Peter Neustadt that the Australian video

market is about to swing strongly from rental to sale, and parallels similar low-price campaigns mounted by, among other firms, CIC in the U.K.

Neustadt maintains that the boom days are over for Australian retailers, and that most video sales will go through department stores, with perhaps as few as 500 of the country's 2,000 video outlets surviving in the long term.

Typically, only music titles and shorts sell for less than \$52 here. The low-margin exercise is seen as a bold move by CEL, whose half-year profits and turnover recently dipped by 21% and 7% respectively.

Dealers handling the low-price titles earned a 20% margin of around \$2.60, about the same as from a single video rental transaction. Following a precedent established some four years ago by the record industry, CEL appointed retailers as agents, selling its stock on commission, thereby attaining substantial tax savings.

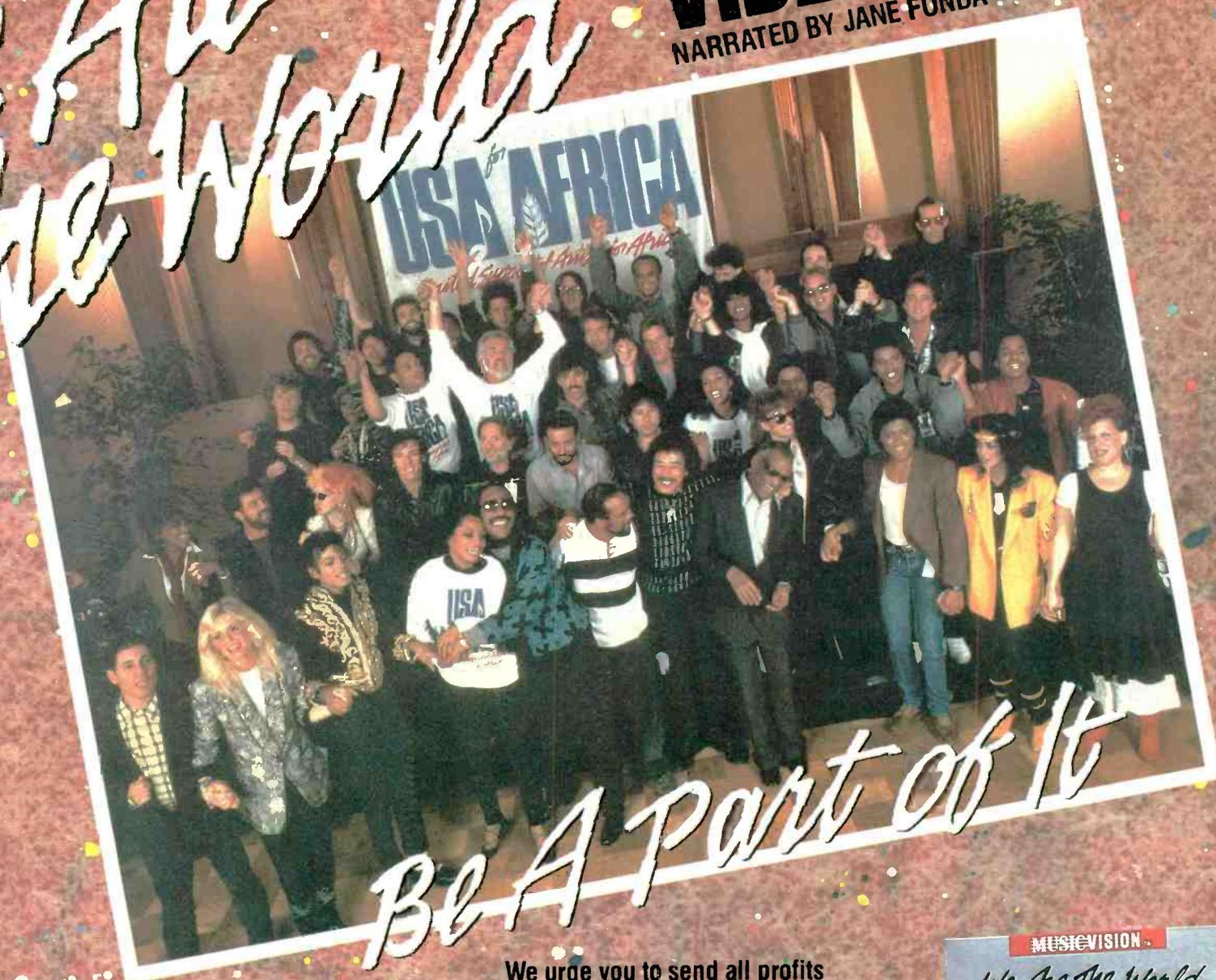
On Jan. 28, 1985, some of America's greatest music stars came together to help make a better world.

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THE VIDEO EVENT
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- STEVIE WONDER

Written by MICHAEL JACKSON and LIONEL RICHIE
Conducted and Produced by QUINCY JONES

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Profits realized by RCA/Columbia Pictures Home Video/Music Vision from the sale of "We Are The World—The Video Event" will be contributed to USA for Africa.

Ad space contributed by this publication.

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VHS
Beta hi-fi
STEREO
MONO-COMPATIBLE



Ooh, LaLanne. Jack LaLanne shows off his biceps and publicizes his videocassette, "The Jack LaLanne Way," at a Manhasset, N.Y. UA Video branch. Standing from left are LaLanne's wife Elaine LaLanne, United Artists Communications Inc. executive vice president Salah M. Hassanein, LaLanne, and Jan Jordan, president of UA Video.

NAVD SEMINARS FOCUS ON EDUCATION

(Continued from page 27)

should be well lit, and wide expanses of open floor avoided. Posters and other p-o-p material should be arranged to match the different genre sections in a store, and files should be out of sight, not taking up space that could be used for marketing aids.

- **Organization:** Product should be arranged for the consumer's convenience. Generic ordering is best, Timmer said, with categories such as classics, current hits, music, children's and others clearly and directly arranged. Films should not be ordered by manufacturer, she warned, since consumers buy or rent video by genre, not by manufacturer.

One important area retailers should provide is a special one touting sell-through tapes, Timmer said. Price tags should also be on all product, she advised.

- **Training:** Clerks are often one of the most important factors in a consumer's decision to use a store. Because a video specialty store's strength is its special knowledge of the home video industry, retailers should make certain the people they employ know the business. Capsule reviews of films should be provided, as well as any other pieces of information that can help guide a consumer towards a purchase and keep him or her satisfied. Fast, efficient service is also crucial.

- **Merchandising:** Video specialty stores are selling entertainment, Timmer pointed out, so they them-

selves should be entertaining. Frequent contests can boost business inexpensively; also good are lists of hot titles, stickers and badges and other displays that constantly keep the stores name on view, and displays centered on high-potential titles.

The NAVD campaign to educate dealers on all of these areas will be centered on the theme of "Fast Forward To Video Success." Retailers and manufacturers looking to get copies of the booklet and videocassette can contact NAVD at (202) 452-8100, or write 1800 M St. N.W., Washington, D.C. 20036.

NAVD CONSULTANT TIMMERMAN

(Continued from page 27)

perts behind the counter, or find themselves outflanked by underpricing competition.

Arguments about various facets of the business are healthy, Timmer added, commenting that "disagreement about pricing is as smart and healthy as an industry can be. What is a problem is when an industry goes to a government" and asks for regulation.

Consumer desires will eventually rule, Timmer claimed, adding that those fields which allow the government to change their marketplaces artificially leave themselves highly vulnerable to future competition. Industry members should be careful not to twist their vision of what is going on in the marketplace to fit their desires, she said: "Look at what is happening, not what you want to happen."

Backing up Timmer's comments was a barrage of statistics. She frequently warned the audience, however, that they were "consensus numbers," attained in most cases not directly from retailers but by surveying various publications and studies.

- In terms of number of transactions, home video is an unusual business because males dominate it. While in most fields females do most of the shopping, men account for 67% of all video store transactions, according to Timmer. Some present at NAVD disputed this figure.

- Young adults make up the vast majority of the consumer base for prerecorded video. According to Timmer's numbers, 28% of video users are under 25, 26% between 26 and 30, 25% from 31 to 35, 7% from 36 to 40, 7% from 41 to 50, and only 3% 50 or older.

- Prerecorded video may be getting less use as a babysitter than has been supposed. According to Timmer, 28% of video software customers are married, 61% single and 11% "unknown."

- Backing up the marriage figures, Timmer claimed that fully 23% of software-using households have only one resident; 33% have only two, 11% three and 11% four, with 6% having five or more residents, and 16% unknown.

- According to Timmer's numbers, the average video specialty store is supported by 1,000 households, taking in \$12 from each household each month, for a gross of around \$250,000. Net from the

gross should be about 30%, or \$75,000, Timmer said.

- Indie video stores almost totally dominate the specialty market, with 90% indie and 10% franchised.

- Retailer competition is rising to almost furious levels, with more than a third of all stores having five competitors within a mile, and a quarter having one within a block.

Video stores and the video industry should use these numbers to make sure their business practices match the needs of the consumer, Timmer said. The home video business will survive without a video game-like bust, she added, because it demands almost nothing of the viewer. Where video games required a near total change in viewing habits, demanding that viewers directly interact with their tv sets, home video asks for only a small amount of interaction, then lets consumers sit back, relax and be entertained. This strength will help guarantee home video's permanent survival as an entertainment medium, Timmer said.

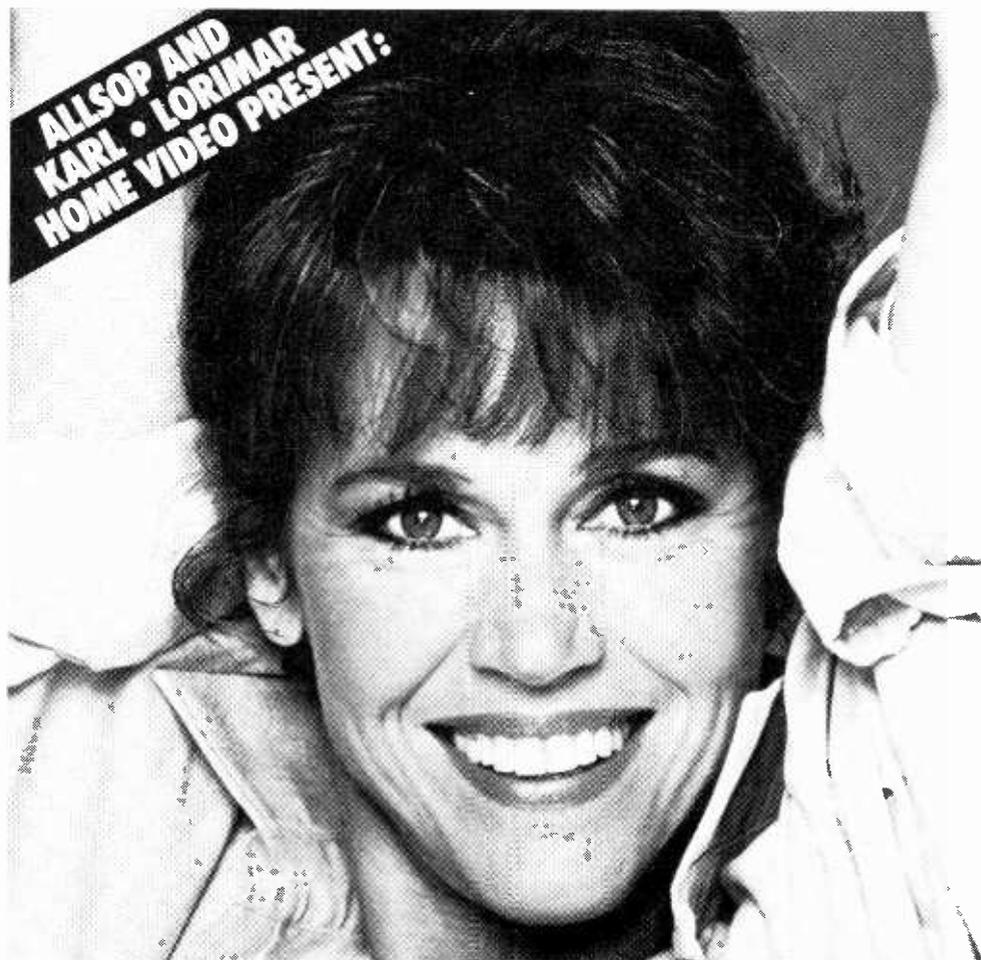
Video stores should be helped in becoming more professional and emphasizing sales; the reach of the product into the consumer audience should and can be broadened; continuing exploration of new and sometimes risky marketing strategies should continue; and the industry should look at accelerating release patterns and developing more of its own product for release, Timmer said.

Even more important in altering release patterns is going to new distribution outlets, she noted, with the business making a determined effort, and modifying its policies if need be, to break into such outlets as mass merchandisers, drug stores and supermarkets.

The video specialty store currently does about 58% of all home video business, with video audio hardware stores running second at 22%, and record stores a distant third at 6%, according to Timmer. Department stores have the next largest chunk at 4%.

Video Marketing Newsletter was a key supplier of the numbers for her consensus statistics. Timmer noted, bemoaning the lack of hard figures in the home video industry.

TONY SEIDEMAN



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NEW ON THE CHARTS

THE COTTON CLUB

Landing the largest acquisition payment in the history of home video, a reported \$4.5 million, "The Cotton Club" may be on its way to proving Embassy Home Entertainment's hunches correct, as it moves up to number 14 on the Sales chart and number two on the Rental chart this week. Though the title received limited theatrical exposure last winter, it was nominated for two Academy Awards and two Golden Globe Awards.

During the five years it took to make, "The Cotton Club," the film became a source of substantial controversy. Creative conflicts between originator Robert Evans and director Francis Ford Coppola caused excessive production costs and delays.

The film stars Richard Gere as trumpet player Dixie Dwyer, who, while playing in a jazz club, gets involved in organized crime. Diane Lane co-stars as the woman with whom he falls in love. The film takes place in the late '20s and early '30s, and features the music of Duke Ellington and other jazz greats.

P-o-p materials promoting "The Cotton Club" are a 27- by 41-inch poster, a three-dimensional five- by five-foot foldout stand, a videocassette carton for counter display and a 15- by 23-inch release sheet banner. Co-op advertising funds are being offered. "The Cotton Club" is available in VHS and Beta format, with a suggested list price of \$79.95.

LINDA MOLESKI

CARE BEARS BATTLE THE FREEZE MACHINE

The Care Bears are among the top licensed children's products around right now, and they've been a strong performer in the home video marketplace as well. The most recent title to debut is Family Home Entertainment's "Care Bears Battle The Freeze Machine," which stands at number 29 on this week's sales chart.

The Care Bears set out to stop Professor Cold Heart and his freeze machine in this hour-long animated feature. As expected, the Care Bears win in the end, with the moral that "you have to be a friend to have friends." The strength of this title can be attributed to the popularity of the Care Bear characters and the many Care Bear products out on the market.

Promotional material for this May release was minimal. A hanging display box, a four-color one-sheet, and regular ad slicks were given to retailers. Advertising funds are being offered through FHE distributors. This title is available in VHS and Beta format, with a suggested list price of \$29.95.



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1985's show of show-stopping dance numbers, *That's Dancing!*, is now on video. Tap, jazz, ballet, breaking and more. 100 stars. An impossible act to follow—except by *That's Entertainment I* or *II*. For a limited time, with every new release order of *That's Dancing!* at the regular price of \$79.95, you can choose either classic collection of MGM movie moments for \$29.95*. It's a sale no one will be able to sit out.

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*Manufacturers suggested list price. New release orders due June 13, 1985.

Summer's here, and the time is right for dancing-in-the-street videos. Now available from MGM/UA Home Video—*Electric Boogaloo: (Breakin' 2)* the hottest, coolest street-dancing story since *Breakin'*. And the time's still right to take advantage of the MGM Musicals-for-a-Song Sale, ten all-time greats such as *Singin' in the Rain* and *Gigi*. At the sure-to-make 'em move price of only \$29.95*.

THEY'LL GO FOR ELECTRIC BOOGALOO (BREAKIN' 2) AND MGM'S MUSICAL-FOR-A-SONG SPECIAL'S STILL ON-JUST \$29.95* EACH.

*Manufacturers suggested list price. © 1985 MGM/UA Home Video, 1350 Ave. of the Americas, New York, NY 10019

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	1	5	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
2	17	2	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
3	2	11	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
4	15	3	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
5	4	11	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
6	5	6	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
7	7	3	THE POPE OF GREENWICH VILLAGE	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
8	3	20	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
9	6	4	SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
10	13	3	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
11	9	11	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
12	10	12	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
13	14	2	OH, GOD! YOU DEVIL	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
14	16	15	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
15	8	6	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
16	11	14	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
17	20	10	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
18	12	7	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
19	19	12	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
20	NEW ▶		TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
21	NEW ▶		NINJA III- THE DOMINATION	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
22	18	10	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
23	NEW ▶		FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R
24	23	36	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
25	24	17	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
26	22	7	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
27	25	8	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
28	NEW ▶		OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
29	31	2	UNDER THE VOLCANO ●	Universal City Studios MCA Dist. Corp. 80125	Albert Finney Jacqueline Bisset	1984	R
30	21	23	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
31	27	2	PERILS OF GWENDOLINE	Samuel Goldwyn Vestron 5071	Tawny Kitaen	1985	R
32	35	4	BILL COSBY HIMSELF ▲	CBS-Fox Video 1350	Bill Cosby	1981	NR
33	40	15	THE EVIL THAT MEN DO ▲ ◆	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
34	32	20	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
35	39	33	AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R
36	28	5	NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R
37	26	12	THE ADVENTURES OF BUCKAROO BANZAI ▲ ◆	Vestron 5056	Peter Weller John Lithgow	1984	PG
38	36	26	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
39	34	9	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
40	30	5	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.



SUMMER MUSIC RELEASES

(Continued from page 27)

at \$79.95, and dealers will be given the chance to purchase equal quantities of "That's Entertainment" at the \$29.95 price point. The idea behind the marketing blitz, says Saul Melnick, vice president of sales/marketing for MGM/UA, is to encourage dealers to be creative in the way they utilize the various elements of the program.

"They can mix and match for 60 days," he explains. "People buy perceived quality for their money. We're giving them 10 movie classics plus new titles as well as limited-time pricing."

Using such slogans as "MGM Musicals For A Song," "Million Dollar Legs From \$29.95" and "That's Dancing . . . That's Entertainment . . . That's Fun . . . That's MGM," dealers can devise their own tie-ins with local dance studios, exercise facilities or dancewear manufacturers, says Melnick. There will be three separate four-color posters available.

MGM/UA will work with its distributors to coordinate co-op newspaper campaigns to appear in 25 major markets in June, supplemented by additional print ads in local publications elsewhere.

Media Home Entertainment will continue pushing its 70-minute Bill Wyman production "Digital Dreams" while adding the following to its summer release schedule: "The Jam Video Snap" (\$29.95); "Australia Now," with Down Under

noteworthies like Men At Work, Little River Band, Split Enz, Mental As Anything, Icehouse, Angel City and Little Heroes (\$29.95); and "The Decline Of Western Civilization," a look behind the scenes at LA.'s most notorious punk bands, including Black Flag, X, Circle Jerks, Catholic Discipline, Fear, the Germs and the Alice Bag Band (\$49.95).

Upcoming from Pacific Arts Video in June is the sequel to Michael Nesmith's popular "Elephant Parts," entitled "Television Parts' Home Companion." The 40-minute \$29.95 videocassette will be keyed into Nesmith's new NBC-TV summer series.

In conjunction with MCA Distribution, which handles its titles, Pacific Arts will release an eight-minute "sneak preview" of the video prepared especially for dealers, sales reps and telemarketing firms. Nesmith will make extensive road visits to accounts to talk about the project, and point-of-purchase materials (posters, buttons, pins and standups) will tie in the campaign's slogan, "I'm A Nazloon Platoon Leader."

Depending on their own achievement levels, dealers can apply for 10% or 20% discounts on both "Elephant Parts" and "Koyaanisqatsi" during the "Home Companion" promotion.

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Washington Cubed. The Washington Squares play their tune "Washington Square" in New York City's Washington Square Park. The performance was taped for MTV's "Liner Notes," not for the Washington Square Television Network. Host of the session was Paul Shaffer, better known as David Letterman's bandleader. (Photo: Chuck Pulin)

Pools Report Mixed Results for 'Nights'

Club, Label Cooperation Called Key to Events' Success

BY JIM BESSMAN

NEW YORK "Video nights," undertaken by several of the country's leading video pools as a means of increasing video club patronage and highlighting specific artists, have met with varying levels of success.

Pool heads say that while attendance at such events can increase by 100% over usual levels, such turnout depends largely on club promotion and record label support, neither of which are under pool control.

"You have to make clubs want to spend money in order to create a

market for themselves," says Chris Russo, president of Telegenics, a New York-based firm that services between 350 and 400 clubs with video compilations every month. To facilitate the process, Russo has begun a series of "exclusive" video night presentations at which 10 participating clubs get to premiere select videos by a featured artist in exchange for kicking in advertising, usually in cooperation with the artist's label.

For example, a March video night for Sade sponsored by Telegenics and Portrait/Epic Records gave the clubs a reel containing the clips "Smooth Operator," "Hang On To Your Love," "Your Love Is King" and "When Am I Going To Make A Living," with the last two getting their first U.S. showings via the promotion.

"Epic gave us a 30-day window on those clips, and we were then able to get the clubs to commit to buying radio time, with Epic helping them out in print," says Russo. "Since we service a lot of gay clubs that won't do radio, they also helped us and five gay clubs pay for an ad listing the specific clubs in The Advocate, which was very effective."

The entire "Telegenics Video Nights" package calls for a guaranteed minimum of 10 clubs committed to advertising in exchange for exclusivity, with the label additionally contributing at least 50 LPs or cassettes by the featured artist, display and giveaway posters, and additional giveaway merchandise. Telegenics then provides 75 of its T-shirts and offers assistance in coordinating advertising and publicity.

Russo notes that Telegenics also creates a 30-second club promo tape to be shown like a movie trailer in advance of the video night. The Sade promo, he adds, cost \$7,500 to produce, out of pocket.

Russo sees the advantage of the video nights as twofold: They maintain Telegenics' promotional profile with the record companies, while giving the clubs "an additional edge in competitiveness" with broadcast media and neighboring venues. He says that such exclusive, premiere events—which have recently featured Heaven 17 and Yello as well as Sade, and are planned on a monthly basis—can "double capacity" if run on "a slow night" and boost attendance by as much as 50% otherwise. "No one says they

haven't done as well as normal," he says.

Pat Creed, manager of club relations at Rockamerica, agrees that video nights can be successful in increasing attendance "if clubs put forth the effort on their part." He adds that increases of as much as 30% in club business have been reported by participating clients.

Rockamerica began holding video nights in conjunction with selected radio stations in October, 1983. Air personalities and sometimes featured artists, live or on tape, would introduce the monthly comp reel and assist in customized T-shirt and album giveaways.

Rockamerica video nights now entail special events, usually tying in with a new album or videocassette release or artist tour. For instance, Rockamerica and CBS/Fox sponsored parties in 30 markets celebrating the release of "Herbie Hancock & the Rockit Band Live," and also tied in with RCA in compiling a 45-minute Daryl Hall & John Oates concert and concept clip collection, to be run in clubs five days ahead of the group's concert stops.

Rockamerica is currently representing independent promotion company Thirsty Ear in presenting an hour-long collection of Cabaret Voltaire videos heretofore unavailable in the U.S., again in advance of the group's concert stops. Creed says such promotions will continue.

But Larry La Spina, president of Lawrence Enterprises Inc., which services some 100 clubs monthly out of Nutley, N.J., says that video nights haven't proven useful for his subscribers. "Our feedback has been that it's not really worth their while," reports La Spina.

"We tried it a couple times late last year, with a Madonna night in four clubs one month, and a promotion for 4-3-1's 'Animal' the next. We felt that before we negotiated with the labels we'd try it on our own, so we bought 100 Madonna records to give away. We did fairly good but nothing extraordinary, maybe 10% better than usual even though it was a well-known artist. And 4-3-1's label, Recovery Records, sent us a thousand T-shirts and it still didn't do well. So other pools may tell you that video nights work great, but not for us."

La Spina blames "oversaturation" of making for getting in the way of making video nights "spe-

(Continued on page 34)

Special Effects Firm 'Enhances' Concert

Charlex Says 'Yes' to Long-Form Project

NEW YORK Charlex, the video special effects house that swept the video awards for its clip to the Cars' "You Might Think," has completed production of its third music video project, a long-form "enhancement" of a concert by Yes.

The video, entitled "9012Live" after the group's "90125" album, combines Charlex-created video imagery with 67 minutes of a performance filmed last year in Edmonton, Canada.

Both Yes and the Cars—for whom Charlex supplied the transitional links to the nine videos in the "Heartbreak City" long-form videocassette—are managed by Lookout Management. According to Alex Weil, who heads Charlex with partner Charlie Levi, Lookout came to Charlex after the success of the Cars projects and asked that similar special effects be added to the Yes concert footage to "bring Yes into 1985."

"The Cars videos were easy, in a way," says Weil. "Their music had a broad, crossover appeal, whereas Yes is an esoteric, cult kind of band with great musicianship but a distinct lack of humor, which is one of the things we're good at. I mean, you can't have [Yes lead singer] Jon Anderson pop out of a lipstick holder like in 'You Might Think.'"

Instead, Weil and Charlex chose to make "mini-videos" of eight of the tape's nine songs, having been instructed to leave the ninth, "Owner Of A Lonely Heart," as is. "We montaged a rock'n'roll band with classical architecture and imagery, technical imagery and '50s footage into a living, breathing electronic collage," says Weil, noting that frames in the "treated" portions of the concert may bear as many as 60 different effects.

The two most prominent visual effects involve '50s film footage and 17th Century Piranesi architectural settings. Designer Malcolm McNeil says that footage was obtained through the producers of the documentary "Atomic Cafe" and was taken from some 150 hours of archival '50s industrial, training, educational and socialization films. The people in these films have been taken out of their original context, then electronically manipulated and lay-

ered into a multitude of "fantasy" backgrounds and structures, the central one of which is the "Charlex Yesworld" space station-like disk which houses most of the action.

Following a '50s family vignette in which a young girl, objecting to her father's "square" music, asks instead for the "music of machinery," the environment moves through space towards the disk, which is really a setting 40 inches in diameter and six inches high into which turns a snorkel lens mounted on an Elicon motion control unit. Inside the structure, a '50s model airplane flies through a corridor with arches on either side made up of screens containing additional characters from the archival footage.

Levi notes that all effects were colored according to the concert stage and album logo "palette." The project he adds, took two and a

half months of production time from February through April, following a lengthy period of "conceptualizing."

The finished product contains approximately 20 minutes of "Charlex stuff," says Levi, up from the originally contracted 12 minutes made up of "six full Charlex, six live enhancement."

Levi says he expects "9012Live" to herald a new direction for Charlex's work, with future output being "less cartoony and two-dimensional" and relying more on the combination of existing footage and more sophisticated models. Meanwhile, Lookout Management is negotiating for release of the video to home video and/or cable and theatrical outlets, hopefully by late summer.

"9012Live" was produced by Yes, with the group's Chris Squire acting as executive director. JIM BESSMAN

'God-like' Look for 'Highwayman'

Clip Shines Without Stars

BY ANDREW ROBLIN

NASHVILLE How do you make a video starring Waylon Jennings, Willie Nelson, Kris Kristofferson and Johnny Cash when they're too busy to come on location? Peter Israelson, director of their "Highwayman" video, knows how.

Using actors with physiques resembling those of the four principals and "god-like" head shots of the singers, Israelson leaves viewers with the impression they're seeing the stars in "Highwayman's" action scenes—even though none could participate during the location shoot in southern Utah.

"The singers weren't with us for the action shots," says Israelson. "But I lead the viewer to believe they were there by using low, medium and side shots of actors with the same builds and outlines."

Like Jimmy Webb's "Highwayman" song, the video tells four different but connected stories. In the first vignette, an actor resembling Willie Nelson makes a career of robbing stage coaches until he hangs for his crimes. In keeping with the

song's theme of reincarnation, Nelson's face floats across a background of scudding black clouds at the end of the scene.

"You accept that each of them is really in their segment, and there's a payoff at the end," Israelson says. "There's so much drama you're not looking for them as long as each segment is paid off with a brief, elegant head shot."

The stars' faces were first shot over black and white backdrops, then transferred to the action scenes using a video matte. "It took a whole lot of time, but we were helped by the thunderous rolling clouds," says Israelson. "The faces appear and disappear like god-like figures."

The god-like look fits, given "Highwayman's" unusual theme. "We're taking advantage of the tremendous appeal of immortality," notes Israelson. "It's about four brigands who seem to die but live throughout eternity. They're four horsemen riding through time."

For a song with such overtly mystical overtones, Israelson decided to

(Continued on page 34)

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FOR INFO: (212) 243-1000

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.

BEACH BOYS
Getcha Back
The Beach Boys/Caribou/Epic
Chris Mather/Pendulum Productions
Dom Orlando

BOOMTOWN RATS
Rain
In The Long Grass/Columbia
Phonogram Records
Nigel Dick

CHEYNE
Call Me Mr. Telephone
12-inch/MCA
Soft Focus Productions
Ed Steinberg

DARYL HALL & JOHN OATES
Possession/Obsession
Big Bam Boom/RCA
Anthony Payne/Gaspl Productions
Bob Giraldi

PAUL HARDCASTLE
King Tut
Rain Forest/Profile
Chuck Braverman Productions
Chuck Braverman

COREY HART
Never Surrender
Boy In A Box/Aquarius
Michael Rosen/Derek Sewell
Robert F. Quarty

DAN HARTMAN
Fletch—Get Outta Town
Fletch Soundtrack/MCA/
Cream Cheese Productions
Ed Steinberg

JERMAINE JACKSON
(Closest Thing To) Perfect
Perfect Soundtrack/Arista
Anthony Payne/Gaspl Productions
Bob Giraldi

MICK JAGGER
Lucky In Love
She's The Boss/Columbia
Amanda Pirie/Nitrate Films
Julien Temple

NIK KERSHAW
Wide Boy
The Riddle/MCA
Greenback Films
Storm Thurgerson

KLYMAXX
Meeting In The Ladies Room
Meeting In The Ladies Room Constellation MCA
F F Productions
Gerald V. Casale

ALAN MERRILL
Hard Hearted Woman
Alan Merrill/Porcelain PolyGram
Porcelain Pictures
Adam Friedman

RUN-D.M.C.
You Talk Too Much
King Of Rock/Profile
Ken Walz Productions
Amos Poe

SKIPWORTH & TURNER
Thinking About Your Love
12-inch/4th & Broadway/Island
James Ewert
Mike Brady

SUPERTRAMP
Cannonball
Brother Where You Bound A&M
Lumelight
Steve Baron

SURVIVOR
The Search Is Over
Vital Signs/Scotti Bros./Epic
Simon Straker/Pendulum Productions
Mark Rezyka/David Hogan

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

U2
A Sort Of Homecoming
The Unforgettable Fire/Island
James Morris/Windmill Lane Studios
Barry Devlin

(Continued on page 69)

POOLS REPORT MIXED RESULTS FOR 'NIGHTS'

(Continued from page 33)

cial." He adds that the trend towards the 21-year-old drinking age is also keeping away those who would most likely attend video events. "The 15- and 16-year-old MTV kids are progressive, but the adults aren't," he says. "And while the record companies want to promote their new and unknown artists, the people who can get into the clubs want to see the hit artists. If you have Van Halen stuff to give away or want to have a Wham! night, fine. But it doesn't make sense to have a Eurogliders or Red Rockers night."

La Spina concedes that part of the problem might be that the video nights are "absentee-run," that "since we're not there to see what's going on we really don't know what the club owners are doing or what markets they're dealing with." But he says that Lawrence is making another effort at video nights in late May with a local focus on the New York, New Jersey and Connecticut markets to "see exactly what's going on, the pros and cons."

Telegenics' Russo sees things differently from La Spina. "People who watch Telegenics tapes don't watch MTV or 'Friday Night Videos.' They're not tv people but people who like to go out to the clubs to hear music, feel it and be part of it.

They're the ones that buy records instead of sit at home and watch television, and they come out to the video nights to see new artists."

Russo hopes to expand his video night concept through "big name" sponsorship so that 100 clubs could be serviced, thus bringing in heavier label support. John Persico, president of Atlanta's Music Video Services, is looking to break into video night promotions in similar fashion this summer, using a "corporate sponsorship type of program to exploit the artists and the sponsor's products."

Questioning whether video nights work on the "small scale" practiced by other pools, Persico suggests that record companies make a "major scale promotion" by taking advantage of all the pools at once.



'HIGHWAYMAN'

(Continued from page 33)

come up with something more sophisticated—and more expensive—than most country videos. The clip was originally budgeted at \$50,000, although the final cost reached about \$60,000.

"I wrote a fanciful piece, hoping to get a chance to do something I'd be proud of," Israelson says. "I think people want to see their fantasies liberated in videos, so I came up with a sort of tone-poem."

Israelson rejected color film for "Highwayman" for a combination of artistic and financial reasons. Shooting color 35mm film would have cost too much, he says. And, he adds, "Color seemed to make it into a Disney World version. Black-and-white lent itself more to the romantic vision. The dark and light shadows are most powerful."

Although the budget for the project ran higher than expected, Israelson claims he brought it in at a bargain price. "There's a danger in doing good work on a low budget," he says. "People say: 'Well, you did "Highwayman" with all those special effects for that much; why can't you do mine for the same price?'"

Israelson has also directed videos for Robbie Jackson ("Centipede"), Chaka Khan ("I Feel For You") and others, but he's best known for his television commercials. As a member of the production company of Levinson, Israelson, Cummins & Bell, he has done commercials for Coca-Cola, McDonald's, MasterCard, Budweiser and Pepsi.

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VIDEOS ADDED THIS WEEK	ARTIST	VIDEO TITLE	Label	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	ANIMATION	LET HIM GO	Mercury	LIGHT	
	BEACH BOYS	GETCHA BACK	Caribou/Epic	POWER	
	COCK ROBIN	WHEN YOUR HEART IS WEAK	Columbia	LIGHT	
	DEL LORDS	HOW CAN A POOR MAN STAND SUCH TIMES AND LIVE	EMI America	LIGHT	
	DOPPELGÄNGER	COMMUNICATION BREAKDOWN	Manhattan	LIGHT	
	DURAN DURAN	A VIEW TO A KILL	Capitol	POWER	
	HAROLD FALTERMEYER	AXEL F.	MCA	LIGHT	
	BRYAN FERRY	SLAVE TO LOVE	Warner Bros.	BREAKOUT	
	PAUL HARDCASTLE	19	Chrysalis	LIGHT	
	COREY HART	NEVER SURRENDER	EMI America	BREAKOUT	
	MENUDO	HOLD ON	RCA	BREAKOUT	
	ULI JOHN ROTH	THE NIGHT THE MASTER COMES	Capitol	NEW	
	SUPERTRAMP	CANNONBALL	A&M	BREAKOUT	
	RICHARD THOMPSON	WHEN THE SPELL IS BROKEN	Polydor	LIGHT	
	THE THOUGHT	EIGHT MILES HIGH	IRS	LIGHT	
JOE WALSH	THE CONFESSOR	Warner Bros.	BREAKOUT		
POWER ROTATION <i>Sneak Preview Videos</i>	DAVID BOWIE	LOVIN' THE ALIEN	EMI America	2	
	DOORS	WILD CHILD	Elektra/MCA Home Video	4	
	EURYTHMICS	WOULD I LIE TO YOU?	RCA	3	
	MICK JAGGER	LUCKY IN LOVE	Columbia	2	
	CYNDI LAUPER	GOONIES R GOOD ENOUGH	Epic	2	
	ROBERT PLANT	LITTLE BY LITTLE	Es Paranza	3	
HEAVY ROTATION	*BRYAN ADAMS	HEAVEN	A&M	7	
	PHIL COLLINS	SUSSUDIO	Atlantic	8	
	*FOREIGNER	THAT WAS YESTERDAY	Atlantic	7	
	GLENN FREY	SMUGGLER'S BLUES	MCA	7	
	MURRAY HEAD	ONE NIGHT IN BANGKOK	RCA	6	
	HUEY LEWIS & THE NEWS	BAD IS BAD	Chrysalis	12	
	*MADONNA	INTO THE GROOVE	Warner Bros.	9	
	*TOM PETTY & THE HEARTBREAKERS	DON'T COME AROUND HERE NO MORE	MCA	10	
	*POWER STATION	SOME LIKE IT HOT	Capitol	9	
	*DAVID LEE ROTH	JUST A GIGOLO/I AIN'T GOT NOBODY	Warner Bros.	8	
SIMPLE MINDS	DON'T YOU (FORGET ABOUT ME)	A&M	17		
*BRUCE SPRINGSTEEN	I'M ON FIRE	Columbia	9		
TEARS FOR FEARS	EVERYBODY WANTS TO RULE THE WORLD	Mercury	10		
ACTIVE ROTATION	JOHN CAFFERTY & THE BEAVER BROWN BAND	TOUGH ALL OVER	Scotti Bros.	5	
	DARYL HALL & JOHN OATES	POSSESSION/OBSESSION	RCA	2	
	*DARYL HALL & JOHN OATES	SOME THINGS ARE BETTER LEFT UNSAID	RCA	9	
	HOWARD JONES	THINGS CAN ONLY GET BETTER	Elektra	11	
	*JULIAN LENNON	SAY YOU'RE WRONG	Atlantic	8	
	*REO SPEEDWAGON	ONE LONELY NIGHT	Epic	5	
	*RICK SPRINGFIELD	CELEBRATE YOUTH	RCA	5	
	*TIL TUESDAY	VOICES CARRY	Epic	12	
	*WHAM!	EVERYTHING SHE WANTS	Columbia	7	
	*PETER WOLF	OO-EE-DIDDLEY-BO!	EMI America	11	
PAUL YOUNG	EVERY TIME YOU GO AWAY	Columbia	4		
MEDIUM ROTATION	BELOUIS SOME	IMAGINATION	Capitol	5	
	DOKKEN	ALONE AGAIN	Elektra	8	
	KATRINA & THE WAVES	WALKING ON SUNSHINE	Capitol	5	
	LIMAH	NEVER ENDING STORY	EMI America	10	
	LONE JUSTICE	WAYS TO BE WICKED	Geffen	6	
	ALISON MOYET	INVISIBLE	Columbia	10	
	SURVIVOR	THE SEARCH IS OVER	Scotti Bros.	2	
	*TINA TURNER	SHOW SOME RESPECT	Capitol	5	
	GINO VANNELLI	BLACK CARS	HME/CBS	5	
	VITAMIN Z	BURNING FLAME	Geffen	7	
WILLIE & THE POOR BODYS	BABY PLEASE DON'T GO	Passport	3		
BREAKOUT ROTATION	BON JOVI	ONLY LONELY	Mercury	3	
	BOY MEETS GIRL	OH GIRL	A&M	7	
	DEPECHE MODE	PEOPLE ARE PEOPLE	Sire	9	
	LORDS OF THE NEW CHURCH	THE METHOD TO MY MADNESS	IRS	3	
	MEAT LOAF	MODERN GIRL	RCA	4	
	GRAHAM PARKER & THE SHOT	WAKE UP	Elektra	6	
	JULES SHEAR	STEADY	EMI America	9	
	SLADE	LITTLE SHEILA	CBS Associated	6	
	LIGHT ROTATION	AUTOGRAPH	SEND HER TO ME	RCA	4
		PHILIP BAILEY	WALKING ON THE CHINESE WALL	Columbia	6
TEREZA BAZAR		GOTCHA!	MCA	5	
BOOMTOWN RATS		RAIN	Columbia	2	
LLOYD COLE		FOREST FIRE	Geffen	2	
AL CORLEY		SQUARE ROOMS	Mercury	5	
DEAD OR ALIVE		YOU SPIN ME AROUND	Epic	4	
DEEP PURPLE		NOBODY'S HOME	Mercury	6	
GO WEST		CALL ME	Chrysalis	4	
PEARL HARBOUR		FLIRT	Island	3	
DAN HARTMAN		GET OUTTA TOWN	MCA	2	
HOOTERS		ALL YOU ZOMBIES	Columbia	2	
JERMAINE JACKSON		PERFECT	Arista	2	
KEEL		THE RIGHT TO ROCK	Gold Mountain	12	
KING LOVE AND PRICE		Epic	4		
LADY PANK		MINUS ZERO	MCA	2	
LOUDNESS		CRAZY NIGHTS	Atco	4	
MAMA'S BOYS		NEEDLE IN THE GROOVE	Arista	3	
KIM MITCHELL	GO FOR SODA	Bronze	4		
GREG PHILLINGANES	BEHIND THE MASK	Planet	7		
PROCESS & THE DOO RAGS	STOMP & SHOUT	Columbia	5		
RED 7	HEARTBEAT	MCA	4		
REFUGEE	EXILES IN THE DARK	Chrysalis	6		
SHOOTING STAR	SUMMER SUN	Geffen	2		
SISTERS OF MERCY	WALK AWAY	Elektra	4		
STRANGE ADVANCE	WE RUN	Capitol	4		
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	GUADALCANAL DIARY	WATUSI/RODEO	Landslide	6	
	JAZZY JEFF	KING HEROIN	Jive	6	
	MOUNTAIN	HARD TIMES	Scotti Bros.	5	
	RAVYN	ON & ON	Atlantic	2	
MARC ANTHONY THOMPSON	LOVE COOLS DOWN	Warner Bros.	1		
WHITE ANIMALS	THIS GIRL IS MINE	Deadbeat	4		

* 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.

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Reel Winners. Ampex recently awarded its Golden Reel to Solar recording artists Midnight Star and QCA Recording Studios for the gold album "Planetary Invasion." Ampex rep Bob Stewart presented the awards at a party held at the Cincinnati studio. Pictured are members of Midnight Star, staff of QCA and guests.

AES Seminar Looks at Digital Processing

Practical Considerations, Chronic Problems Examined

BY SAM SUTHERLAND

ANAHEIM, Calif. The advent of digital home audio and its impact on recording, mastering and replication technologies were reflected here May 6 during a three-hour panel discussion on digital processing held on the final day of the 78th Audio Engineering Society (AES) convention.

Much of the seminar focused on practical considerations for studios and mastering houses looking to handle digital work. But comments from the dais also underscored the digital learning curve and some of the chronic problems encountered during the launch phase of the Compact Disc configuration.

From a mastering vantage point, as outlined by Bill Foster of Tape One in London, the digital domain's much greater dynamic range capabilities aren't entirely practical for finished software. "We found that anything over 45 to 50 db in dynamic range is perhaps more than you can usefully have on CD," he said, adding that other digital advocates might agree.

Foster also downplayed early complaints about CD submasters transferred from older master tapes, dispelling "the myth we do horrendous things to get a recording onto the disk." Actual processing from the master to the digital submaster is "more fine-tuning, not mutilation," he said, and houses such as Tape One are careful to compare copies and consult original production notes to match up additional equalization or other necessary mastering amendments.

A more likely culprit behind disappointing CDs, he said, is inadequate quality control at the master source. Labels pulling digital masters from inferior, later-generation masters are also remastering those titles when better quality copies can be found, he added.

Track sequencing and indexing were also outlined, with Foster noting a potential wrinkle on albums where two selections are cross-faded. Because later-generation digital editors automatically reject subcode data when they overlap beyond a certain tolerance, he said, CD submasters can't code selections at the actual beginning in some instances.

Also noted by Foster was disagreement among CD pressers over the necessary length of pauses between selections. PolyGram recommends five digital frames, Digital Audio Disc Corp. asks for 15 frames, and various Japanese CD plants ask for nearly a full second.

Both Foster and DADC's Mike Ellis also stressed potential snags in time-coding of masters when transferring to a CD submaster tape. Coding must be continuous, and Sony's Curtis Chan further recommended that mastering engineers stripe time code first before transferring data.

Tore Nordahl of Digital Entertainment Corp., Mitsubishi's pro audio division, forecast the coexistence of analog and digital equipment technologies well into the last

decade of this century. Reviewing both storage media and signal processing, he suggested that digital performance is superior for recording but may lag in present signal processing standards.

For example, he noted, while 16-bit digital tape recorders achieve a 96 db signal-to-noise ratio, half-inch analog tape machines running at 30 ips offer only about a 70 db window. But the same bit length and s/n standard when applied to a digital processing console would in fact suffer in comparison to the best analog designs, which can attain 116 db in signal-to-noise capability.

Nordahl also examined various storage media for both permanent master storage and temporary mix storage. Hard disk storage technology, derived from computers, is currently much costlier than magnetic tape, he pointed out, but erasable optical disks may emerge during the '90s as a two-channel medium for both temporary and permanent program storage.

Panelists—who also included Masterdisk's Bob Ludwig, moderator of the session, and JVC's Larry Boden—also looked at current digital and analog reel recorders, and during a question and answer session discussed emerging hardware for aiding in transfers between different digital formats.

An informal poll of attendees showed wide use of consumer digital formats, principally Sony's F-1 processor and Nakamichi's version of that PCM design. Users were warned that editing and coding of tapes recorded on those systems would require additional outboard equipment. Also recommended were the use of sturdier, more precise industrial VCRs as recorders and professional rather than consumer tape cassettes.

Record Plant's Sister Firm

AID Unveils New Products

ANAHEIM, Calif. Digital audio and audio/visual applications underscore key new product entries shown for the first time by Audio Intervisual Design at the 78th AES convention, May 3-6, at the Disneyland Hotel here.

With the company's product line already cohering around Sony professional digital audio equipment, AID is focusing on format compatibility as a key issue for studio owners and operators. Thus, AID president Rick Plushner keyed the young firm's AES demonstrations, conducted in one of the mobile recording trucks operated by sister division The Record Plant, to solving film/video and digital transfer problems.

Among digital audio products, AID is touting the bw 102 professional digital audio interface system developed by Harmonia Mundi

Acustica. Using a 24-bit internal format, the unit provides direct digital transfer from EIAJ, Sony 1610/1600 or AES/DASH formats to any of these formats.

Also aimed at studios faced with digital transfer and editing hurdles is the CLUE (Computer Logging Unit & Editor) system, which is designed to enable users to prepare professional masters from Sony PCM F-1 and 701 format processors. The disk-based editing system bundles VCRs, computer terminal and monitor to perform editing functions and allows frame accurate SMPTE or EBU editing.

Time coding applications for audio/visual work were also addressed by the featured product line, notably through the LYNX Time Code Module, which combines generator, reader, synchronizer and computer interface in a single unit.

Video Track

NEW YORK

RUSSELL MULCAHY was called in to do a special "dance video" remix for Chrysalis act **Go West's** "Call Me" clip. According to the band's songwriter/guitarist **Richard Drummie**, the video remix was done because "we want our dance remixes, videos and B-sides to have as much individuality as the album tracks."

Second Story Television's clip for the song "Pick Up Sticks" by drummer **Danny Gottlieb** (Mahavishnu, ex-Pat Metheny Group) and **Rebecca Plant** may have lost in the MTV Basement Tapes finals, but SST is not giving up on the project yet. "We're talking now with a number of independent labels about releasing the record," says a spokesman for the company. "After that, we'll see about the video." The clip, described as combining "high-energy performance with unique pictorializations of sounds," was lensed in 35mm film at **Riverview Studio** in Astoria, Queens. It was directed by **David Brownstein**, who also co-produced the song. **Eugene Sher** produced for Second Story; **Jim Calmont** was director of photography.

The '30s standard "Body And Soul" has been interpreted in video clip form by music producer **Sid**

Woloshin and director **Yael Woll**. According to Woll, the project is the result of a striking concept: making a video not intended to promote a record. Shot in an empty theatre, the conceptual clip centers on a singer and two dancers, and deals "a lot with the love of art," Woll says. Producer of the clip was **Gary Delgrasso**.

The second video from "Chess," RCA's double "concept" album by **Tim Rice** and **Abba's Benny Andersson** and **Bjorn Ulvaeus**, has been released. Filmed at **Ewart Film Studios** in London, the clip is for "I Know Him So Well," a duet by **Elaine Paige** and **Barbara Dickson**. **David Hillyer** directed the clip and **Nick Maingay** produced for **Vanderquest Productions**. The setting is an airport, where the two female lead characters keep passing each other while reminiscing, but never really meeting.

Another RCA act, the **Parachute Club**, has just completed a second video version of their single "Rise Up," from their album "At The Feet Of The Moon." The new video coincides with the release of the remixed version of the single. Directed by bandleader **Lorraine Segato** and produced by **Richard Kerr**, with **Current Entertainment Corp.**

(Continued on page 38)

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Audio Track

NEW YORK

HEAVY METAL ACT Martyr was in at Brooklyn's **Sound Heights**, tracking their new album with producer **Joel Dein**. **Vince Traina** was engineering, with Center For The Media Arts intern **Gary Collins** assisting. The band is currently unsigned.

Americade is laying tracks at **Master Sound Astoria** for two upcoming major motion picture soundtracks being produced at the Kaufman Astoria complex. Master Sound owner **Ben Rizzi** is producing.

Malcolm Fisher has joined **Evergreen Recording** as assistant studio manager and production coordinator for the facility's production division, Down Under Productions.

At **Systems Two** in Brooklyn, **Grace Garland** was in recently mixing with producer **J.D. DeKranis** and engineer **Joe Marciano**. Also, **Ras Enoch I Tigre & Classical Roots** are recording tracks for their upcoming album. **James Doherty** is producing.

Ashford & Simpson have been in at **39th Street Music** doing several demos for an upcoming motion picture starring **Mikhail Baryshnikov** and **Gregory Hines**. **Tim Cox** is engineering. Also there, producer **Elmo Christian** is finishing a single on the band **Impact**, also with Cox engineering.

Passport artist **Jack Starr** is mixing his new album, "Rock 'N' Roll Is The American Way," at **Sonic Studios**, Freeport, N.Y. Engineering is **Dennis McNerney**, who also co-produced the record with Starr.

LOS ANGELES

ERIC MARTIN is recording his debut solo album for Capitol at **Record One Studios**, owned by **Val Garay**. Produced by **Danny Kortchmar** and **Greg Landanyi**, the record features an assortment of heavyweight session players, including drummers **Stan Lynch** and **Rick Marotta**, bassist **Randy Jackson**, keyboardist **Bill Payne**, and guitarists **Waddy Wachtel** and **Kortchmar**.

Darius & the Magnets recently completed recording four songs at **Mad Hatter Studios**. The tracks were produced and engineered by **Denis Degher**.

Lyricist **Phyllis Molinary** has been in at **A&M Studios** working on the main title for the Carson Productions television special "Our Time." Engineering the session is **Roger Young**, with assistance from **Clyde Kaplan**.

At **Sound Image Studio**, producers **Tim Bogert** and **Bill Willens** are cutting tracks for **D'Vette**, with **John Henning** at the board. Also, producer **Edd Tree** is in working with country artist **Mark Fosson**, with Henning again at the controls.

Epic artist **Reggie Burrell** has been tracking at **Amigo Studios**, using the 3M digital equipment in Studio E. **Paul Brown** and **Chris Currell** are producing, with **Russ Bracher** assisting on the engineering. Also there, **David Pack** is mixing his upcoming Warner Bros. release in Studio A with engineer **Lee Herschberg**. And **Delbert McClinton** is slated to come in to begin a new project this month, produced by **Tony Berg** and engineered by **Chet Himes** and **Steven Strassman**.

At **Group IV Recording**, engineer **Dennis Sands**, assisted by **Andy D'Addario**, was behind the board for composer **Mike Post**, scoring a "Hill Street Blues" segment for **MTM Productions**. Also

there, producer **Ashley Irwin** is tracking **the Spinners'** new Atlantic album with engineer **Lee Di Carlo**, assisted by **D'Addario**. And engineer **Harry Andronis** was behind the board with producer **Chuck Greenberg** mixing the new **Shad-owfax** record for **Windham Hill**.

NASHVILLE

RECENT SESSIONS AT **Sound Emporium** include: **Roy Clark**, **Mel Tillis** and **Glen Campbell** working on a soundtrack for the film "Uphill All The Way," produced by **Harold Shedd**, with **Jim Cotten** and **Joe Scaife** at the console; **Jerry Kennedy** producing a **Connie Smith** album for **CBS**, with **Ricky Skaggs** in overdubbing harmonies and **Gary Laney** engineering; and **Byron Hill** cutting tracks with engineer **Mike Poston**.

OTHER CITIES

NARADA MICHAEL WALDEN has been in at **The Plant**, Sausalito, Calif., producing the majority of the tracks on **Aretha Franklin's** upcoming **Arista** album. **David Frazer** is engineering the overdubs as well as mixing with assistant **Dana Chappelle**. **Journey** has also been in, cutting basic tracks for their next **Columbia** project, with **Steve Perry** and **Jim Gaines** producing. **Gaines** is also engineering, with assistant **Robert Missbach**.

Producer **Bob Ezrin** has been in at **Phase One** in Scarborough, Ontario, Canada, recording two songs for **Air Supply** with **Lenny De Rose** and **Ringo Hrycyna** engineering. Also there, **Helix** have recently finished recording tracks for their new album, produced by **Tom Treumuth** and engineered by **Dave Whitman**. All material for the **Audio Track** column should be sent to **Steven Dupler**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

VIDEO TRACK

(Continued from page 37)

acting as executive producer, the video was shot on 35mm film, half at **Lakeshore Studios** and half before a live audience at **Premier Dance Theatre**.

Larry Jordan recently directed a 60-minute concert long-form for Mercury artist **Richard Thompson**. The project was shot in Ottawa, with **Steve Swartz** of **Twilight Pictures Ltd.** producing and **PolyGram's Len Epand** acting as execu-

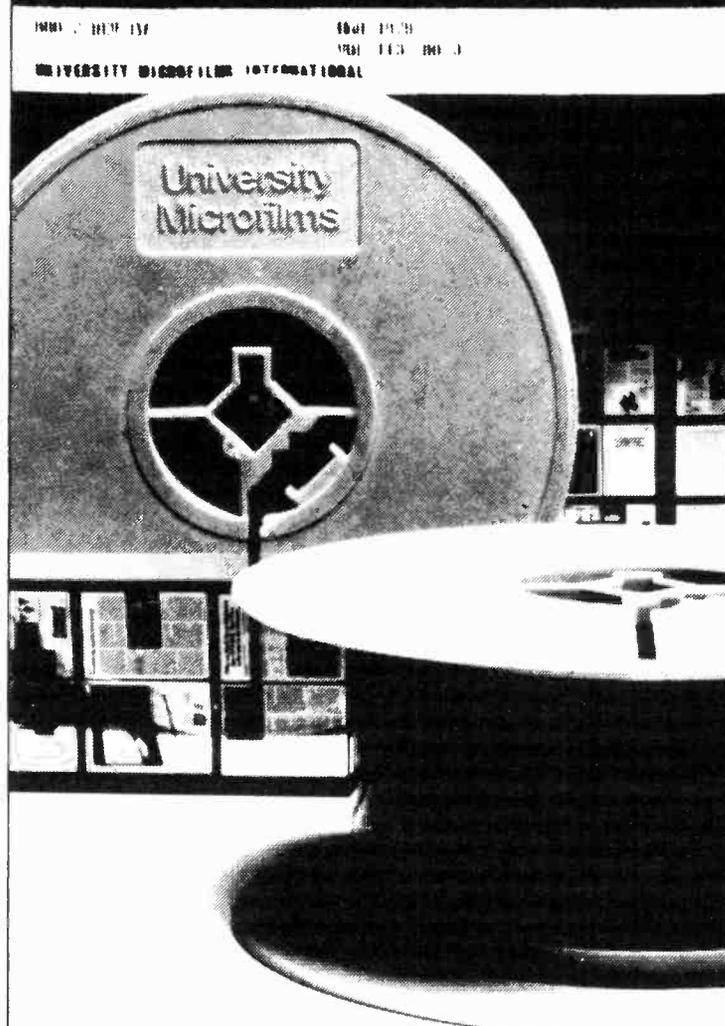
tive producer.

Otis Day & the Knights, the band best known for their frat party performance in "National Lampoon's Animal House," were lensed at the **Red Parrot Thursday (16)** by **Clay Cole Productions**. The group was captured playing their "famous party anthem, 'Shout'."

The Pointer Sisters' most recent clip is for the single "Come And Get It," the sixth single off their double platinum **Planet** album "Break Out." Directed by **G. Theodore** and **Richard Perry** (producer of the album, and founder of **Planet Records**) and produced by **Joanne Gardner** for **Fusion Films**, the clip is a performance video in the same vein as the **Pointers'** previous "Jump (For My Love)." Edited by **STEVEN DUPLER**

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

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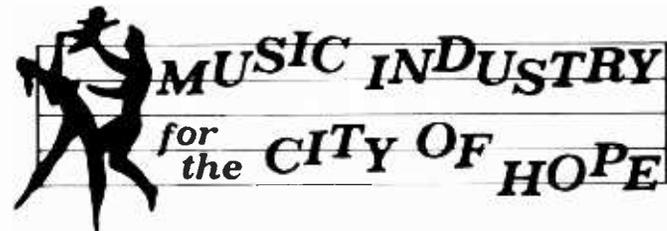
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FOR WEEK ENDING MAY 25, 1985

Billboard

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	2	12	PHIL COLLINS	▲ ATLANTIC 81240 (9.98) (CD)	6 weeks at No. One	NO JACKET REQUIRED				
2	5	14	3	PRINCE & THE REVOLUTION	PAISLEY PARK 1-25286/WARNER BRS. (9.98) (CD)		AROUND THE WORLD IN A DAY				
3	3	4	20	SOUNDTRACK	▲ MCA 5553 (8.98) (CD)		BEVERLY HILLS COP				
4	4	3	49	BRUCE SPRINGSTEEN	▲ ⁶ COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.				
5	2	1	6	USA FOR AFRICA	▲ ² COLUMBIA USA 40043		WE ARE THE WORLD				
6	6	6	14	SADE	▲ PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE				
7	8	5	26	MADONNA	▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN				
8	9	9	29	WHAM	▲ COLUMBIA FC39595 (CD)		MAKE IT BIG				
9	12	17	9	TEARS FOR FEARS	MERCURY 824 300-1M1/POLYGRAM (8.98)		SONGS FROM THE BIG CHAIR				
10	7	7	7	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8.98)		SOUTHERN ACCENTS				
11	11	11	27	BRYAN ADAMS	▲ A&M SP501.3 (8.98) (CD)		RECKLESS				
12	13	13	7	THE POWER STATION	CAPITOL SJ-112380 (8.98)		THE POWER STATION				
13	10	8	18	JOHN FOGERTY	▲ WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD				
14	24	34	6	HOWARD JONES	ELEKTRA 60390 (8.98) (CD)		DREAM INTO ACTION				
15	16	18	14	DAVID LEE ROTH	● WARNER BROS. 1-25222 (5.99)		CRAZY FROM THE HEAT				
16	15	10	50	TINA TURNER	▲ ³ CAPITOL ST-1-2330 (8.98) (CD)		PRIVATE DANCER				
17	17	21	12	SOUNDTRACK	A&M SP-5045 (8.98)		THE BREAKFAST CLUB				
18	26	27	40	BILLY OCEAN	▲ JIVE JL-8-8213/ARISTA (8.98) (CD)		SUDDENLY				
19	14	12	15	COMMODORES	▲ MOTOWN 6124M (8.98) (CD)		NIGHTSHIFT				
20	21	22	24	DON HENLEY	▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)		BUILDING THE PERFECT BEAST				
21	23	23	10	DEBARGE	● GORDY 6123/MOTOWN (8.98) (CD)		RHYTHM OF THE NIGHT				
22	20	19	21	FOREIGNER	▲ ² ATLANTIC 81999 (9.98) (CD)		AGENT PROVOCATEUR				
23	27	28	5	RICK SPRINGFIELD	RCA AJL1-5370 (9.98)		TAO				
24	25	25	8	LUTHER VANDROSS	EPC 39882		THE NIGHT I FELL IN LOVE				
25	18	16	27	REO SPEEDWAGON	▲ EPIC QC39593 (CD)		WHEELS ARE TURNING				
26	19	20	79	THE POINTER SISTERS	▲ ² PLANET BELL-5410/RCA (9.98) (CD)		BREAK OUT				
27	28	24	13	THE FIRM	● ATLANTIC 81239 (8.98) (CD)		THE FIRM				
28	31	29	14	ANIMATION	MERCURY 822580-1/POLYGRAM (8.98) (CD)		ANIMATION				
29	30	32	24	KOOL & THE GANG	● DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY				
30	22	15	13	SOUNDTRACK	● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)		VISION QUEST				
31	33	31	33	NEW EDITION	▲ MCA 5515 (8.98) (CD)		NEW EDITION				
32	32	26	52	CHICAGO	▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)		HIGH COUNTRY SNOWS				
33	70	189	3	DAN FOGELBERG	FULL MOON EPIC FE 39616/EPIC		BEHIND THE SUN				
34	36	37	8	ERIC CLAPTON	WARNER BROS. DUCK 1-25166/WARNER BROS. (8.98) (CD)		BEHIND THE SUN				
35	49	49	7	MADONNA AND THE WAVES							

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	57	49	32	U2	▲ ISLAND 90231/ATLANTIC (8.98)		THE UNFORGETTABLE FIRE				
57	43	40	21	AUTOGRAPH	● RCA AFL1-5423 (8.98)		SIGN IN PLEASE				
58	65	93	3	RICK JAMES	GORDY 6135GI/MOTOWN (8.98)		GLOW				
59	54	57	10	SANTANA	COLUMBIA FC39527 (CD)		BEYOND APPEARANCES				
60	52	50	75	CYNDI LAUPER	▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)		SHE'S SO UNUSUAL				
61	61	54	27	FRANKIE GOES TO HOLLYWOOD	● ISLAND 90232-1 (2 LPS)/ATLANTIC (12.98)		WELCOME TO THE PLEASURE DOME				
62	62	64	10	GO WEST	CHRYSALIS FV 41495 (8.98) (CD)		GO WEST				
63	63	52	45	PRINCE & THE REVOLUTION	▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)		PURPLE RAIN				
64	66	71	6	GRAHAM PARKER & THE SHOT	ELEKTRA 60388 (8.98) (CD)		STEADY NERVES				
65	59	59	14	RUN-D.M.C.	PROFILE PRO1205 (8.98)		KING OF ROCK				
66	53	45	9	MAZE FEATURING FRANKIE BEVERLY	CAPITOL ST-12377 (8.98)		CAN'T STOP THE LOVE				
67	55	46	24	TEENA MARIE	● EPIC FE 39528		STARCHILD				
68	57	72	85	HUEY LEWIS AND THE NEWS	▲ ⁵ CHRYSALIS FV 41412 (CD)		SPORTS				
69	58	58	9	SOUNDTRACK	MOTOWN 6128 ML (8.98)		BERRY GORDY'S THE LAST DRAGON				
70	71	78	33	DOKKEN	ELEKTRA 60376 (8.98) (CD)		TOOTH & NAIL				
71	68	60	24	LOS LOBOS	WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)		HOW WILL THE WOLF SURVIVE				
72	72	75	9	FIONA	ATLANTIC 81242 (8.98)		FIONA				
73	69	63	12	THE ALAN PARSONS PROJECT	ARISTA AL-8-8263 (8.98) (CD)		VULTURE CULTURE				
74	74	76	91	MADONNA	▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA				
75	76	74	13	LOUDNESS	ATCO 90246 (8.98)		THUNDER ON THE EAST				
76	77	67	27	WHODINI	● JIVE JL-8251/ARISTA (8.98)		ESCAPE				
77	83	73	10	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)		RAIN FOREST				
78	87	90	9	JOAN ARMATRADING	A&M SP-5040 (8.98) (CD)		SECRET SECRETS				
79	86	97	3	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98)		LONE JUSTICE				
80	73	62	44	THE TIME	▲ WARNER BROS. 25109-1 (8.98) (CD)		ICE CREAM CASTLE				
81	81	81	10	RAVEN	ATLANTIC 81241 (8.98)		STAY HARD				
82	114	139	4	BOY MEETS GIRL	A&M SP-6-5046 (6.98)		BOY MEETS GIRL				
83	112	148	4	YNGWIE MALMSTEEN	POLYDOR 825 324-1/POLYGRAM (8.98)		RISING FORCE				
84	78	65	10	GREG KIHN	EMI-AMERICA SJ-17152 (8.98)		CITIZEN KIHN				
85	80	85	29	PHILIP BAILEY	● COLUMBIA BFC 39542		CHINESE WALL				
86	91	91	10	THE BLASTERS	WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)		HARD LINE				
87	125	2	MEAT LOAF	RCA AFL1-5451 (8.98)		BAD ATTITUDE				
88	88	83	50	THE CARS	▲ ² ELEKTRA 60296 (8.98) (CD)		HEARTBEAT CITY				
89	82	80	27	SOUNDTRACK	FANTASY WAM-1791 (2 LPS) (19.98) (CD)		AMADEUS				

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HOT 100 SINGLES

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	8	10	10	10	10	10	EVERYTHING SHE WANTS	G. MICHAEL	COLUMBIA 38-04840	◆ WHAM
2	1	3	14	14	14	14	14	DON'T YOU (FORGET ABOUT ME)	K. FORSEY (K. FORSEY, S. SCHIFF)	A&M 2703	◆ SIMPLE MINDS
3	9	10	11	11	11	11	11	EVERYBODY WANTS TO RULE THE WORLD	C. HUGHES (ORZABAL, STANLEY, HUGHES)	MERCURY 8806597/POLYGRAM	◆ TEARS FOR FEARS
4	10	12	9	9	9	9	9	AXEL F	H. FALTERMEYER (H. FALTERMEYER)	MCA 52536	◆ HAROLD FALTERMEYER
5	5	7	13	13	13	13	13	SMOOTH OPERATOR	R. MILLAR (ADU, ST. JOHN)	PORTRAIT 37-04807/EPIC	◆ SADE
6	2	1	13	13	13	13	13	CRAZY FOR YOU	JELLYBEAN (J. BETTIS, J. LIND)	GEFFEN 7-29051/WARNER BROS.	◆ MADONNA
7	3	5	14	14	14	14	14	ONE NIGHT IN BANGKOK	B. ANDERSON, T. RICE, B. ULVAEUS (B. ANDERSSON, T. RICE, B. ULVAEUS)	RCA 13988	◆ MURRAY HEAD
8	11	16	10	10	10	10	10	SUDDENLY	K. DIAMOND (K. DIAMOND, B. OCEAN)	JIVE 1-9323/ARISTA	◆ BILLY OCEAN
9	6	6	11	11	11	11	11	SOME LIKE IT HOT	B. EDWARDS (PALMER, TAYLOR, TAYLOR)	CAPITOL 5444	◆ THE POWER STATION
10	15	19	10	10	10	10	10	THINGS CAN ONLY GET BETTER	R. HINE (H. JONES)	ELEKTRA 7-69651	◆ HOWARD JONES
11	17	18	10	10	10	10	10	FRESH	J. BONNEFOND, R. BELL, KOOL & THE GANG (J. TAYLOR, S. LINZER, KOOL & THE GANG)	DE-LITE 880-623-7/POLYGRAM	◆ KOOL & THE GANG
12	20	25	6	6	6	6	6	HEAVEN	B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	A&M 2729	◆ BRYAN ADAMS
13	16	20	12	12	12	12	12	IN MY HOUSE	R. JAMES (R. JAMES)	GORDY 1741/MOTOWN	◆ THE MARY JANE GIRLS
14	8	2	10	10	10	10	10	WE ARE THE WORLD	Q. JONES (M. JACKSON, L. RICHIE)	COLUMBIA US7-04839	◆ USA FOR AFRICA
15	18	22	10	10	10	10	10	JUST A GIGOLO/AIN'T GOT NOBODY	T. TEMPLEMAN (L. CASUCCI, I. CAESAR, S. WILLIAMS, R. GRAHAM)	WARNER BROS. 7-29040	◆ DAVID LEE ROTH
16	7	4	15	15	15	15	15	RHYTHM OF THE NIGHT	R. PERRY (D. WARREN)	GORDY 1770/MOTOWN	◆ DEBARGE
17	21	24	10	10	10	10	10	WALKING ON SUNSHINE	KATRINA & WAVES, P. COLLIER (K. REW)	CAPITOL 5466	◆ KATRINA AND THE WAVES
18	13	14	11	11	11	11	11	DON'T COME AROUND HERE NO MORE	T. PETTY, D. A. STEWART, J. JOVINE (T. PETTY, D. A. STEWART)	SIRE 7-29008/WARNER BROS.	◆ TOM PETTY AND THE HEARTBREAKERS
19	25	32	5	5	5	5	5	ANGEL	N. RODGERS (MADONNA, S. BRAY)	MCA 52496	◆ MADONNA
20	23	26	9	9	9	9	9	ONE LONELY NIGHT	K. CROWIN, G. RICHATH, A. GRATZER (N. DOUGHTY)	EPIC 34-04848	◆ REO SPEEDWAGON
21	19	17	15	15	15	15	15	NEW ATTITUDE	H. RICE, P. BUNETTA, R. CHUDACOFF (S. ROBINSON, J. GILUTIN, B. HULL)	MCA 52517	◆ PATTI LABELLE
22	27	30	6	6	6	6	6	SAY YOU'RE WRONG	P. RAMONE (J. LENNON)	ATLANTIC 7-89567	◆ JULIAN LENNON
23	28	33	8	8	8	8	8	SMUGGLER'S BLUES	G. FREY, A. BLAZEK (G. FREY, J. TEMPCHIN)	MCA 52546	◆ GLENN FREY
24	29	39	3	3	3	3	3	SUSSUDIO	P. COLLINS, H. PADGHAM (P. COLLINS)	ATLANTIC 7-89560	◆ PHIL COLLINS
25	12	9	18	18	18	18	18	OBSESSION	J. RYAN (H. KNIGHT, M. DESBARRES)	MERCURY 880266-7/POLYGRAM	◆ ANIMOTION
26	31	36	10	10	10	10	10	NEVER ENDING STORY	G. MORODER (G. MORODER, K. FORSEY)	EMI-AMERICA 8230	◆ L. MAHL
27	32	38	6	6	6	6	6	THE SEARCH IS OVER	R. NEVISON (F. SULLIVAN, J. PETERIK)	SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
28	14	11	14	14	14	14	14	ALL SHE WANTS TO DO IS DANCE	D. HENLEY, D. KORTCHMAR, G. LADANYI (D. HENLEY, D. KORTCHMAR)	GEFFEN 7-29065/WARNER BROS.	◆ DON HENLEY
29	30	31	11	11	11	11	11	'TIL MY BABY COMES HOME	L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	EPIC 34-04760	◆ LUTHER VANDROSS
30	37	—	2	2	2	2	2	RASPBERRY BERET	PRINCE & THE NEW POWER GENERATION (PRINCE & THE NEW POWER GENERATION)	PAISLEY PARK 7-28972/WARNER BROS.	◆ PRINCE & THE NEW POWER GENERATION
31	36	40	5	5	5	5	5	WOULD I LIKE TO YOU?	D. A. STEWART (LENNOX, STEWART)	RCA 14078	◆ EURYTHMICS

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	NEW	—	—	—	—	—	—	GETCHA BACK	S. LEVINE (M. LOVE, T. MELCHER)	MIRAGE 7-99643/ATLANTIC	◆ THE BEACH BOYS
52	59	73	4	4	4	4	4	MY TOOT TOOT	I. BOLDEN (S. SIMIEN)	MIRAGE 7-99643/ATLANTIC	◆ JEAN KNIGHT
53	47	29	16	16	16	16	16	ONE MORE NIGHT	P. COLLINS, H. PADGHAM (P. COLLINS)	MERCURY 880-736-7/POLYGRAM	◆ PHIL COLLINS
54	57	60	6	6	6	6	6	ONLY LONELY	L. QUINN (J. BON JOVI, D. BRYAN)	MERCURY 880-736-7/POLYGRAM	◆ BON JOVI
55	NEW	—	—	—	—	—	—	SENTIMENTAL STREET	P. GLASSER (J. BLADES)	CAMEL/MCA 52591/MCA	◆ NIGHT RANGER
56	63	74	4	4	4	4	4	BLACK CARS	G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI, R. FREELAND)	HME 4-04889/CBS	◆ GINO VANELLI
57	46	46	8	8	8	8	8	WALKING ON THE CHINESE WALL	P. COLLINS (R. SEEMAN, M. LEVY, B. HUGHES)	COLUMBIA 38-04826	◆ PHILIP BAILEY
58	62	71	4	4	4	4	4	DANGEROUS	M. SHARRON, G. SKARDINA (M. SHARRON, G. SKARDINA, S. MITCHELL)	MODERN 7-99648/ATLANTIC	◆ NATALIE COLE
59	49	34	14	14	14	14	14	ALONG COMES A WOMAN	D. FOSTER (P. CETERA, M. GOLDENBERG)	FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO
60	64	69	5	5	5	5	5	THROUGH THE FIRE	D. FOSTER, H. GATICA, A. MARDIN (D. FOSTER, T. KEANE, C. WEIL)	WARNER BROS. 7-29025	◆ CHAKA KHAN
61	48	27	11	11	11	11	11	ROCK AND ROLL GIRLS	J. C. FOGERTY (J. FOGERTY)	WARNER BROS. 7-29053	◆ JOHN FOGERTY
62	80	—	2	2	2	2	2	LITTLE BY LITTLE	R. PLANT, B. LEFEVRE, T. PALMER (R. PLANT, J. WOODRUFFE)	ES PARANZA 7-99644/ATLANTIC	◆ ROBERT PLANT
63	NEW	—	—	—	—	—	—	JUST AS I AM	B. EZRIN (D. WAGNER, R. HEGEL)	Arista 52591	◆ AIR SUPPLY
64	54	44	26	26	26	26	26	MISSING YOU	L. RICHIE, J. CARMICHAEL (L. RICHIE)	RCA 13966	◆ DIANA ROSS
65	55	42	10	10	10	10	10	VOX HUMANA	K. LOGGINS (K. LOGGINS, E. E. LOGGINS)	COLUMBIA 38-04849	◆ KENNY LOGGINS
66	76	85	3	3	3	3	3	HOLD ME	H. RICE (H. RICE)	RCA 14087	◆ MENUJO
67	61	68	5	5	5	5	5	OO-FE-DIDDLEY-BOP	M. JONZUN, P. WOLF (P. WOLF, M. JONZUN, G. WORTHY)	EMI-AMERICA 8254	◆ PETER WOLF
68	72	82	4	4	4	4	4	ALONE AGAIN	T. WERMAN (D. DOKKEN, J. PILSON)	ELEKTRA 7-69650	◆ DOKKEN
69	NEW	—	—	—	—	—	—	ANIMAL INSTINCT	D. LAWBERT (M. PAGE)	MOTOWN 1788	◆ COMMODORES
70	83	89	3	3	3	3	3	MEETING IN THE LADIES ROOM	B. WATSON, V. CALLOWAY (R. CALLOWAY, B. WATSON, V. CALLOWAY)	CONSTELLATION/MCA 52545/MCA	◆ KLYMAXX
71	NEW	—	—	—	—	—	—	CENTERFIELD	J. C. FOGERTY (J. FOGERTY)	WARNER BROS. 7-29053	◆ JOHN FOGERTY
72	77	86	3	3	3	3	3	WAYS TO BE WICKED	J. JOVINE (T. PETTY, M. CAMPBELL)	GEFFEN 7-29023/WARNER BROS.	◆ LONE JUSTICE
73	73	81	4	4	4	4	4	SATISFACTION GUARANTEED	J. PAGE, P. RODGERS (J. PAGE, P. RODGERS)	ATLANTIC 7-89561	◆ THE FIRM
74	NEW	—	—	—	—	—	—	EVERYTHING I NEED	C. HAY, G. HAM (C. HAY)	COLUMBIA 38-04929	◆ MEN AT WORK
75	NEW	—	—	—	—	—	—	CANNONBALL	D. KERSHENBAUM, SUPERTRAMP (R. DAVIES)	A&M 2731	◆ SUPERTRAMP
76	78	87	4	4	4	4	4	(COME ON) SHOUT	M. SHARRON, G. SKARDINA (M. SHARRON, G. SKARDINA)	MERCURY 880-6947/POLYGRAM	◆ ALEX BROWN
77	79	84	4	4	4	4	4	SAVE THE NIGHT FOR ME	S. BARRI, B. SANDSTROM (B. SANDSTROM, M. PRICE, M. STEELE)	MOTOWN 1787	◆ MAUREEN STEELE
78	85	—	2	2	2	2	2	FIND A WAY	B. BANNISTER (A. GRANT, M. W. SMITH)	A&M 2734	◆ AMY GRANT
79	NEW	—	—	—	—	—	—	PEOPLE ARE PEOPLE	DEPECHE MODE, D. MILLER (M. L. GORE)	SIRE 38-04931/WARNER BROS.	◆ DEPECHE MODE
80	NEW	—	—	—	—	—	—	NOT ENOUGH LOVE IN THE WORLD	D. HENLEY, D. KORTCHMAR, G. LADANYI (D. HENLEY, D. KORTCHMAR, TENCH)	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY
81	NEW	—	—	—	—	—	—	FOREVER	K. LOGGINS, D. FOSTER (K. LOGGINS, D. FOSTER)	COLUMBIA 38-04931	◆ KENNY LOGGINS

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FOR WEEK ENDING MAY 25, 1985

Billboard TOP COMPUTER SOFTWARE

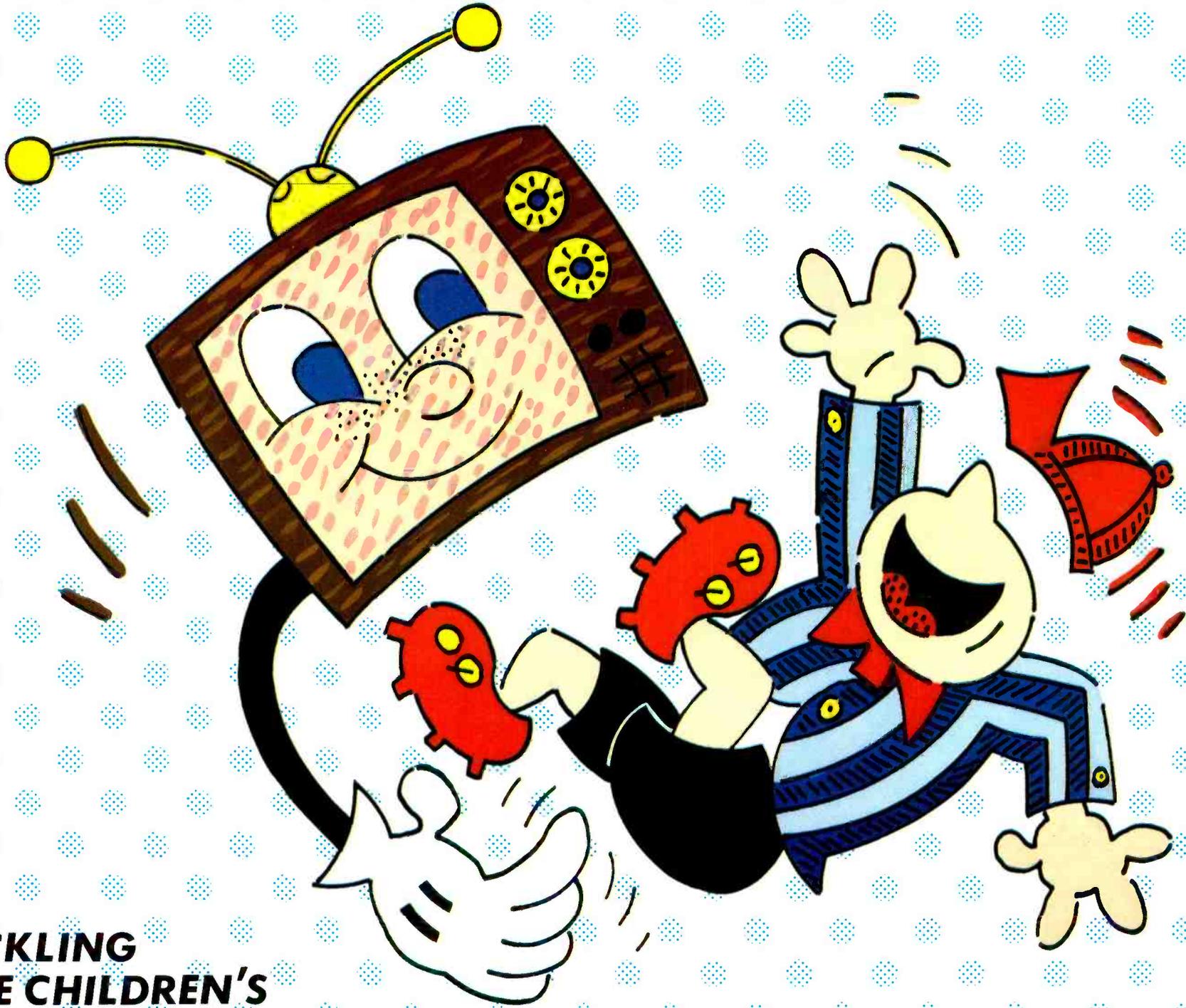
THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store and rack sales reports.											
						TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	3	71				FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	6	9				KARATEKA	Broderbund	Action Arcade Game.		•							
3	2	22				THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•		•			
4	1	79				FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	4	11				F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
6	7	41				SARGON III	Hayden	Chess Game		•			•				
7	8	33				ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
8	14	12				BRUCE LEE	Datasoft	Adventure Game		•	•	•					
9	5	25				GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
10	11	84				WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
11	13	70				JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•					
12	10	85				EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
13	15	51				SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
14	20	2				MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game		•	•	•	•				
15	12	28				KING'S QUEST	Sierra On-Line	Adventure Game		•			•				
16	RE-ENTRY					GATO	Spectrum HoloByte Inc.	Strategic Game					•				
17	18	15				LODE RUNNER	Broderbund	Arcade-Style Game		•				•			
18	RE-ENTRY					THE ANCIENT ART OF WAR	Broderbund	Adventure Strategy Game					•				
19	9	4				ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•					
20	19	3				KENNEDY APPROACH	MicroProse	Speaking Air Traffic Controller Simulation			•	•					

ENTERTAINMENT

1	1	86				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	34				TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
3	2	69				MATHBLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
4	4	41				WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usage in an interesting and		•		•	•				

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TICKLING THE CHILDREN'S VIDEO MARKETPLACE

A number of years ago Ray Bradbury, the well-known science fiction author, wrote a mesmerizing short story called "The Veldt." It projected a futuristic scenario where two youngsters could actually imagine and immerse themselves in any environment of their choosing. Ultimate playtime! Ultimate programming!

It's doubtful, even in our high-tech futures, that we'll get to that stage but the ability to custom-tailor video programming for all ages is becoming more and more commonplace.

As society continues to become more diverse and fragmented, and as home video hardware becomes increasingly more sophisticated, we are no longer bound by the "tyranny" of prime time network programming. Or even cable for that matter. The phenomenon of children's video is one element in that shifting matrix.

Home video manufacturers have recognized the significance of children's video. Many of them have spun off separate divisions to nurture its growth. The amount of programming available for children has grown considerably.

In addition, the amount of inventive, original, entertain-

ing and educational programming will also grow.

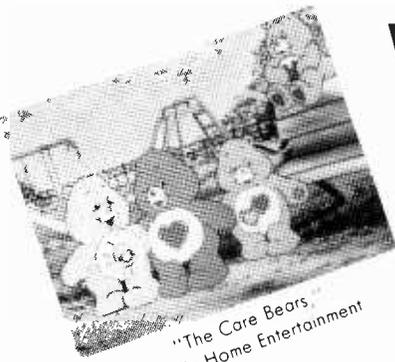
Home video retailers also continue to learn the importance of children's video. More and more of them are stocking titles. Unlike feature films which still tend to be more rental-oriented, children's video tends to be more of a sales item. On a pure business level, that's a notable element for the trade as it ultimately means more profit.

After feature films, children's video may be the most important home video programming category. Already it's estimated that children's video accounts for over one-third of the prerecorded, non-theatrical video market. It's a phenomenon that will only continue to grow.

New Industry Takes Shape, Takes Off...

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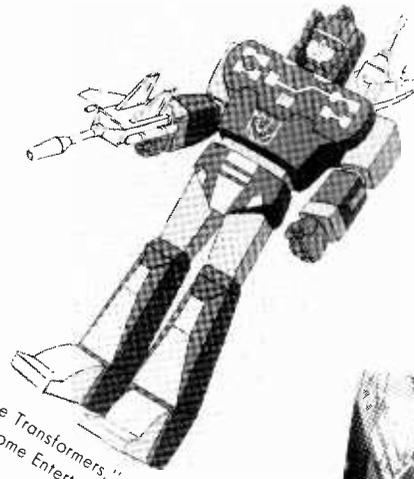
"The Care Bears"
Family Home Entertainment



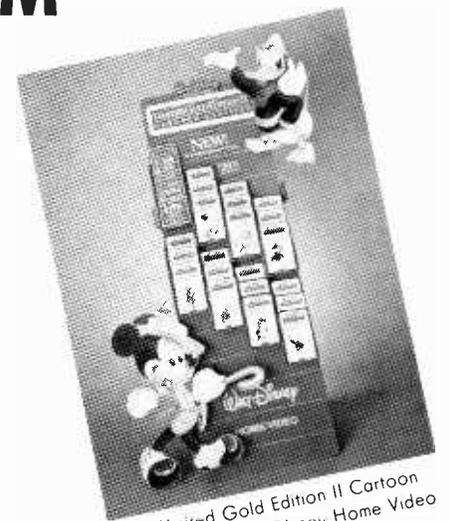
"Strong Kids, Safe Kids"
Paramount Home Video



"He-Man," RCA/Columbia
Pictures Home Entertainment



"The Transformers,"
Family Home Entertainment



"Limited Gold Edition II Cartoon
Classics," Walt Disney Home Video



Paul Williams and Kermit, "The
Muppet Movie," CBS/Fox Video

Influential Wall St. analyst F. Eberstadt & Co. predicted in March, 1984, that the children's video market would represent 8% of total home video revenues by 1988.

By early 1985, the children's segment witnessed an even faster acceleration of that projection. Children's video was accounting for more than 10% of overall revenues.

A number of home video companies, major studios as well as independents, had already begun to spin off children's video divisions. Walt Disney Home Video was reaping huge successes. If there was ever any additional incentive to establish kidvid wings for additional suppliers, the marketplace was clearly providing the incentive. Now, practically all the home video firms have placed special emphasis on children's video.

Why the locomotive growth?

Industry observers cite a number of reasons. VCR hardware sales are moving faster than anticipated. Hence, even greater sales and rentals of children's video. It's also estimated that some nine million video homes have children under the age of 17. In addition, it's projected that some 35% of the 2,000 titles available for home video are geared for children or are family-oriented. It's also estimated that by 1990, more than 25-million families with children will own at least one VCR. Many of those homes will be multiple unit hardware homes.

Another appealing element to children's video for both manufacturers and retailers is that kidvid tends to be more of a sales item. In 1984, for example, it's estimated that children's video amassed \$70 million in overall revenues. This year, the prognosis calls for revenues in excess of \$100 million.

F. Eberstadt also finds that parents, for the most part, prefer to monitor their youngster's television viewing, and that younger children enjoy watching the same program (and more specifically their favorite characters) over and over again.

In addition to releasing existing children's product, home video companies will also be stepping up original productions of this type as well as expanding the genre to include educational entertainment and interactive programs.

Playback-only VCRs, interactive laser videodisks and home computers connected to Compact Disc players also stand poised to enlarge programming potential for the children's market, as well as dramatically alter the shape of children's home entertainment.

C.J. Kettler, vice president of programming for Vestron Video's Children's Video Library division, agrees the children's segment is rapidly growing. "Baby boomers are having babies. The demographics for children's product is emerging. It's an important category and should not be neglected."

A major factor in the success of children's video are retailers. Currently, video specialty stores, where feature film titles take priority

and continue to generate the bulk of a store's income, sell the majority of kid videos. High-pricing strategies and the continuing evolutionary nature of the home video market have kept mass merchandisers, major toy chains (a logical retail outlet!), bookstores and others hesitant about committing to children's video.

In the not too distant future, though, those types of stores figure to be major players.

Mass merchandisers are testing the video waters, notes Family Home Entertainment's Wendy Moss. She and Vestron's Kettler point to Target stores, which have had positive experiences from the sales of prerecorded video.

(Continued on page KV-12)

Manufacturers' Product Survey

HOME VIDEO FIRMS TAKE KIDS SERIOUSLY

Sales and rentals of prerecorded videocassettes for the younger set—kidvid or family-oriented programs—continue to be a major growing force in the home video business and both manufacturers and retailers recognize it. It's no longer unusual for major suppliers, studios and independents, to have kidvid divisions devoted to acquiring, developing and marketing product of that type.

Competition has heated up considerably and this type of programming is now backed by major advertising and dealer support efforts.

Programming, itself, has expanded. In addition to releasing existing product from film and television vaults, suppliers are licensing characters from different quarters for the creation of original programming. One new programming element is the creation of educational/entertainment titles such as MCA Home Video's "Be Somebody," featuring Mr. T; Paramount Home Video's "Strong Kids, Safe Kids," and "Too Smart For Strangers," an upcoming title of that type from Walt Disney Home Video for an even younger set.

Suppliers and savvy home video retailers have also learned that kidvid lends itself to be more of a sales item (although rental activity is high as well), as children are fond of watching favorite features and characters over and over again.

Many retailers also know by now that children's video should be displayed near the front of the store, packaging facing out, and, of course, at a better eye level for youngsters. It's easy for dealers to

(Continued on page KV-3)

KID VIDEO HIT CHART

- 1. RAINBOW BRITE—PERIL IN THE PITS** (Children's Video Library, Vestron 1507); Animated; 1985; NR; \$29.95.
- 2. MY LITTLE PONY** (Children's Video Library, Vestron 1400); Animated; 1984; NR; \$19.95.
- 3. CARE BEARS BATTLE THE FREEZE MACHINE** (Family Home Entertainment F371); Animated; 1983; NR; \$29.95.
- 4. CARE BEARS IN THE LAND WITHOUT FEELING** (Family Home Entertainment F357); Animated; 1984; NR; \$29.95.
- 5. ROBIN HOOD** (Walt Disney Home Video 228); Animated; 1973; G; \$79.95.
- 6. STRAWBERRY SHORTCAKE IN BIG APPLE CITY** (Family Home Entertainment F338); Animated; 1984; NR; \$29.95.
- 7. DUMBO** (Walt Disney Home Video 24); Animated; 1947; G; \$39.95.
- 8. STRAWBERRY SHORTCAKE BABY WITHOUT A NAME** (Family Home Entertainment F379); Animated; 1984; NR; \$29.95.
- 9. LIMITED GOLD EDITION CARTOON CLASSICS—MICKEY** (Walt Disney Home Video 198); Mickey Mouse; 1984; \$29.95.
- 10. THE MUPPETS TAKE MANHATTAN** (CBS/Fox Video 6731); The Muppets; 1984; G; \$79.98.
- 11. WINNIE THE POOH AND FRIENDS** (Walt Disney Home Video 226); Animated; 1983; G; \$49.95.
- 12. THE PREMIERE ADVENTURES OF SUPERTED** (Walt Disney Home Video 750); Animated; 1984; NR; \$49.95.
- 13. MOUSERCISE** (Walt Disney Home Video 703); Kellyn; 1984; NR; \$39.95.
- 14. POOCHIE** (Children's Video Library, Vestron 1509); Animated; 1984; NR; \$29.95.
- 15. LIMITED GOLD EDITION CARTOON CLASSICS DONALD** (Walt Disney Home Video 200); Donald Duck; 1984; \$29.95.
- 16. STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE** (Family Home Entertainment F348); Animated; 1983; NR; \$29.95.
- 17. WILLIE WONKA AND THE CHOCOLATE FACTORY** (Warner Bros. Pictures, Warner Home Video 11206); Gene Wilder, Jack Albertson; 1977; G; \$59.95.
- 18. HE-MAN AND THE MASTERS OF THE UNIVERSE VOL. XI** (RCA/Columbia Pictures Home Video 6-20441); Animated; 1985; NR; \$24.95.
- 19. THE SECRET OF NIMH** (MGM/UA Home Video 800211); Animated; 1983; G; \$79.95.
- 20. G.I. JOE: THE REVENGE OF THE COBRA** (Family Home Entertainment F491); Animated; 1985; NR; \$39.95.

Chart based on Billboard research data for week ending 5/11/85.

PRODUCT SURVEY

(Continued from opposite page)

concentrate on the feature film "hits" business but many suppliers and dealers contend that if children's video is "worked" properly, sales and rental activity can contribute substantially more profits to home video retailers coffers.

A quick primer from manufacturers and successful video retailers suggest these dealer techniques for thriving from this category:

- Take advantage of point-of-purchase materials, posters, counter cards, tie-ins with related characters or theatrical/broadcast releases. Suggest in-store ideas to local distributors or manufacturer representatives. They are usually more than willing to help find additional display materials and even set up exhibits or fund a special promotion or direct marketing attempt. Always inquire if displays exist for each new title. Sometimes distributors forget.

- Choose children's video suppliers carefully. There is an expanding universe of companies jumping on the bandwagon, some with poor quality product. Programming with well-known licensed characters or celebrities or popular movies and tv shows will do well. Remember! As a dealer you don't have to carry every single child or family-oriented title. A broad selection of some 200-250 might suffice for now.

- If you are going to enter the children's video area, then make a major commitment to it. This entails setting up special sections that appeal to both youngsters and parents. Call it the "family section." Titles kids will instantly recognize should be placed lower on racks, while titles parents might be more inclined to obtain for children should be placed a little higher.

- Always examine packaging and the tape's quality. Even a highly rated character won't go over well with children if the sound is muddled, the picture quality poor and the animation weak. Some companies have begun to place commercials on their videos which can cause youngsters to become frustrated and reject the program.

- Check your store's regional demographics. Are there a lot of families with children in the neighborhood? Given your clientele, does it make sense to carry children's product?

- Perhaps more importantly, become familiar with the programming so you can make smart buys in adequate quantities. Keep abreast of offerings from all the suppliers. A significant number of new products will be released this year and there is already a sizable number of titles being pushed into the pipeline.

What newer titles, marketing and promotional titles and other activity can dealers expect this summer from many suppliers?

Here's a brief sampling.

Walt Disney Home Video is releasing one of its all time movie classics—"Pinocchio"—and will back it up with \$1 million in advertising and dealer promotion. The film, originally made in 1940, has been released seven times theatrically. Last Christmas when it made the movie circuit, it grossed \$26 million in the U.S. and Canada, making it the second biggest movie of the holiday season. Priced at \$79.95, dealers can expect four-color cassette size boxes, Pinocchio puppet counter cards and other support material.

Disney will also be offering a sweepstakes with Maxell where dealers can win trips for four to Disney World in Florida.

Overall, Disney is spending \$2.5 million this summer as it also plans to run a sequel of its "Limited Gold Edition." Last year's effort—where a small number of

cassettes were offered at \$29.95—produced more than 600,000 cassette sales. This year's titles include: "Life With Mickey!," "From Pluto With Love," "An Offi-

cer And A Duck," "The World According To Goofy," "How The Best Was Won: 1933-1960," "Disney's Dream Factory: (Continued on page KV-11)

KIDVID

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Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, CA 91521. Printed in U.S.A. (KV-1187)

Pre-book date is June 27th.

KIDVID PROVES CATALYST TO FAMILY RETAIL BUSINESS

By EARL PAIGE

Children's home video product, unlike any other genre, retailers say, gives stores two opportunities for cash ringups. Parents and relatives rent or buy product for the children and then rent or purchase something for themselves. In fact, no other category in home video is such as catalyst, storekeepers claim.

"It's the one genre a whole family can enjoy," says Weston Nishimura, Bellevue, Wash. retailer and distributor. Increasingly, home video stores and departments are therefore positioning children's product along with other movies like "Black Stallion" in "family" sections, says the head of 10-unit Video Space and Independent Video Source.

The family store image, in fact, is being recognized as possibly never before, and children's product and concern for children are often manifest. An example is National Video, the giant franchise store firm where founder and president Ron Berger initiated a move to insure that product was labeled properly with film ratings.

Berger's early warning served to alert national organizations such as Motion Picture Assn. of America (MPAA) and Video Software Dealers Assn. (VSDA). Berger claims that National even has decals that explain why a given movie was rated; his main point that National stores are family oriented.

In the near 500 National Video units, even the logo "is in clown typeface," says Berger of the word "Video" in National Video. "Our windows feature decals we've licensed from Disney." Colors inside are bright orange and blue. "We give each child a premium," a coloring book, candy, balloon. "In most stores there's a picnic table for the kids." New is a video monitor "playing children's product constantly," adds Berger of the total theme for children throughout the chain.

One of the more spectacular catalyst effects of featuring children's products is community involvement, according to Michael Betker, manager at Audio/Video Plus, Houston. Like video stores and departments everywhere, Audio/Video Plus jumped on the Paramount Home Video "Strong Kids/Safe Kids" project months ago. But unlike many, the Houston store is still involved.

"We're having our third 'video printing' session," says Betker, describing how parents bring in kids to make a videotape recording for identity purposes. "It's a community service for us," he says, "we don't charge anything and we lose money all the way around." But the service is of inestimable value, he believes.

Yet another extension of the whole children's video genre is that it isn't just for children, points out Cincinnati's Lee Hackman at eight-unit Video Store/Record Store where he is advertising director. He points out how cartoons, often grouped as "children's product," have wider appeal to older demographics.

"We often take cartoons out of the children's section and feature them in the new releases section where adults can find them. There's plenty of people in their 30s and older who rent 'Beany & Cecil,' and 'The Three Stooges' appeals to people of all ages." In fact, Hackman says Three Stooges films, there are 12 volumes, are not put in the kids' section at present.

Hackman says children's product, in terms of appeal, "starts at age two and doesn't have a cap. Look at how many people today grew up on Disney films." Like others surveyed, Hackman points out

(Continued on page KV-13)

Earl Paige is Billboard's Retail Editor.

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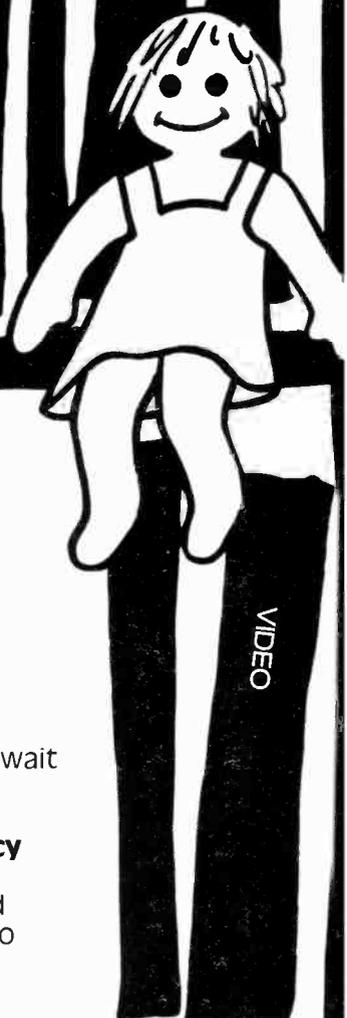
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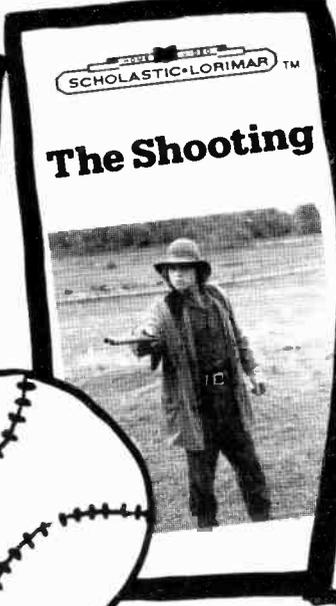
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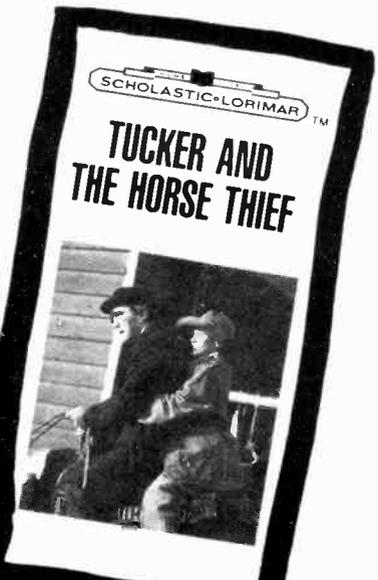
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LICENSED CHARACTERS: KINGS OF KIDVID KINGDOM

By MARTY FREDERICKS

Licensed characters are the undisputed kings of the kidvid kingdom. The instant recognizability and market legitimacy bestowed upon a children's video cassette when it bears the four-color logo of a multi-million dollar property like Valtron, the Care Bears or the Hugga Bunch has sparked bidding wars on the par with major features films as home video programmers attempt to secure the biggest children's stars for their monthly release rosters.

The industry learned early on that having a familiar He-Man on the label can often mean the difference between a kidvid hit and a flop. When Family Home Entertainment first brought out "Strawberry Shortcake In Big Apple City" three years ago at the then-all-time-low of \$29.95, the segment was instantly revolutionized. FHE executives estimate that previous to "Shortcake," an average children's title moved 5,000 units. In the post-"Shortcake" world, 35,000 units is considered an "average sell-through." In fact, FHE merchandising vice president Wendy Mass reveals that all four "Shortcake" tapes currently in her catalog (with a fifth on the way) have collectively topped 250,000 units. Thus is the power of a licensed character.

In many respects the term "licensed" is a misnomer as it applies to the home video industry. With rare—but increasing—exception, video firms merely buy the prerecorded tape rights to pre-produced movies, specials and syndicated tv series featuring well-known and well-merchandised stars just as they bid for theatrical films. If they were to follow in the true licensing tradition, programmers would actually buy the right to use the character's likeness on the cassette package and/or produce a made-for-video version of the hero/heroine's exploits, avenues just now being explored.

For the majority of the home video players, getting those rights to the most

widely seen and talked about licensed character-laden programs remains at the top of the shopping list. Hardly a month goes by without one major studio or independent making an "important" announcement regarding the acquisition of some valued greeting card-turned-toy-turned-afterschool tv star. And with each bit of news comes an increasingly higher rights-purchase price and lower suggested retail to spur sell-through.

endary children's characters. Yet, even Disney has begun to follow the licensing trail albeit to a rather small degree; after all, once you have Donald Duck and Mickey Mouse in your corner, why bother to pay big money for lesser figures. Thus, Disney contents itself to purchase rights to off-shore properties which gain immediate credibility via the Disney name. Recent release in this regard include England's "SuperTed," the French-made

as the Thundercats (stars of an upcoming animated series) and the Transformers (a current hit robot vid series) in the FHE catalog. The lineup is so strong that when FHE decided to end its distribution agreement with MGM/UA, reports leaking from the studio indicated the label would suffer an 8% to 10% sales shortfall.

"I really can't verify that our catalog accounted for that much of MGM/UA sales," says Mass. "But we are doing very well with them. Of course, you get what you pay for." Home video rights to top characters now range anywhere from \$10,000 to \$100,000 and they are on the rise. Although Mass denies that the Transformer agreement was in the seven figure range (as reported elsewhere), she does not rule out a time when they might hit that mark.

"The program suppliers and license holders know home video is a very competitive industry," she says, "and one that is always on the lookout for good, licensed product. So when an extraordinary character comes along, you can expect to pay a considerable sum."

Among FHE's chief rivals in the licensed market is Vestron's Children's Video Library. In recent months the firm has capped the rights to such merchandising milestones as Rainbow Brite, My Little Pony and Ziggy (with each cassette featuring the stars having earned RIAA gold certificates) as well as the forthcoming Hugga Bunch, "The Care Bears Movie" (purchased for a reported \$1.8 million) and the first material ever released by the Children's Television Workshop—the non-"Sesame Street" tv special, "The Lion, The Witch And The Wardrobe."

According to CVL's programming vice president C.J. Kettler, the value of a licensed character can not be underestimated. "By utilizing a well-known character your capitalize on the market impression originated by the toy manufacturers and program producers." Kettler notes that the advertising and promotion budget for a big titles like "The Care Bears Movie" can exceed \$24 million. That sum, combined with the \$1 billion in retail sales of Care Bears merchandise, gives the title's true value, one CVL attempts to seek out in all the pro-

grams it licenses. For example, Mattel's Rainbow Brite property is licensed to 30 companies (besides CVL) and has had sales in excess of \$110 million for the doll line alone, a fact of merchandising life CVL not only looks for but is now attempting to further exploit via its current "added value" promotion. The program offers buyers of the latest Brite tape—"The Rainbow Brite—The Mighty Mantramurk Menace"—\$6.50 in discounts on an assortment of Brite merchandise.

The success of licensed character cassettes has gone all but unnoticed by other home video firms looking to break into the enviable kidvid market, one which is estimated to represent between 10% and 15% of all tapes sold. RCA/Columbia Pictures Home Video got into the action early with their \$24.95 release of the highly successful "He-Man And The Masters Of The Universe" series. The line is currently into its volume with no slowdown in kids' desire to see the oft-aired cartoons on their parents' VCR.

Believing a robot can do it better than any human, Sony has jumped into the licensing pond with both bionic feet via "Valtron—Defender Of The Universe." The syndicated animated advance series is currently ranked number one among children aged 2 to 11, airs in 77 markets and boasts a collective \$16 million ad pool. Sony is now rolling at a collection of six 90-minute "features," and expects to sell at least 25,000 units of each title at the rather high-end children's video price of \$49.95. The rationale behind the pricing move is that many Valtron toys command sales tags between \$60 and \$100, making the cassette look cheap by comparison.

Embassy Home Entertainment expects to upgrade its image as it continues to release its package of Sid & Marty Kroff tv shows. The programs feature such characters as H.R. Pufnstuf, the Bugaloos and the Far Out Space Nuts and are issued under the firm's Children's Treasures line.

MGM/UA, still smarting from the FHE pull-out, is already getting back on firm licensing feet with the acquisition of the Jack Wrather film library. Ironically, the deal grants MGM/UA the right to release features compiled from such live action tv shows as "The Lone Ranger" and "Lassie." Through FHE, MGM/UA has previously released animated versions of the same characters.

Realizing that the way to the parents' video dollars is through the child's love of the character that adorns his or her bedsheet, Western Publishing has both broken with and adhered to home video's licensing traditions with its kidvid entry. Beginning in September, the company will merchandise a line of 30-minute made-for-home video versions of their Golden Book series featuring characters from Sesame Street, Laaney Tunes and even a few from the Disney universe. Priced between \$10 and \$15, the move will be backed by a \$1 million ad campaign and may yet again revolutionize the industry both in price point and the manner in which licensed characters are exploited on a cassette. Western executives believe that if their program works they could sell "one million units of the initial eight tape library."

High number potential regarding licensed product also comes from Random House. Word on the street has it that the company is about to sign a multi-million dollar deal for "Sesame Street" programming with Children's Television Workshop. Should the contract be signed, Random House is looking to market a full range of "Street"-derived titles during the first half of 1986 for under \$20 each.

And the list goes on. Prism Entertainment
(Continued on page K1V-12)



"The Incredible Hulk,"
Prism Entertainment

No doubt the leader in licensing remains Family Home Entertainment with Vestron Video's Children's Video Library taking second place and RCA/Columbia a distant third. All other firms are eagerly attempting to outbid the leaders for new and existing properties in order to instantly seize a piece of the kidvid market.

For the record, Walt Disney Home Video is in a league by itself, having carte blanche access to the wealth of the Disney library and its unrivaled cast of leg-

"Lucky Luke" series and the foreign-produced "Stories And Fables."

Without the benefit of such a kidvid legacy, most other home video concerns must search far and pay high for their characters. Of those regularly attending the licensing auctions, FHE most often comes away with the goods. The firm's stable of licensed children's video talent is considerable. The Care Bears, the Family Circus, Gumby and Strawberry Shortcake have joined such recent acquisitions

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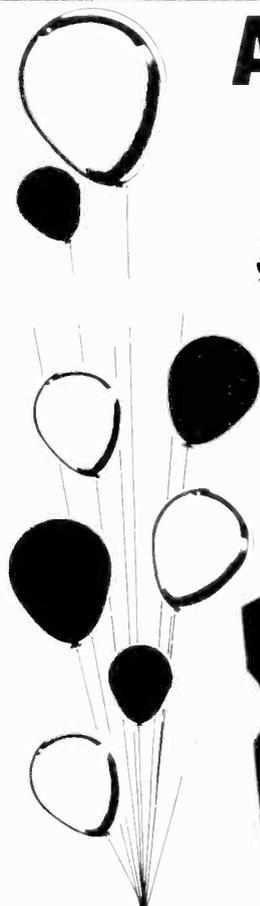
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PRODUCT SURVEY

(Continued from page KV-3)

1933-1938" and "Donald's Bee Pictures." As with last year's campaign, dealers will have a limited time to buy in.

"We are going to give dealers every opportunity for in-store display," explains Richard Fried, director of marketing. "It's a boom marketplace with lots of opportunities for dealers. Children's video and family-oriented programming is certainly growing."

Disney is also highly conscious of original programming. It, too, will offer on educational/entertainment tape but geared to three to eight-year-olds for \$29.95. And not to be outdone by the boom in exercise tapes, the company will continue to highlight its "Mousercise" title for \$39.95, designed to get younger children interested in the benefits of working out.

Sony Video Software, better known for its music video offerings, obtained the rights to what's considered the hottest animated tv show of the year—"Voltron: Defender Of The Universe."

Backing up the 83-minute, six-segment title at \$49.95 is a massive dealer display contest, life-sized characters of Voltron, Voltron posters and box flats. Contest prizes include: a week in Hawaii for two; a \$4,000 Sony audio/visual system; a Sony Beta Hi-fi; and Sony Walkman personal stereos. The first 1,000 dealers to send in photos of their Voltron displays will receive Voltron t-shirts. Other Sony children's titles include "The Hobbit," "Curious George," "Black Beauty," "The Snowman" and others.

In addition to "Be Somebody," with Mr. T, **MCA Home Video** has a number of family-oriented titles in its line, including Mark Twain PBS stories, as well as Children's Theatre Series programs. The company has also reaped rewards with a highly recognizable cartoon character—Woody Woodpecker.

Embassy Home Entertainment was one of the first major home video companies to launch a children's division back in October, 1983, with its Children's Treasure Series. Today the company has some 70 titles in that series.

"We've deliberately held a low profile," explains Robin Montgomery, vice president, "because we were building our library and strength there slowly."

The low profile ends, though, this summer with major marketing, promotional and sales efforts attached to children's video.

"Today, children's video makes up a substantial portion of our sales revenue," adds Montgomery. The company is also poised to acquire more titles in that area.

Unlike other companies, Embassy's strategy has been to concentrate more on feature film classics with little emphasis on animation and cartoon titles. An example of that would be the classic "Jungle Book" which has become a major seller for the company, or a "Thief Of Bagdad." The majority of titles are priced at \$24.00.

"We feel children's video programs are like classic novels," footnotes Mont-

gomery. "We want to offer programming that is classic and titles that parents want to build a library with."

International Video Entertainment

recently acquired the rights to another highly popular Saturday morning cartoon show—"Transformers." It plans to pack-

(Continued on page KV-12)

K I D V I D

A Billboard Spotlight

What comes in a box, takes kids over the rainbow and into a whole new realm of fun and fantasy?

We'll be letting you in on this big new Kid's Line right in these pages next month.



Exclusively distributed by MGM/UA Home Video



"Nobody's Boy," Maljack Productions

LICENSED CHARACTERS

(Continued from page KV-6)

ment is believed to be scoring solid numbers with its premium-packed "Incredible Hulk" tape. MPI expects to enter the field successfully by utilizing Bob (Captain Kangaroo) Keeshan in its kidvid series. Worldvision, long a second-string player in the field despite its claim to the impressive Hanna-Barbera library (featuring every cartoon character this side of Yogi Bear) is lowering the price on its cassettes from \$39.95 to \$24.95 to spur sell-

through.

Worldvision will also be the outlet for what is considered to be the most costly made-for-kidvid licensed line to date, that is if you consider Bible characters licensable. Currently, H-B is producing six half-hour shows budgeted at \$300,000 each retelling famous Bible stories expressly for the prerecorded market. The firm hopes the series—reportedly containing animation superior to the Satur-

day morning variety now dominating the field—can score sell-through in the 50,000 unit-per title range.

The six-and-seven figure sums now standard for acquiring licensed children's material or making it from scratch may finally be reaching a saturation point. Realizing there is only so much shelf space, home video programmers are beginning to go more gently into that licensing night.

"We're passing on a lot of licensed stuff now," says Moss. "There are just too many being developed and merchandised to take everything that comes along." Today's market being what it is, Moss has a series of tests the character must pass before she makes an offer. "When we are presented with a licensed character we have to know how many other licensors are out there (the more the merrier); what their plans for the character is in terms of tv exposure; how many markets the show will be cleared in and what their ad budget is like. This is vital knowledge in order to assess the character's worth and sell-through potential."

MARKET ACCELERATES

(Continued from page KV-2)

"Toy stores would be a natural extension of our business," adds Len Levy, senior vice president and general manager of International Video Entertainment, the parent company of Family Home Entertainment.

A logical way for toy stores to move faster into video might be if they chose titles connected to popular toys. According to Susan Blodgett, a director with CBS/Fox Video's Playhouse Video, the greatly anticipated trend of mass merchants selling video is beginning. She indicates that department store giant Sears has included CBS/Fox titles in the company's catalog.

"Pricing is still a problem," she adds. "It's a high ticket item for a toy store or a mass merchandiser." She pinpoints the \$19.95 price point as critical. "It's the point which will initiate sales."

RCA Columbia with the just-under \$25 price for the "He-Man" series, Family Home Entertainment's recent launch of a similar price for its "Transformer" series, and Western Publishing's \$10 pricing on its new line of kid videos suggest evidence of downward pricing.

Promising is the fact that there still remains a wealth of untapped children's programming from many of the major firms as well as the independents.

And beyond cartoons, animated tales, recycled Saturday morning broadcasts and movie features, original programming of various types are also taking shape. Original examples of educational entertaining titles of this type would include MCA Home Video's "Be Somebody" featuring Mr. T and Paramount Home Video's "Strong Kids, Safe Kids," narrated by Henry ("The Fonz") Winkler, and Disney's interactive "Animal Quiz."



"Shari Lewis Home Entertainment Library," MGM/UA Home Entertainment

PRODUCT SURVEY

(Continued from page KV-11)

age the series with free Transformer toys. Other upcoming releases from the firm include the cartoon "Charmkins" at \$19.95, the 80-minute animation "Mr. Rossi's Dreams," animated versions of the popular children's book "A Cricket In Times Square," and "Yankee Doodle Cricket," and "Mowgli's Brothers," based on the Rudyard Kipling story.

Additional licensed properties are Care Bears, Gumby and G.I. Joe, which Wendy Moss, vice president of sales for Family Home Entertainment, says show "strong re-order patterns." She adds, "This mean sell-through. Month after month we continue to see demand for nearly all our titles and some are three years old."

According to MGM/UA's Saul Melnick, the New York-based major home video firm will be greatly increasing its kidvid catalog. "We are taking an aggressive stand in the children's area. You will see some major acquisitions, production deals and library titles released on

of titles are themed around the highly visible and popular Jim Hensen's Muppets, Blodgett contends that eye-catching posters and attractive packaging is still required to spark sales. Other newer Playhouse titles are "Phar Lap" and "Voyage To The Bottom Of The Sea."

Parent company CBS/Fox Video is already merchandising cable-casts of "The Faerie Tale Theatre" and 45-minute versions of "Romper Room" at \$19.95. It, as well as Media Home Entertainment, are marketing a series of prerecorded videos based on Peanuts characters.

RCA/Columbia, while having no formal children's division, continues to enjoy much success with the ever-popular "He-Man" series, recently releasing Vol. XI. Another newer title is "The World Of Hans Christian Andersen."

Thorn-EMI features a series of cartoons featuring the well-known characters Archie, Veronica, Betty, Jughead and Reggie. The company also has "Fat Albert" cartoons and "The Wind In The Willows."

Paramount continues to enjoy both substantial sales and critical success with the Henry Winkler ("The Fonz") narrated "Strong Kids, Safe Kids" but also boasts



"Phar Lap," Playhouse Video

our label," he adds.

The company already has several videocassettes featuring Shari Lewis and her beloved character Lamb Chop. It also owns the Warner Bros. pre-1948 library which includes Bugs Bunny cartoons and other children's fare. Newer releases from Family Home Entertainment (distributed by MGM/UA) include new Inspector Gadget, Captain Nemo and Gumby titles as well as "Thunderbirds In Outer Space." MGM/UA will also have new Tom & Jerry and Pink Panther titles.

1985 also witnessed another major home video firm, CBS/Fox Video, launching Playhouse Video, a children's video unit. Susan Blodgett, director of the CBS/Fox division, points to the critical need for point-of-purchase materials. And even though the division's first crop

an impressive "family fare" collection which includes such titles as "Mr. Magoo In Sherwood Forest," "Charlotte's Web," "Race For Your Life, Charlie Brown," "Popeye" "The Little Prince" and others.

Vestron's children's division, Children's Video Library, is having substantial success with such titles as "Rainbow Brite: Peril In The Pits" and "My Little Pony." In fact, a number of dealers contend that along with certain Disney titles, those two Vestron titles are among the hottest children's titles currently on the market.

Home video independent Prism, closely associated with the "Incredible Hulk" shows, recently acquired six children's titles from Videocraft International Ltd., (Continued on page KV-14)

A Billboard Spotlight



Dr. Seuss' "The Cat In The Hat," Playhouse Video

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FAMILY RETAIL

(Continued from page KV-4)

the popularity of certain family feature films, not per se "children's" but part of the whole milieu.

Overall, paying attention to children's video gives retailers a big edge as it broadens the demographics, says Randy Chambers, video buyer at 160-unit Camelot Enterprises, North Canton, Ohio, operating stores in 28 states from New Jersey to Texas. The category is vital for Camelot's 58 stores with video departments, because Camelot is in malls where family shopping is important. "Our research shows a video rental customer comes in four times a week, two to rent and then to return," he says of the vital traffic factor.

While entertainment theme product comprises the main portion of children's video today, increasingly the genre will feature education and instruction, predicts a former school teacher. Also president this year of Video Software Dealers Assn., the national video dealers trade group, Nishimura gets a national video dealers trade group, Nishimura gets a national feel for the product through his distribution company, IVE.

For IVE, children's product ranks No. 3 behind Drama at 25% and Comedy at 15% in terms of dealer orders from around the country. IVE classifies children's under Family and the category's 12%. Other genres fall off rather precipitously: Horror 11%, SciFi 10%, Westerns 6%, Adult 5%, How-To, Martial Arts and Classics all three at 3% with Sports 2% and Foreign 1%.

Like others polled, Nishimura mentions the repeatability factor in children's product, meaning it rents over and over and therefore has enormously long shelf life. Curiously, Nishimura says only adult video has as much repeatability as children's. He also cautions not to be lulled into stagnant inventory because titles have staying power. "You need to keep changing it, keeping it fresh looking."

Because children's product acts as such a magnet for stimulating rentals and purchases by parents, the kid category market share is unfortunately misleading, retailers believe.

That said, Video Store, a trade journal, estimates among sales genres children's category last year ranked No. 3 at 6%, up a point from year prior edged out by exercise (19%) and new features (57%) categories. In rental, where children's is strong but faces strong competition, the category ranks No. 4 at 3% behind new features (82%), adult (8%) and catalog (5%).

In terms of how many SKUs stores prefer, Chambers says Camelot departments are stocking 100 titles, in both VHS and Beta. As for pricing, Camelot wants to keep on stimulating the extra rentals that children's product triggers. Therefore all kids video is 99 cents, other titles \$3 nightly except for specials. "The idea is multiple transactions," says Chambers. "Mother rents 'Terms Of Endearment,' father takes a 'Red Dawn' and there's a 'He-Man' and 'Care Bears' for Johnny and Susan. At our Mallett Mall (Camelot's flagship) where we have 200 children's titles, over the Easter weekend I bet there wasn't over seven to ten pieces left on the rental shelves."

In Cincinnati, Hackman says children's is also being reduced periodically to \$1 nightly. "We'll make children's \$1 during May," as part of regularly featuring a genre at a discount.

Like many stores, Video Store/Record Store stages store promotions. Hackman has hosted all the major characters—Care Bears, Strawberry Shortcake, Snoopy—just a few months ago and again this past January. Scotty from the "Star Trek" series was a big attraction.

Possibly no store out-promotes Audio/Video Plus in Houston, Betker believes. For "Star Trek III: The Search For Spock," the store constructed a replica of

the Enterprise bridge at a cost of several thousand dollars. "We've had Dave Prowse, too, who plays Darth Vader but (Continued on page KV-14)

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FAMILY RETAIL

(Continued from page KV-13)
cannot do promotions in costume."

In terms of children's in-store promotions, Nishimura notes it can cost \$2,000 to \$3,000 "at least" to bring in a character. "You have to take the longer view of

how much good it does you. No event ever paid for itself immediately."

More modest but still effective promotions are easily adapted for children's

product. One is to show children's titles in trailers. Betker's recommendations are not to show entire children's trailers for in-store promotion. "We put a couple of

children's things on our regular trailers. You'll lose adults if you go with kids' trailers."

Betker, Nishimura and the others surveyed all agree a children's video section is de rigueur and at "a child's eye level," Nishimura points out. In Houston, Betker says, "The children regard our section as their own little store, with point-of-purchase, stand-ups and everything just like the rest of the store. Nishimura adds the admonition of keeping the kids' section as far as possible from the adult product.

Betker also cautions dealers to realize how appeal is widening both ways. "We found 'Thriller' has appeal to as young as 11 and 12-year-olds," says Betker in terms of how music video titles are now part of the whole children's-nee-family broadened genre.

Is children's product selling more? Dealers think it is. "We have a separate sales section" for children's says John Pough, Videocassettes Unlimited., Santa Ana. But like any product push, Pough says you have to let people know you have it. "We've just put in candy," he says. "We're stocking it in with the children's sale product."

Chambers thinks the Disney Gold promotions and "what Sony has done with Voltron" and the other aggressive pushes on children's will build the sales market in time. "We'll advertise and push children's as long as the dollars are there and the support is there from the manufacturers," says Chambers.

PRODUCT SURVEY

(Continued from page KV-12)

Filmation Associates and United World Enterprises. The animated programs include "The Red Baron," "M*U*S*H" (a takeoff on "M*A*S*H"), "Return To Oz," "The Mad, Mad Monsters and "Goldwing."

Other independent video firms featuring children's products include **Video Associates** with its Children's Entertainment Line, **Kid Time Video's** "Bible Stories," "Comic Book Kids," and "Comic History," **Kideo's** low-priced original productions and **SQN Entertainment Software**, a line of read-along videos for elementary-aged youngsters. Chicago's **Maljack Productions** has also recently released "Nobody's Boy" and "Alibaba's Revenge."

All Seasons Entertainment is pushing a number of full-length animated shows that include "Adventures In Space" with Scott McCloud, Vol. II, "Spunky & Tadpole," Vol. I and II, and Hans Christian Andersen's Magic Adventure."

Not all children's programming is aimed at elementary-aged kids. **Karl/Lorimar**, for example, is specializing in prerecorded tapes for teenagers via a production deal with Scholastic. It's billing the teenage videos as "good, moral wholesome fiber." It claims that its titles, including "Mystery At Fire Island," "Gigglesnort Hotel," "A Decade With The Waltons," Dirham Detective Agency" and the Thanksgiving Day tale "The Shooting" are filling a product void in the marketplace.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Consultant, Jim McCullough; Kid Video chart compiled by Marc Zubatkin, Billboard Chart Research Dept.; Design, Drew Stark; Cover Art, Craig Shannon.

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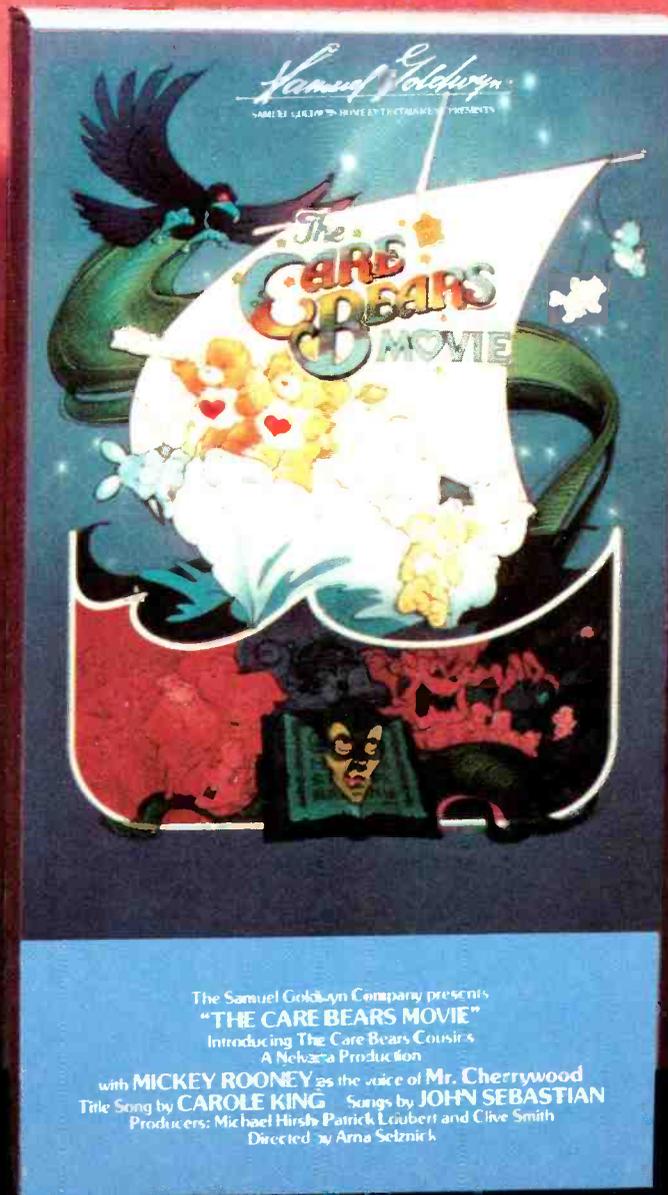
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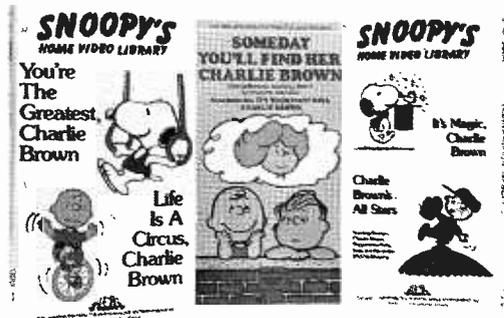
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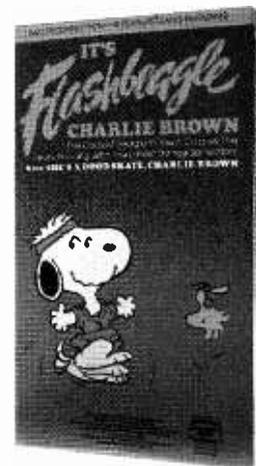


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5	5	24	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	●	◆◆	◆◆	●	●★
6	8	10	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	●	●	●	●	●
7	9	4	MIND PROBER	Human Edge Software	Gives an insight into personal behavior.	●	●	●	●	●
8	7	65	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●	●	●
9	NEW		BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	●	●	●	●	●
10	RE-ENTRY		READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	●	●	●	●	●

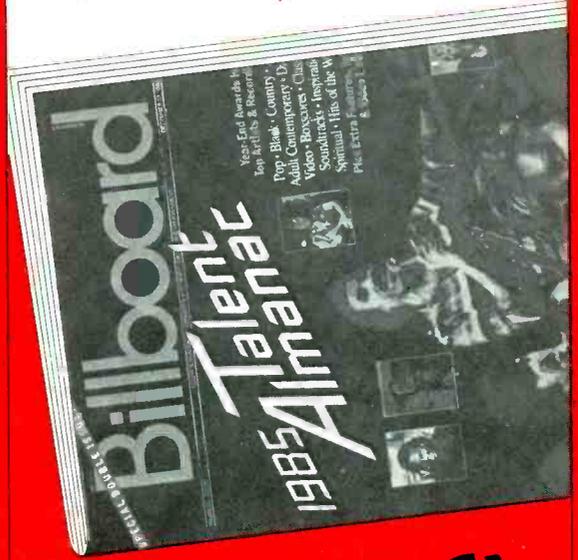
HOME MANAGEMENT

1	1	44	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●	●
2	2	7	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	●	●	●	●	●
3	3	5	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	●	●	●	●	●
4	4	5	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●	●	●	●	●
5	5	78	DOLLARS AND SENSE	Monogram	Home Financial Package	●	●	●	●	●
6	6	86	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●	●
7	7	20	PAPERCLIP	Batteries Included	Word Processing Package	●	●	●	●	●★
8	8	8	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.	●	●	●	◆◆	◆◆
9	RE-ENTRY		PFS: FILE	Software Publishing	Information Management System	●	●	●	●	●
10	9	24	NET WORTH	Scarborough System	Designed to manage personal finances.	●	●	●	●	●

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A&R Executive Profile

KALODNER LISTENS TO THE KIDS

BY PAUL GREIN

This is the first in an ongoing series on key a&r executives.

LOS ANGELES The job description of an a&r executive can be either narrow—signing an artist and pairing him with a producer—or broad. John David Kalodner, one of four a&r chiefs at Geffen Records, approaches the job in the very broadest sense.

"If you're an a&r person, it's important to be involved in every single creative aspect of an artist's career," he says, "from the making and selection of the video to the album cover art to the way the ad campaign is going to be.

"I also check into who they're going on tour with, and if they have a tour sponsor, I make sure it's not a detriment to the image of the artist. I feel it's important to be involved in all the things that have to do with how the kids perceive an artist."

If that sounds like a lot of work, it is. "That's a problem with the job," Kalodner says. "If you really pursue it, it takes all of your time."

Fortunately, Kalodner has help. He gets counsel and advice from hundreds of kids across America. "My basic philosophy is that kids are the final a&r people," he says. "When I go out on the road, I ask them about various groups.

"I'm sufficiently strange-looking that if I go up to kids and ask them

about things, they'll talk to me. I don't look like a person from Coca-Cola doing market research. I can say, 'What was the last record you bought?' or 'Why do you like REO Speedwagon?' or 'Do you know about Metallica?' or 'Did you hear the Katrina & the Waves record?'"

One of the findings that Kalodner has picked up from his informal canvassing: "Kids seem to have different criteria for who they want to see in concert as opposed to on records. Deep Purple had a record that sold well, but it wasn't gigantic, and they did unbelievable concert business. Aerosmith [which Kalodner has signed to Geffen] had *no* record and did unbelievable concert business. And look at how big U2 is live, and record-wise they're OK but not gigantic.

"On the other hand, look how many records Asia has sold, and they did relatively little as a concert act, because they have yet to establish themselves as something the kids want to see.

"It all comes down to the coolness factor. It's very hip to go see Aerosmith. I saw eight or nine dates on the tour and it was all young kids there, and they all knew the songs. It was the same with Deep Purple. Kids decide on things like that, and I'm fascinated by those decisions. I watch that very closely."

In fact, Kalodner says he puts more stock in what kids at shows

have to say than in the observations of the sagest industry insiders. "I only go by what kids talk about and feel," he says. "I don't think you can go by radio people and their trends. Art has to be made more with the kids in mind than with the media which delivers it."

Because Kalodner focuses so much attention on live shows, it shouldn't be surprising that he's still a firm believer in tour support. "I don't believe you can just make a video and not have your band on the road," he says. "That's how you establish your act. Wang Chung went out with the Cars, and I can't tell you how important that was. Even

(Continued on page 51)



Pop Greats. Jimmy Page, right, of the Firm, joins bassist Jaco Pastorius on stage at the Lone Star Cafe in New York (Photo: Lisa Seifert/Starfile)

Group Unfazed by 'Heavy Metal Backlash'

Ratt Confident About Latest 'Invasion'

NEW YORK Despite the recent heavy metal cutback by radio and MTV, the members of Ratt are optimistic about their new album, "Invasion Of Your Privacy," scheduled to hit the market Monday (20). "Invasion" is the followup to the group's double platinum debut album "Out Of The Cellar."

"I've never considered us a heavy metal band," states guitarist Robbin Crosby, "and I don't feel a part of this terrifying black cloud of

heavy metal backlash. You can't compare us to anti-art rock, which is used as a vehicle for flash and hype."

Since "Cellar" cracked the top 10 last year, and Ratt's debut single "Round And Round" peaked in the top 20, Crosby is confident that the group will get support from AOR radio. "I think radio will give us a chance," he says. "Stations will take our record in one hand and 'theirs' in the other, and say, 'Well, hey, Ratt had the smash single last year.' Us doing well does well for them. I can't see us being shunned, backlash or not." The first single scheduled to be released off the album is "Lay It Down."

Ratt also hopes that MTV will continue to play the group's clips. "We're a part of MTV," says Crosby. "They were behind us from the start, and took pride in us."

With all four of the group's videos still getting airplay on MTV, Crosby predicts that, like AOR, "they'll also give us a chance. MTV won't pull back unless the album falls on its face. But I think it's strong material."

Though Crosby says the band is grateful to MTV ("They helped us immensely"), Ratt maintains that it doesn't rely on video or radio for ex-

posure. "We're a live band," Crosby notes. "That's our insurance policy."

"Invasion," which will reportedly ship an initial 600,000 units, was recorded at Rumbo Studios in Los Angeles with producer Beau Hill at the helm. "Beau has become an integral part of our sound," Crosby says. "He wanted the project from the start, which is very important to us. Everyone wants to be part of what's happening since we were successful last year, so it's good to be with people who were with us from the start."

All five members of Ratt—Crosby, vocalist Stephen Pearcy, bassist Juan Croucier, guitarist Warren De Martini and drummer Bobby Blotzer—wrote the new material, which Crosby says "was either born in Maui or was old song fragments that were put together there."

"It's all relatively new, which is one of the reasons why we like this album better than 'Cellar.' 'Cellar' was what we were playing in clubs for years, so when it came time to record, it was like we were recording stuff that we'd been playing forever."

Ratt is managed by Marshall Berle in L. A., who Crosby says "is

(Continued on page 50)

Surf's Up Again for Beach Boys

Veteran Group Bounces Back with New Album, Tour

BY THOMAS K. ARNOLD

SAN DIEGO Every band has its ups and downs, but the notion exists that the Beach Boys, a year shy of their 25th anniversary, have been on an unnerving rollercoaster ride almost from the time they first grouped together in Hawthorne, Calif., back in 1961.

Carl Wilson, however, isn't too happy with such an assessment. "Sure, we've had our share of ups and downs," Wilson says. "But I

don't know if we've had more than any other rock band; the others have just been able to conceal theirs better. We just have a way of getting ourselves into hot water."

And out of it, as well. A little more than a year after the Beach Boys latest, and most tragic, setback—the 1983 drowning death of drummer Dennis Wilson—the group is readying a new studio album, its first in almost five years, for June release on the Caribou/Epic label. And at the same time,

the venerable quintet is in the midst of its most extensive national tour in 22 years: a March-through-September jaunt that will see the group, booked by the William Morris Agency, play large arenas as well as a half dozen or so stadium dates with baseball games (Billboard, May 11).

"We had a real bad time back in 1981," Wilson recalls. "The guys wouldn't rehearse or put any effort into anything, and I pushed and pushed until I got blue in the face. Finally, I just left. But then we lost Dennis, and that was a real blow to everyone—and at the same time, I think it kind of woke everybody up a bit."

Today, Wilson adds, the Beach Boys are getting along better "than we have in years," particularly than they did during the '70s, when older brother Brian was continually hampered by much-publicized mental, emotional and physical problems, and drummer Dennis Wilson and lead singer Mike Love's open dislike of each other led to frequent on-stage skirmishes between the two.

Brian Wilson's problems seem finally to be under control, thanks to a 24-hour therapy program in which he enrolled two and a half years ago, Carl Wilson says, and Brian will even appear on stage with the Beach Boys this summer "for several of our dates, although how many and which ones depend on the ad-

(Continued on page 50)

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33	26	28	8	CELEBRATE YOUTH R. SPRINGFIELD, B. DRESCHER (R. SPRINGFIELD)	RCA 14047
(34)	39	45	7	VOICES CARRY M. THORNE (A. MANN, M. HAUSMAN, R. HOLMES, J. PESCE)	EPIC 34-04795
35	24	13	18	NIGHTSHIFT D. LAMBERT (W. ORANGE, D. LAMBERT, F. GOLDE)	MOTOWN 1773
(36)	43	—	2	A VIEW TO A KILL B. EDWARDS, J. CORSARO, DURAN DURAN (DURAN DURAN, J. BARRY)	CAPITOL 5475
37	22	15	11	THAT WAS YESTERDAY A. SADKIN, M. JONES (M. JONES, L. GRAMM)	ATLANTIC 7-89571
(38)	40	41	6	SHOW SOME RESPECT T. BRITTEN (T. BRITTEN, S. SHIFRIN)	CAPITOL 5461
(39)	41	43	8	OH GIRL T. WERMAN (G. MERRILL, S. RUBICAM)	A&M 2713
(40)	42	47	5	LUCKY IN LOVE M. JAGGER, B. LASWELL, MATERIAL (M. JAGGER, C. ALOMAR)	COLUMBIA 38-04893
(41)	44	53	3	TOUGH ALL OVER K. VANCE (J. CAFFERTY)	SCOTTI BROS. 4-04891/EPIC
(42)	45	—	2	THE GOONIES 'R' GOOD ENOUGH C. LAUPER, L. PETZE (C. LAUPER, S. BROUGHTON LUNT, A. STEAD)	PORTRAIT 34-04918/EPIC
43	35	35	9	LOST IN LOVE R. RUDOLPH, M. SEMBELLO (R. KRAMER)	MCA 52553
(44)	52	67	3	YOU GIVE GOOD LOVE KASHIF (LALA)	ARISTA 1-9274
(45)	53	70	3	EVERYTIME YOU GO AWAY L. LATHAM (D. HALL)	COLUMBIA 38-04867
(46)	51	65	3	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) B. CUOMO, K. CARNES (K. CARNES)	EMI-AMERICA 8267
47	38	23	15	I'M ON FIRE B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	COLUMBIA 38-04772
(48)	56	66	4	WAKE UP (NEXT TO YOU) W. WITTMAN, G. PARKER (G. PARKER)	ELEKTRA 7-69654
49	50	51	8	DO YOU WANNA GET AWAY M. LIGGETT, C. BARBOSA (C. BARBOSA, A. GODWIN)	MIRAGE 7-99655/ATLANTIC
50	33	21	11	SOME THINGS ARE BETTER LEFT UNSAID D. HALL, J. OATES, B. CLEARMOUNTAIN (D. HALL)	RCA 14035

(83)	NEW	THE LADY OF MY HEART G. BALLARD, C. MAGNESS (D. FOSTER, J. GRAYDON, G. BALLARD)	QWEST 7-29085/WARNER BROS.
(84)	89	ALL YOU ZOMBIES R. CHERTOFF (R. HYMAN, E. BAZILIAN)	◆ THE HOOTERS COLUMBIA 38-04854
(85)	NEW	ROCK ME TONIGHT P. LAWRENCE (P. LAWRENCE)	FREDDIE JACKSON CAPITOL 5459
86	87	GO FOR SODA K. MITCHELL, N. BLAGONA (MITCHELL, DUBOIS)	◆ KIM MITCHELL ISLAND/BRONZE 7-99652/ATLANTIC
(87)	95	YOU'RE THE ONLY LOVE D. FOSTER (BROCK, D. FOSTER, P. HYDE, M. NELSON)	◆ PAUL HYDE & PAYOLAS A&M 2733
88	66	BABY COME AND GET IT R. PERRY (B. MANN, J. INGRAM, C. WEIL)	◆ THE POINTER SISTERS PLANET 14041/RCA
89	68	WE CLOSE OUR EYES G. STEVENSON (P. COX, R. DRUMMIE)	◆ GO WEST CHRYSLIS 4-42850
(90)	NEW	FREAK-A-RISTIC D. LEWIS, W. LEWIS (D. LEWIS)	◆ ATLANTIC STARR A&M 2718
91	60	MATERIAL GIRL N. RODGERS (P. BROWN, R. RANS)	◆ MADONNA SIRE 7-29083/WARNER BROS.
92	67	LOVER GIRL T. MARIE (T. MARIE)	◆ TEENA MARIE EPIC 34-04619
93	58	WELCOME TO THE PLEASURE DOME T. THORN (JOHNSON, O. TOOLE, GILL, NASH)	◆ FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND 7-99653/ATLANTIC
94	88	IMAGINATION S. THOMPSON, M. BARBIERO (B. SOME)	◆ BELOUIS SOME CAPITOL 5464
95	65	FOREVER MAN T. TEMPLEMAN, L. WARONKER (J. WILLIAMS)	◆ ERIC CLAPTON WARNER BROS. 7-29081
96	69	TALK TO ME P. MARCHELLO (B. HILL)	◆ FIONA ATLANTIC 7-89572
97	70	BE YOUR MAN J. JOHNSON (J. JOHNSON)	◆ JESSE JOHNSON'S REVUE A&M 2702
98	81	SOMEBODY B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS A&M 2701
99	71	DAYS ARE NUMBERS (THE TRAVELLER) A. PARSONS (A. PARSONS, E. WOOLSON)	THE ALAN PARSONS PROJECT ARISTA 1-9349
100	74	MATHEMATICS B. WALSH (B. WALSH, M. MANCHESTER, R. NEVIL)	MELISSA MANCHESTER MCA 52575

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE FIRM	The Centrum Worcester, Mass.	May 7-8	\$377,983 \$15.50	24,804 two sellouts	Frank J. Russo/Concerts West
THE FIRM	The Spectrum Philadelphia	May 11	\$242,503 \$17.50/\$15.50	14,348 18,706	Electric Factory Concerts
TRIUMPH HELIX	Joe Louis Arena Detroit	May 8	\$175,825 \$13.50	13,024 13,714	Brass Ring Prods.
PHIL COLLINS & HIS HOT TUB CLUB	The Centrum Worcester, Mass.	May 12	\$162,340 \$15/\$12.50	11,401	Don Law Co.
MADONNA BEASTIE BOYS	Orange County Civic Center Orlando, Fla.	May 10	\$154,275 \$15	10,596 sellout	Magic Prods./American Concerts Inc.
FOREIGNER GIUFFRIA	Rochester (N.Y.) War Memorial	May 11	\$134,415 \$13.50/\$14.50	10,200 sellout	Monarch Entertainment Bureau/WCMF Birthday Concert
DARYL HALL & JOHN OATES	Baltimore Civic Center	May 7	\$125,555 \$14.50	9,145 13,665	Cellar Door Prods.
MADONNA BEASTIE BOYS	Sun Dome Tampa, Fla.	May 9	\$125,415 \$15	8,400 sellout	Fantasma Prods.
FOREIGNER GIUFFRIA	Charleston (W. Va.) Civic Center	May 1	\$112,015 \$14.50/\$13.50	8,255 10,195	Sunshine South Promotions
JULIAN LENNON SIMON DRAKE	Warfield Theater San Francisco	May 5-7	\$98,035 \$15	6,531 three sellouts	Bill Graham Presents
PETRA RANDY STONEHILL	Seattle Center Arena	May 2-3	\$80,022 \$11/\$9	8,508 10,800	Concert Specials
TRIUMPH MOUNTAIN LOUDNESS	Onodaga County War Memorial Syracuse, N.Y.	May 5	\$70,046 \$11.50	6,367 7,890	Monarch Entertainment Bureau/WAQQ
JAMES BROWN STYLISTICS	Front Row Theater Cleveland	May 4	\$68,884 \$11.75	6,231 two sellouts	In-House
TOM JONES GEORGE WALLACE	Orange County Civic Center Orlando, Fla.	May 11	\$68,130 \$15	4,542 6,500	Beach Club Concerts/Cellar Door Prods.
NEW EDITION UTFO	Charleston (W. Va.) Civic Center	May 5	\$65,160 \$10	6,516 10,195	Rainbow Prods.
DAVID COPPERFIELD	Andrew Jackson Hall Tennessee Performing Arts Center Nashville	May 10	\$58,023 \$15.50	4,315 4,884	In-House
PETRA RANDY STONEHILL	Met Center Bloomington, Minn.	May 11	\$57,269 \$12.50/\$8.50	4,703 5,800	Schon Prods.
MIDNIGHT STAR SHALAMAR KLYMAXX	West Palm Beach (Fla.) Auditorium	May 8	\$56,331 \$13.50/\$12.50	4,915 6,000	Fantasma Prods.
B.B. KING BOBBY BLUE BLAND	Jacksonville (Fla.) Theater	May 12	\$53,406 \$13.50	3,956 sellout	Fantasma Prods.
DAVID COPPERFIELD	The Orpheum Memphis	May 11	\$53,114 \$16.50	3,937 4,748	Pace Concerts
R.E.M. NEATS	McGraw Hall Northwestern Univ. Evanston, Ill.	May 8	\$47,667 \$13.50/\$12.50	3,877 sellout	A&O Board
SANTANA	Providence (R.I.) Civic Center	May 9	\$44,182 \$12.50/\$11.50	3,864 7,117	Frank J. Russo
TUBES UTOPIA	Orpheum Theatre Boston	May 9	\$41,865 \$15.50	2,800 sellout	Don Law Co.
STEVE LAWRENCE & EYDIE GORME	Providence (R.I.) Performing Arts Center	May 7	\$41,623 \$17.50/\$15	2,697 3,198	Frank J. Russo
NEW EDITION UTFO JESSE JOHNSON REVUE	Auditorium Michigan State Univ. East Lansing	May 8	\$41,215 \$13.50	3,053 3,900	Brass Ring Prods./Pop Entertainment
B.B. KING BOBBY BLUE BLAND	Gusman Cultural Center Miami	May 10	\$38,885 \$13.75	3,054 3,426	Fantasma Prods.
JULIAN LENNON	Symphony Hall Phoenix	April 29	\$36,960 \$15	2,464 sellout	Evening Star Prods.
PETRA RANDY STONEHILL	Chiles Auditorium Portland, Ore.	April 30	\$36,521 \$10/\$9	4,010 sellout	Concert Specials
FRANKIE GOES TO HOLLYWOOD	Orpheum Theatre Boston	May 12	\$36,333 \$13.50/\$12.50	2,800 sellout	Don Law Co.
TUBES UTOPIA	Capitol Theater Passaic, N.J.	May 11	\$35,019 \$14.50/\$13.50	2,645 3,397	Monarch Entertainment Bureau
B.B. KING BOBBY BLUE BLAND	Tampa (Fla.) Theater	May 11	\$33,237 \$13.50	2,452 2,800	Fantasma Prods.
PETRA RANDY STONEHILL	Pavilion Eastern Washington Univ. Spokane	May 4	\$31,048 \$11/\$9	3,664 4,500	Concert Specials
JOAN ARMATRADING	Bismarck Theater Chicago	May 1	\$27,579 \$14.50	2,112 sellout	Jam Prods.
ONE WORLD MUSIC FESTIVAL	Cathedral of St. John the Divine New York	May 3-4	\$27,325 \$15/\$10	2,593 3,400 one sellout	Cathedral Prods./Mark Bresler
LITTLE RIVER BAND ALEX BEVAN	Front Row Theater Cleveland	May 2	\$24,003 \$12.75	1,951 3,196	In-House
ANDREAS VOLLENWEIDER	Gammage Center Tempe, Ariz.	May 1	\$22,915 \$12.50	1,843 3,029	Evening Star Prods.
PETRA RANDY STONEHILL	BSU Pavilion Boise, Idaho	April 27	\$21,645 \$10/\$9	2,415 3,250	Jam Prods./Feyline Presents
ACCEPT ROUGH CUTT	California Theater San Diego	May 9	\$20,279 \$13/\$11.75	1,783 sellout	Fahn & Silva Presents
B.B. KING	Carefree Theater West Palm Beach	May 9	\$19,454 \$13.50	1,518 1,540	Fantasma Prods.
PETRA RANDY STONEHILL	Sioux Falls S.D. Arena	May 9	\$18,966 \$10.50/\$7.50	2,614 4,600	Petrified Prods.

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Talent in Action

NEW ORLEANS JAZZ & HERITAGE FESTIVAL

Various locations, New Orleans
Tickets: \$7, \$5 (Fairgrounds);
\$18.50-\$10 (concerts)

THE 1985 JAZZ & HERITAGE Festival was typified by clear skies, soaring temperatures, tasty regional delicacies, huge crowds and, as always, plenty of great music. The 16th annual edition surpassed all previous attendance figures (Billboard, May 18), attracting more than 200,000 people to the five days at the Heritage Fair.

The opening day of the Heritage Fair portion of the festival, located on the infield of the Fair Grounds Race Track, began on a low-key note, featuring a potpourri of Louisiana musical styles. Acts that deserve special mention include Ernest & the Thunders, a rough-and-ready zydeco group from Lafayette, and ex-Bobby "Blue" Bland guitarist Wayne Bennett.

While the Heritage Fair may have opened with barely a whisper, the Festival's premier concert on April 26 definitely opened with a bang, presenting two of the biggest names in the field of contemporary jazz, Miles Davis and hometown favorite Wynton Marsalis. Both were at the top of their form during sold-out concerts at the Theatre of the Performing Arts.

The Heritage Fair quickly swung into high gear the following afternoon, despite a notable no-show by Clifton Chenier. Nonetheless, throngs swarmed to hear the likes of the Bar-Kays, Leo Kottke, and two of New Orleans' favorites, Irma Thomas and Benny Spellman.

The most interesting moments in the afternoon show on April 28 were provided by Rockin' Sidney and Jean Knight, who are going head-to-head with versions of the same song, "My Toot Toot." The Lake Charles accordionist fired the first volley from Stage One, while just 1,000 feet away, Knight was touting her own chart-bound "Toot Toot" to a comparably enthralled audience.

The largest crowds of the afternoon were on hand to listen to Dr. John, Willie Dixon & the Chicago Blues All Stars, Roy Orbison, the Staple Singers and the Neville Brothers Band. Those that preferred to avoid the crush at the larger stages could move over to the smaller venues and listen to the Famous Salem Travellers, the Savoy Doucet Band, the Dave Bartholomew Jazz Band and Sippie Wallace.

While musical activity halted at the Fair Grounds during the week, festival-goers had a wide variety of concerts to attend. On Tuesday, April 30, Ellis Marsalis (father of Wynton and Branford) and Sarah Vaughan shared the bill at the Theatre of the Performing Arts. Jazz aficionados had all they could ask for on the following evening, as Spyro Gyra and the James River Movement appeared on board the Riverboat President.

On May 2, the festival presented a "Guitar Explosion," featuring Clarence "Gatemouth" Brown, Albert King and Stevie Ray Vaughan & Double Trouble. "Funkify the World" described the soulful combination of the Neville Brothers, Tania Maria and Third World, who appeared on board the President

Friday (3). The Festival's final concert provided yet another sellout, with Ry Cooder, Bobby Bland and Bonnie Raitt sharing the bill on Saturday (4).

When the Heritage Fair opened its gates on the final weekend, a wide variety of musical styles was again to be sampled. One of the Festival's oddest bookings presented the current kings of rap, Run-D.M.C., whose hour-long set consisted primarily of material from their album, "King Of Rock." While Albert King and Third World were to draw a high concentration of New Orleanians, many out-of-towners found their way to stages that presented the likes of Lee Dorsey and Robert Parker.

The Festival's final day provided the Heritage Fair's largest single day attendance (more than 50,000) and the heaviest concentration of national acts, including Ry Cooder, Bonnie Raitt, Roy Ayers, Tania Maria and Doug Kershaw. The final note of the 1985 festival was appropriately sounded by Allen Toussaint, who drew one of the largest local crowds in recent memory.

JEFF HANNUSCH

R.E.M.

McGraw Hall, Northwestern Univ.,
Evanston, Ill.
Tickets: \$13.50

WHEN R.E.M. FIRST came to the attention of the public at large two years ago with their first album, "Murmur," they were an outstanding, lean-and-hungry live band—edgy, energizing, electrifying.

Two more albums and carloads of critical accolades later, it's gratifying to see that the band isn't resting on its laurels. Their May 8 performance at Northwestern, before a packed hall of delirious college kids, was as uncompromising and thrilling as anything one might have seen in their pre-fame days.

The staging has gotten more elaborate, but in a uniquely no-frills R.E.M. style. Predominantly green and purple light bathed the four band members—singer Michael Stipe, guitarist Peter Buck, bassist Mike Mills and drummer Bill Berry—from a series of short light scaffolds placed on stage. Not once was a white spot used. Shadowy as they were, the effects only enhanced R.E.M.'s urgently hypnotic rock'n'roll.

The Athens, Ga. foursome concentrated on material from their forthcoming third album for IRS, "Fables Of The Reconstruction," as well as selections from the earlier albums "Murmur" and "Reckoning." Notably absent from the proceedings was what is probably R.E.M.'s best-known song, "Radio Free Europe," but with the wealth of material presented, it wasn't really missed.

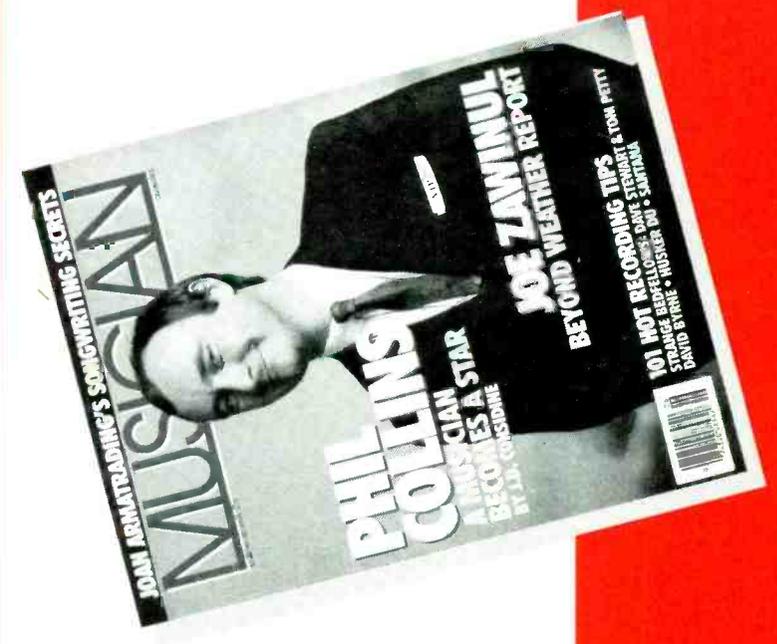
It would be hard to choose highlights from a concert that was composed of nothing but. However, the new songs were particularly effective—notably the Gang of Four-ish minimal funk tune that opened the show, "Feeling Gravity's Pull"; Stipe's febrile voice on the Motown-gone-mad number "Can't Get There From Here"; the lyrically lovely "Kahoutek"; and the frantic "Life And How To Live It," prefaced by an appropriately fable-like introduc-

(Continued on page 51)

36	29	30	31	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM	91	93	96	18	GEORGE BENSON	WARNER BROS. 1-25178 (8.99)	27/20
(37)	38	43	30	GLENN FREY	MCA 6501 (8.98)	THE ALLNIGHTER	(92)	95	101	5	ALEXANDER O'NEAL	TABU FZ-39881/EPIC	ALEXANDER O'NEAL
(38)	41	44	11	THE MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU	(93)	129	—	2	CON FUNK SHUN	MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
39	39	38	13	GEORGE THOROGOOD	EMI-AMERICA ST-17145 (8.98)	MAVERICK	94	85	70	29	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98)	SOLID
40	34	35	29	JULIAN LENNON	ATLANTIC 80184-1 (8.98) (CD)	VALOTTE	95	92	95	33	KURTIS BLOW	MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
41	37	33	11	MICK JAGGER	COLUMBIA 01940 (CD)	SHE'S THE BOSS	(96)	NEW	NEW	PAUL YOUNG	COLUMBIA BFC 39957 (CD)	THE SECRET OF ASSOCIATION	
(42)	45	56	6	'TIL TUESDAY	EPIC BFE 39458	VOICES CARRY	97	97	100	9	JASON & THE SCORCHERS	EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
(43)	44	51	11	JESSE JOHNSON'S REVUE	A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE	98	98	84	12	VAN MORRISON	MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
44	40	39	35	SURVIVOR	SCOTTI BROS. FZ-39578/EPIC (CD)	VITAL SIGNS	99	101	103	12	KEEL	GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
(45)	64	—	2	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT	100	90	82	31	GENERAL PUBLIC	I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
46	46	47	8	ALISON MOYET	COLUMBIA BFC 39956	ALF	101	84	77	8	ANDREW LLOYD WEBBER	ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
(47)	49	55	11	VARIOUS ARTISTS	RCA CPL-2-5340 (12.98) (CD)	CHESS	102	79	69	25	GIUFFRIA	CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
(48)	60	79	5	LIMAH	EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE	103	106	111	83	PHIL COLLINS	ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
(49)	50	61	17	KLYMAXX	CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM	104	109	114	13	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
50	47	41	6	KENNY LOGGINS	COLUMBIA FC 39174	VOX HUMANA	105	94	94	9	ACCEPT	PORTRAIT BFR 39974/EPIC	METAL HEART
51	35	36	35	DIANA ROSS	RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY	106	100	92	19	BRONSKI BEAT	MCA 5538 (6.98)	THE AGE OF CONSENT
(52)	NEW	NEW	NEW	EURHYTHMICS	RCA A J L1-5429 (8.98)	BE YOURSELF TONIGHT	107	103	105	84	SOUNDTRACK	MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
53	48	42	81	LIONEL RICHIE	MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN	108	111	—	23	GEORGE THOROGOOD	EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
54	51	53	14	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK	(109)	146	—	2	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
(55)	56	66	9	WHITNEY HOUSTON	ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON	110	107	88	12	WILTON FELDER	MCA 5510 (8.98)	SECRETS

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Multi-Stylistic Keyboardist/Composer

Chick Corea: 'Music Has No Boundaries'

BY PETER KEEPNEWS

NEW YORK About the only constant in the career of keyboardist/composer Chick Corea is change. It's impossible to know in what musical context he'll place himself next.

Earlier this year, Corea was in New York to play a sold-out week-long engagement at the Blue Note with bassist Miroslav Vitous and drummer Roy Haynes. The emphasis was on straight-ahead jazz—originals, standards and compositions by the likes of John Coltrane and Thelonious Monk. Not long after that, he was performing the works of Mozart at a series of chamber music recitals.

Corea's latest album, "Voyage"—recently released by the

Warner Bros.-distributed ECM label—consists of a series of duets with flutist Steve Kujawa. His next ECM release, tentatively scheduled for the end of the year, will feature Corea with Kujawa, French horn player Peter Gordon and a string quartet.

And as if that weren't enough activity, Corea, whose Return To Forever was one of the pioneering forces in the jazz-rock fusion of the '70s, has been experimenting with various electronic keyboards with an eye toward putting together a new electric group.

"There is beginning to be not just a thought, but also a demonstration, that music has no boundaries," Corea says. "A creative musician will say, 'Good music is just good music,' and it's very, very true. A

lot of musicians are becoming more willing not just to listen, but to actually perform different kinds of music."

Corea acknowledges that, a decade and a half after he was one of the prime movers of the fusion revolution, there is still a lot of negative feeling among both jazz musicians and jazz fans toward electrified music. And he professes to be baffled by it.

"It's one thing," he says, "to say, 'Hey, man, you're a great piano player. Why are you messing around with this stuff? We want to hear you play acoustic piano.' I can dig that. But to say, 'Hey, man, what are you doing, selling out?'—that starts to get ill-mannered. Who are we to question any musician's intent?"

Corea says that he is delighted by the recent crossover success of his old friend and fellow keyboardist Herbie Hancock: "It shows that when a man wants to create something and loves to do it, he can succeed at it." But Corea, who has been recording exclusively for the rather cerebrally oriented ECM label for several years, says that the electric band he plans to assemble soon won't try to emulate the dance groove, or the high video profile, of Hancock's "Rockit" incarnation.

Still, he acknowledges that he has things to learn from Hancock, and other artists, about presenting his music. "I have a desire to develop myself as a performer," he says. "It's one thing to be a pianist; it's another to be a bandleader and the creator of a show, to know how to develop a program using other musicians and using elements of theatre and performance. I'm re-studying this area."

Corea, who is represented by Musicians Services, a new company run by his longtime manager Ron Moss, says he hopes to tour with his electric band, which may or may not use the Return To Forever name. But he's in no hurry to work out the details of that project; he's got too much else going on right now.

BEACH BOYS

that shipped May 6 and harkens back in mood and delivery to the Beach Boys' early work.

In 1982, a year after leaving the group Carl Wilson rejoined with his own manager, Jerry Schilling, working together with the group's manager, Tom Hulett. The group then found a producer—Steve Levine of Culture Club fame—with whom all the members felt they could work.

Veteran songwriter Bruce Johnston, who toured with the Beach Boys in the late '60s and early '70s as a replacement for Brian, is now a permanent member of the group,

and last summer the group performed to a crowd of more than half a million at a Fourth of July "D.C. Beach Party" in the nation's capital.

Wilson says he hopes the group's new album, simply titled "The Beach Boys," will reflect what he calls the Beach Boys' new lease on life.

"It's true of anyone: If you have a rough time, it makes you want to work all the harder," Wilson says. "I don't see us going on indefinitely, but I have a feeling this record is going to do okay."

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Roxettes on a Rampage. Roberta Blue, left, and Sande Sage roughhouse in the "Heavy Metal Nightmare" sequence of "Roxettes," a comic/musical revue holding forth at the Roxy in Los Angeles. The show, in which three new musical acts are showcased each week, was produced by Uschi Kaiser and Barbara Shelley. (Photo: Jill Jarrett)

NEW ON THE CHARTS

AL CORLEY

Standing at number 82 on the Hot 100 with his Mercury debut, "Square Rooms," is actor/singer Al Corley. Having given up his role as "Dynasty's" Steven Carrington to pursue a singing career, Corley has already achieved international success with his debut album.

Corley began writing songs at the age of 17, but he opted for an acting career because it seemed more accessible. He re-routed career paths, however, when his friends, including Peter Wood and Carly Simon, encouraged him to present his material to record companies. He eventually secured a recording contract with Mercury.

The album "Square Rooms" was produced by Harold Faltermeyer, whose credits include work on the "Beverly Hills Cop" soundtrack. A video clip for "Square Rooms" is currently being shown on MTV in light rotation. At present, there are no plans for a tour.

Corley is managed by Alex Grob, c/o Christina Logia, 49 W. 75th St., Apt. 10, New York 10022; (212) 874-4910.

YNGWIE MALMSTEEN

Yngwie Malmsteen's Polydor solo debut "Rising Force," which moves up to number 83 on the Top Pop Albums chart, is a breakout success for the Swedish-born musician, who was voted "best new talent for 1984" by Guitar Player magazine.

In 1983, Malmsteen caught the attention of Mike Varney, head of Shrapnel Records, who encouraged him to come to Los Angeles to join one of the label's heavy metal bands, Steeler. Following a stint with Steeler, Malmsteen teamed up with Graham Bonnet's rock group Alcatraz.

After making one studio and one live album with Alcatraz, Malmsteen decided to record a solo album. He was originally signed to Polydor in Japan, but strong import demand convinced the label to bring the young guitarist to the States.

Since recording his debut album, Malmsteen has formed his own quintet, Rising Force, which will release its first album in the fall. Following a European tour in June, Malmsteen is scheduled to play 40 cities in the U.S.

Malmsteen is managed by Andy Trueman, DeNovo Music Group, 24514 Calvert St., Suite 210, Woodland Hills, Calif. 91367; (818) 710-8094.



Holding Firm. Paul Rodgers sings to the uppermost seats during the Firm's recent headlining appearance at Madison Square Garden. (Photo: Chuck Pulin)

RATT

(Continued from page 46)

good for us and doesn't control us. If we don't want to do something, we don't do it, even if he thinks it's stupid that we don't do it. We're not in the situation to be railroaded. We're involved in our own destiny."

Booked by Bill Elson of ATI, Ratt will embark on their second world tour June 18 in the Midwest. Scheduled to play approximately 150 dates, they will headline the first few weeks of the tour in 3,000- to 5,000-capacity halls. Record sales will determine whether the group will headline the remainder of the tour. But Crosby boasts: "It will be a monster tour whether we play in clubs or arenas."

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JOHN DAVID KALODNER

(Continued from page 46)

with their videos and radio penetration, the kids had to see them.

"I wouldn't even *think* about not putting Vitamin Z or Illusion or Black And Blue—our new bands—on tour. It's critical. If you have a band that's happening on a live level, it can cost you \$100,000 in tour support for a long tour, but it's worth it."

If that figure seems steep, Kalodner says it's in keeping with other escalating costs of new talent acquisition. "Your investment for a first album can be \$400,000 or \$500,000," he says, "given the amount needed for promotion, videos, tour support, proper marketing and album artwork. You might sign a new act and make the record for \$150,000 or \$175,000—by watching what you're doing—but you can definitely double your investment right away."

Still, Kalodner isn't one to hedge his bets by signing singles or 12-inch deals. "I like to have a whole artist to develop," he says. "A 12-inch might work for an urban or dance act, but a rock band couldn't start that way, I'll tell you that."

And Kalodner knows a lot about rock bands. While at Atlantic in the '70s he signed Foreigner and worked closely with AC/DC; since joining Geffen in 1980 he's signed Asia, Sammy Hagar, Whitesnake and Shooting Star, among others.

"When it comes to commercial hit rock music for the mass audience, I'm right up there with anyone," says Kalodner, whose favorite band is Journey. "That's my strength."

But Kalodner says his talent doesn't extend to producing. "I'm very helpful in the studio as someone who knows what's commercial and what isn't," he says. "But I don't think I have the creative talent of a producer. I think the music I would make would be more a copy and not an original."

Kalodner is one of four a&r chiefs at Geffen, along with Carole Childs, who has been with the company since the beginning, and Gary Gersh and Tom Zutaut, who joined the staff in January. Other key a&r executives at the company include Teresa Ensenat in L.A., Danny Heaps in New York and Rovina Cardiel in London. The department is overseen by Ed Rosenblatt, who runs the company.

While Kalodner has signed many acts that went on to great success, he also acknowledges that he passed on two of the biggest acts of the past year: Cyndi Lauper and Huey Lewis & the News.

"I liked Huey, but I didn't see his full potential," Kalodner notes. "I always thought he was talented—good singer, looked good, good performer; I just didn't think he had the material. I didn't perceive that he could write hit songs. Well, that wasn't right, was it?"

"I saw Cyndi when she was in Blue Angel. I thought she was great, but I had no idea what to do with her. Lennie Petze being right there, and being a great a&r person, did, and look how big she became."

"I think to myself, should I have gone to New York and spent time with her and developed her? Well, that's a possibility. So now I think

about that more. If I see an artist with her innate talent, which was incredible, I will give another thought to taking that extra time."

Kalodner doesn't hesitate to talk about his a&r mistakes; in fact, he brought them up. "If I pass on something, I don't tell anybody that the company decided against it or there's a spending freeze or a signing freeze," he says. "You have to take a stand and not hedge. Once in a while you'll make a mistake. All you can do is try to minimize them, and learn from them."

TALENT IN ACTION

(Continued from page 48)

tion from Stipe.

R.E.M. offered three lengthy encores, and could have done three more, judging from the response. Included were "Murmur" 's five-star rocker "Sitting Still" and an inspired bit of garage madness called "Wind Out," from the "Bachelor Party" soundtrack.

MOIRA McCORMICK

ACCEPT
ROUGH CUTT

California Theater, San Diego
Tickets: \$13, \$11.75

THE LATEST IN a rash of heavy metal shows to hit San Diego, this sold-out concert at the 1,850-seat California Theater May 9 featured two of the genre's best: headliners Accept, from Germany, and San Diego's own Rough Cutt. To those who tend to damn all heavy metal as little more than ear-splitting madness, both bands' performances proved that even in a musical style as maligned as heavy metal, one can find quality musicianship, clever songwriting and even art.

Accept, seven years old and with six albums to their credit, only began making a name for themselves in this country two years ago with the song "Balls To The Wall," a raucous yet melodic anthem that calls to mind the best of AC/DC prior to the death of lead singer Bon Scott. On stage, their choreography is exceptional and their playing solid and tight, but not overbearing. The strong melodic nature of their songs is thus not lost in a sea of instrumental overkill and feedback, but rather enhanced by an overall sense of musical unity.

Lead singer Udo Dirkschneider, a short, pudgy blond who resembles Henry Gibson of tv's "Laugh-In," is hardly your stereotypical heavy metal front man, but his command over the audience seemed at times almost godlike. The four other band members, particularly bassist Peter Baltes, are all fine musicians whose primary purpose on stage seemed to be pooling their considerable talents into one distinctive hard-edged sound.

If Accept is hoping to fill the void left by AC/DC, then Rough Cutt is doing similar justice to the memory of vintage Blue Oyster Cult, with lead singer Paul Shortino sounding

Thomas Dolby Keeps Diverse Company

Artist/Producer's Projects Include Joni Mitchell Album

BY STEVEN DUPLER

NEW YORK When Thomas Dolby signed with EMI U.K., and subsequently with Capitol in the U.S., in 1981, he specified a rather unusual agreement: He would be allowed complete freedom to work with and produce other artists, regardless of label ties.

"It's worked out quite well for both myself and Capitol," Dolby explains. "From their side, it's helped build my following, and gotten me out in front of more people. From mine, it's let me work on all sorts of

outside projects in between albums."

"All sorts" is an understatement. The British keyboardist/composer has already collaborated, or plans to, with an incredibly diverse assortment of artists, ranging from George Clinton to Epic act Prefab Sprout to Grace Jones to Stevie Wonder. His most recent undertaking is production work on the upcoming Joni Mitchell album, which he expects to be released sometime this fall.

"Joni thought she needed a change of direction instrumentally, perhaps with a few keyboards and drum machines," says Dolby. "I started talking to her a few months ago, and I suggested she could do so many things with her voice—have layers of voices instead of instruments, for example. So we just agreed to experiment together, along with her husband Larry Klein, the bass player."

Dolby has been residing for the past three months in a rented house in Los Angeles, working with Mitchell in the studio, while also working at home with the eight-track recording gear and Computer Musical Instrument with which Fairlight Instruments has provided him for the duration of his stay.

Dolby, who is managed by London-based Andy Ferguson and booked by Wayne Forte of the International Talent Group, is using his spare time to work out material for his next album. But he says he's not exactly frantic about getting it out on the shelves.

"It's always been my desire to become more a minor institution rather than someone who needs constant attention and has to always keep himself in front of the public,"

he notes.

Recently, though, Dolby was very much in front of the public when he appeared with Herbie Hancock, Stevie Wonder and Howard Jones on the Grammy Awards show, in a sort of "tribute to the synthesizer." He says that while he enjoyed the experience, he feels a bit of trepidation about its premise.

"I feel slightly uncomfortable with the idea that synth players have to be lumped together," he says. "There's this sort of thing that goes on, where, if people see a guy with a Stradivarius and coat-tails, they assume the performance will be warm and sensitive. If he's surrounded with knobs and lights, then it will be cold and clinical. That's just ridiculous."

Dolby's sensitivity to the "synth wizard" label hails back to his first hit, "She Blinded Me With Science," a friendly piece of electronic gimmickry he now calls "just a fun bit of stuff," although he concedes it "helped build me a name."

"I'm not a Billy Idol or a Mick Jagger," he points out. "I had none of those kind of elements in me that would allow me to build an image right away. Still, the synth image went a bit too far."

Dolby's future plans don't necessarily center on music. "I'm getting to feel that the shift in youth energy is going away from music toward film and literature," he states. "Rock has been talking down to the young audience. I'm trying to move more into film, and within a few years, I'd like to make full-length feature films as a vehicle for my music, visuals, acting—stuff like that."

a lot like Eric Bloom in his prime. From their opening song, "Kids Will Rock," off their just-released "Rough Cutt" debut album, the quintet consistently demonstrated that they want to be known as the heaviest of the heavy metalists. In so doing, they made other groups like Twisted Sister and even Van Halen sound like lightweights.

The contrast in styles between Rough Cutt and Accept became noticeable almost immediately; while Accept was out to rock the crowd, Rough Cutt seemed intent on annihilating them. The exhilaration with which the band played could easily have turned their 45-minute set into an indistinguishable, noisy mess. But again, musical modesty prevailed, with twin guitarists Chris Hager and Amir Derakh keeping self-indulgence to a minimum and the rhythm section of bassist Matt Thorr and drummer David Alford providing a thunderous, yet non-interfering, base.

THOMAS K. ARNOLD

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INDIE LABELS FACING HARD TIMES

Tight Playlists, Promotion Costs Lead to Chart Drought

BY EDWARD MORRIS

NASHVILLE The general decline in the country music record business has been especially devastating for independent labels. Tight radio playlists and the rising cost of promotion are virtually forcing indies off the chart.

Last year, only five independent singles made it to the top 10 on Billboard's country charts, and these represented only three labels: Compleat, Noble Vision and Permian. Of these, only Noble Vision was without major label distribution. PolyGram distributes Compleat, while MCA handles Permian product.

All three labels reached top 10 status with seasoned artists, not new talent. Jim Glaser accounted

for both Noble Vision hits, "If I Could Only Dance With You" and "You're Getting To Me Again." Vern Gosdin represented Compleat with "I Can Tell By The Way You Dance" and "What Would Your Memories Do?" And the team of Lynn Anderson and Gary Morris had Permian's lone entry, "You're Welcome To Tonight."

The situation is no better this year. For the week ending May 18, there were only eight indies on the charts, none of which had gone higher than number 40 or seems likely to, except for Vern Gosdin's "Dim Lights, Thick Smoke (And Loud Music)."

So far this year, only two indie label artists have broken into the top 20: Glaser, who went to number 16 with "Let Me Down Easy," and Gosdin, whose "Slow Burning Memory" climbed to number 10.

As slim as the pickings were in 1984 for indies, at this time a year ago there were 16 of them on the charts. On May 14, 1983, there were 20; on May 15, 1982, 23; on May 16, 1981, 26; and on May 17, 1980, 25.

Just two of the 10 "New Faces" acts at this year's Country Radio Seminar showcase were on indie labels, compared to three in 1984, five in 1983 and four in 1982. Selection for the showcase is based heavily on chart activity.

While the Country Music Assn. reports that there has been no decline of interest on the part of indie labels in getting their acts showcased at the CMA-sponsored Fan Fair, this year's event will feature only three such acts on its "Parade Of Stars" concert: Dottie West (Permian), Freddie Hart (El Dorado) and Margo Smith (Bermuda Dunes). However, indies will still be well represented in the display booth segment of the Fair.

Joe Gibson, president of Nationwide Sound Distributors, contends that "the cost of promoting single records has become so prohibitive

that little labels can't compete." He estimates that it will take the assistance of three or four "good phone people" to get a record to the middle of the charts, and up to 10 or 12 marketing and promotion reps to take it significantly higher.

"Independent distributors are falling by the wayside," he adds, "because there's not enough indie product to allow them a decent markup."

The use of trade charts and the reliability of those reporting to them are additional concerns for Gibson. "Originally, charts were a reflection of what happened 10 days or two weeks ago," he argues.

(Continued on page 60)



A "Rowdy" Triumph. Hank Williams Jr., right, and director John Goodhue look thrilled with their Academy of Country Music Awards trophies during the recent live telecast. They won the video of the year award for "All My Rowdy Friends Are Comin' Over Tonight."

NMA Forum Looks At Indie Labels

NASHVILLE How viable are independent labels today? How can they compete with the majors in terms of funding and distribution? Are there ways around tight radio playlists to expose indie talent?

These and other issues will be discussed at the Nashville Music Assn.'s industry forum, to be held Wednesday (22) at 5:30 p.m. at the Blair School of Music.

Panelists for the forum, entitled "Independent Labels: Revolution Or Evolution," include Barrie Bergman, The Record Bar; Alan Bernard, MTM Music Group/MTM Records; Charlie Fach, Compleat Records; Corey Richards, Profile Records; Don Tolle, Noble Vision Records; and Joe Talbot, Precision Record Pressing. Stan Byrd of Chart Attack Promotions will moderate the forum.

Capitol's Nashville Division Grows Under Foglesong

NASHVILLE In the more than a year since Jim Foglesong moved from the top job at MCA Records' Nashville division to a similar post at Capitol, the latter label has approximately doubled its staff and artist roster, decamped to new offices and is enjoying a rise in chart and sales activity.

Last week, Capitol's new group Sawyer Brown held the first-place singles spot, and Capitol/EMI America artists accounted for three of the top 10 country albums.

Although Michael Martin Murphey has just departed the label (as did Kimberly Springs soon after Foglesong's arrival), the primary roster story is one of growth. Besides Sawyer Brown, Foglesong has brought aboard Bobby Bare, Con Hunley, Marie Osmond, Lisa Angell and T. Graham Browning.

Capitol standby Anne Murray was content enough with the new administration to sign again. Insiders say that four more "name acts" have all but been confirmed.

To support the new additions, Foglesong began beefing up his staff late last summer. Tree publishing veteran Terry Choat was brought in as director of a&r. Bob Walker was appointed Midwest and Northeast regional country promotion manager, based in Chicago, and George Collier was housed in the Hollywood home office as director of West Coast operations.

Former Warner Bros. and independent publicist Bonnie Rasmussen was hired as director of publicity and artist development, and Mark Carter was named publicity coordinator. Lynn Shults, who

(Continued on page 56)

NASHVILLE SCENE

by Kip Kirby



RECENT STORIES in both People and Newsweek magazines have focused on tv's nationally syndicated "Star Search." The articles devoted extensive coverage to the program, talking about past winners and some would-be's who have attempted to use their brief exposure to launch entertainment careers.

Regular watchers of "Star Search" might be forgiven some confusion, then, after reading these articles and finding the glaring omission of one of the show's biggest success stories: Sawyer Brown. Next to Sam Harris (who won top vocalist honors, signed with Motown and saw his debut album go gold), Sawyer Brown is undisputably "Star Search's" most lucrative graduate act.

Following its grand prize triumph as top group during the program's first syndicated season, Sawyer Brown landed a deal with Capitol/Curb Records. In short order, the band helped sell out a "Star Search" concert at Carnegie Hall, snared a 42-city tour with Kenny Rogers and Dolly Parton, and saw their first single hit the top 20 and their second single soar to No. 1.

And while some artists with a string of chart hits have yet to make their first video, Sawyer Brown already has one on VH-1, with another one about to be shot. The group's tv credits range from "Solid Gold"

which packages "Star Search"). Had Sawyer Brown signed, the group would have become Teleban's first act.

But Sawyer Brown didn't sign. Instead, after consideration, the group decided to go with Nashville-based Starbound Management, headed by C.K. Spurlock (Kenny Rogers' promoter) and Mickey Baker (formerly with the Oak Ridge Boys). They felt this would give them stronger country connections and be an advantage in their concert bookings. (Which it has: Sawyer Brown still opens for Kenny Rogers in coliseums across the U.S.)

"Star Search" apparently wasn't pleased by this "defection," and has elected to bypass mentions of the group in its press stories. It might be assumed that reporters who write for research-oriented publications like Newsweek and People might have taken time to ferret out winners from the past two seasons on their own, rather than focusing on trivialities like non-winners auditioning for diaper commercials. However, the writers appear to have accepted the leads provided by "Star Search's" publicity department and gone no further.

WARNER BROS. RECORDS gets high marks for its effort to bring together the Nashville songwriting community in a spirit of partnership. Last week, the label sponsored a luncheon for some 80 local writers. Jim Ed Norman, head of the Nashville division, gave an informal talk, letting the songwriters know the state of affairs at radio these days and explaining what the company is doing to fight tight playlists and win exposure for its extensive roster of new artists.

Then Norman put on his producer's hat and gave the writers an idea of what his a&r team is looking for right now in the way of material. Writers who attended the lunch raved about the open dialog and were still talking about the event days later.

WE'RE SORRY we missed it; we've never been to jail: It was billed as a "Jail Bail Celebrity Lock Up," and it might well have been the only time in their lives that Music Row execs like Tom Collins and Norro Wilson saw bars—from the wrong side. The occasion was a fund raiser for the Heart Assn. in Nashville.

The idea was to take heads of key Music Row companies "to jail," and let their companies come up with enough money to "spring them." Those who agreed to be locked up were picked up (in limos?) and taken downtown, where they were dressed in "jail outfits." We didn't hear of any executives languishing overnight in prison stripes, so apparently all the companies came through with bail. Are we the only ones who can't picture Tom Collins in jail duds? Anyone got photos?

Magazines miss a big 'Star Search' story

to "Entertainment Tonight."

On top of these things—and guaranteeing Sawyer Brown's priority status within the Capitol/EMI hierarchy—the group's album will be featured (along with albums by Tina Turner, David Bowie and Corey Hart) on the wrappers of Mars candy bars this summer in a big promotional blitz.

So doesn't it seem curious that there was no mention at all of Sawyer Brown in either the People or Newsweek articles? One would assume that "Star Search" would be chafing at the bit to capitalize on such impressive success—success which Sawyer Brown readily admits came about as a result of the band's appearances on the show.

Perhaps the missing piece in this puzzle is the little-known fact that while Sawyer Brown was repeatedly defeating competitors and moving steadily toward the finals, executives of "Star Search" were attempting to sign the group to a new management division. The company they were forming was Teleban, a joint enterprise between Bob Banner & Associates (producers of "Star Search") and Telerep (the company

In Memory

13 Men Killed in Whitwell Coal Mine Explosion

Cause of Blast Unknown; Investigation Is Promised

By Randall Higgins
Times Staff Writer

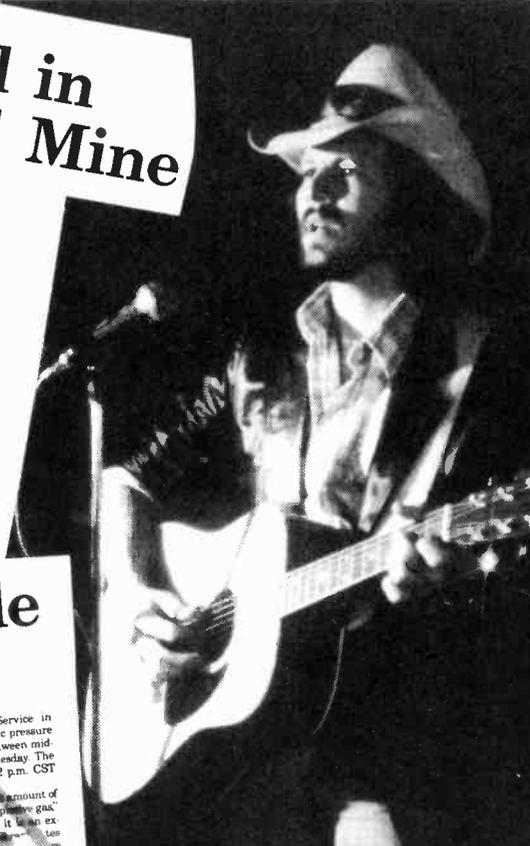
WHITWELL, Tenn. — An explosion ripped through an underground mine near here Tuesday, killing 13 coal miners, company officials said.

Related Story on Page B1

men were killed and their bodies located deep in the mine shaft. There was no word on what caused the blast in the firm's No. 21 mine. An investigation will be conducted to determine the cause of the explosion, William B. Allison, executive vice president, and Ronald Calhoun, who is in charge of operation at the mine site, said in a joint statement to reporters at the Grundy Mining Co. headquarters.

When the telephone cable went dead, 3Blackburn said, the company immediately activated standard rescue procedures. The company's two eight-man rescue teams were alerted. Federal inspectors from the Office of Mine Safety and Health Administration (MSHA) of the U.S. Department of Labor arrived by helicopter Tuesday afternoon. MSHA staffers took control of the rescue operation.

According to Woody Duncan, director of the state Division of Mining, there was evidence of fire burned and that section of the mine where the men were killed was away from the main shaft. Reporters and families were kept away from the mine site.



3 More Tennessee Consolidated Mines Ordered Shut

By DAN NARRON
News-Free Press Staff Writer

WHITWELL, Tenn. — Three more Tennessee Consolidated Coal Company mines have reportedly been ordered closed by federal mine investigators while the probe into a fiery explosion Tuesday that killed 13 miners at one of the company's North Marion County sites has been stalled by what may be more explosions deep in the mine.

In another puzzling development Thursday it was revealed that two top mine officials who died in the Tuesday blast — Roy Lee White Jr., general foreman in charge of the Tennessee and Jimmie Wayne Rogers, a assistant superintendent who reportedly did not regularly go underground — entered the No. 21 mine for a "safety inspection" little more than an hour before the explosion occurred.

Second Hole Drilled to Get Air Samples From Mine

By Randall Higgins
Times Staff Writer

WHITWELL, Tenn. — A drilling rig bored a second 100-foot hole into Whitwell Mountain Friday to obtain air samples deep inside a coal mine where 13 men died Tuesday and in which a fire may be raging. Meanwhile, funerals were held in Whitwell, Dunlap, Monteagle, and Tracy City Friday for eight of the men killed in a fiery explosion minutes before noon Tuesday in Consolidated Coal Co.'s Mine No. 21.

Investigators Plan To Enter Crippled Mine Shaft Tuesday

By DAN NARRON
News-Free Press Staff Writer

WHITWELL, Tenn. — Federal mine investigators this weekend set Tuesday as the date they plan to make their first full-scale entry into a crippled coal shaft north of here where 13 miners died last week, marking the second worst coal mine disaster in the United States this year.

The trip into the crippled mine shaft Saturday was the first time the mine has been entered since the rescue attempts were abandoned Tuesday because of a fire that broke out in the shaft to locate and retrieve the bodies of the victims.

The Whitwell accident came less than 20 hours after an explosion at a mine that left eight miners dead and 11 injured. The explosion was the first in a series of accidents in the area since the start of the year.

Unusual Factors Baffle Mine Investigators

Lack of Air And Location Of Men Cited

By Libby Wann
Times Staff Writer

WHITWELL, Tenn. — Federal mine investigators this week baffle investigators through a series of unusual factors that have baffled them since the explosion that killed 13 coal miners here Tuesday.

The National Weather Service in Chattanooga said barometric pressure rose and fell three times between midnight Monday and noon Tuesday. An explosion occurred at 10:02 p.m. CST Tuesday.

"All coal releases a certain amount of methane gas, which is an explosive gas," Mr. Skirley said. "Because it is an explosive gas, given off at different rates of different kinds of coal, it is a very dangerous gas."

Whitwell Nears Silent Standstill As Mine Victims' Funerals Begin

By DAN NARRON
News-Free Press Staff Writer

WHITWELL, Tenn. — Schools closed at the mountain town Tuesday as funerals for the 13 miners killed in a mountain coal shaft two days before Christmas began to take place. The tragic explosion Tuesday killed 13 miners and left 11 others injured. The explosion occurred at 10:02 p.m. CST Tuesday.

"Everybody's in a state of shock," said Mrs. Isabelle Condit, widow of the late miner. "Everybody knows the names of the men who were involved."

Both sides worked in the mine, said George Perkins, an uncle. "He got killed when he was working in the mine. He was a very good worker."

Carol Russell 1 of 5 Women the Mines

By Tom Eiken
Associated Press Writer

WHITWELL, Tenn. — Carol Russell's father is a miner and both her grandfathers are miners. She is one of five women who work in the mines.

Working for Grundy Mining Co., a subsidiary of Tennessee Consolidated, Russell says she earns about \$30,000 a year plus full medical insurance.

Sasser Pledges Thorough Mine Probe

By Libby Wann
Times Staff Writer

Armed with records of federal inspections of coal mine safety in Whitwell Mountain, Sen. Jim Sasser promised a "thorough and complete" investigation of an explosion that killed 13 miners last Tuesday.

"We had thought the safety regulations for mine inspections were adequate, and safety regulations for mine operations were adequate," Sasser said.

"I'm the mines, everybody works together. It's not like the other jobs I've had where everybody is just out for himself."

"On a December dawn, just before Christmas, thirteen men entered Whitwell Mine..."

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High Spirits at Awards Show. Winners at the 20th annual Academy of Country Music Awards Show held at Knott's Berry Farm find different ways of showing their excitement. At left, Wynonna and Naomi Judd flash their trophies in obvious delight after winning both top vocal duet and song of

the year honors (for "Why Not Me"). At center, Reba McEntire welcomes her "Hat" award into the family (she was named top female vocalist of the year). At right, Vince Gill seems dazed by his win as most promising new male vocalist. Holding him steady are Sylvia and Marie Osmond.

FOR WEEK ENDING MAY 25, 1985

Billboard TOP COUNTRY ALBUMS

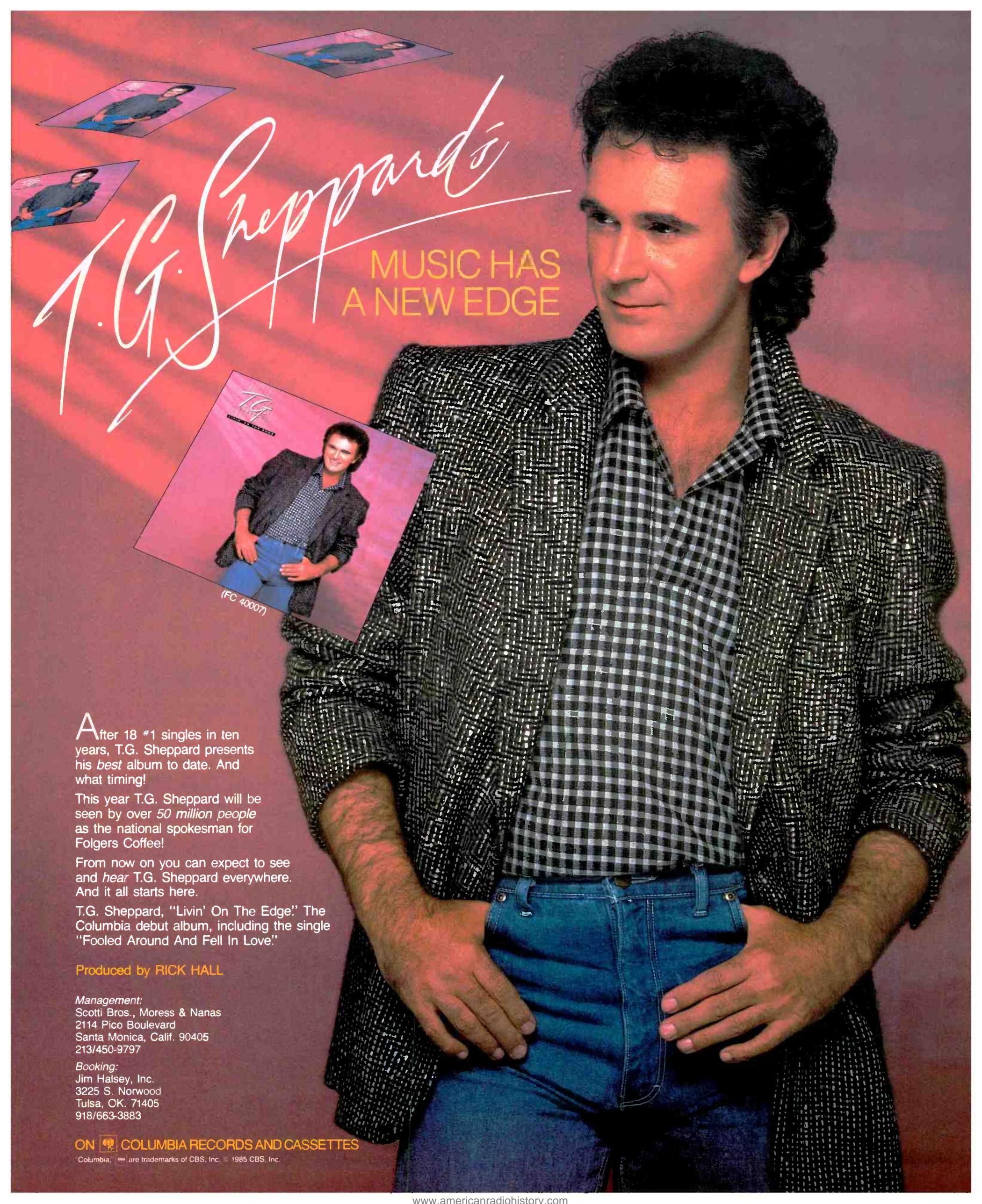
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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	14	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	9 weeks at No. One 40 HOUR WEEK
2	2	2	40	RAY CHARLES COLUMBIA FC 39415	FRIENDSHIP
3	4	5	13	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
4	3	3	27	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
5	5	4	31	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
6	6	8	8	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
7	7	7	30	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
8	9	9	16	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
9	10	11	10	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
10	8	6	30	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
11	11	10	12	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
12	15	15	6	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
13	17	17	9	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
14	16	16	9	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
15	13	14	35	EXILE EPIC FE 39424	KENTUCKY HEARTS
16	14	13	28	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
17	21	25	6	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
18	19	18	30	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
19	22	28	10	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
20	32	—	2	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
21	18	19	45	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
22	23	24	9	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
23	26	27	28	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
24	20	21	15	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
25	27	31	6	MERLE HAGGARD EPIC FE-39602	KERN RIVER
26	12	12	23	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
27	24	23	54	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
28	29	30	6	THE KENDALLS MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
29	NEW	NEW	NEW	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
30	25	22	50	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
31	41	47	116	HANK WILLIAMS, JR. ▲ WARNER BROS./CURB 60193/WARNER/CURB (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
32	33	—	2	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
33	34	35	3	TAMMY WYNETTE EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
34	39	39	8	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS
35	35	40	39	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
36	40	37	43	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
37	38	38	28	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
38	44	—	2	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS

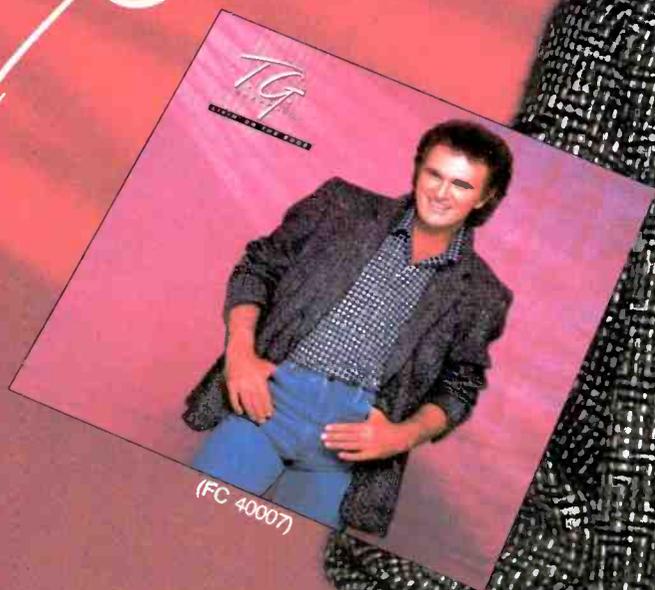
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	36	8	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
40	28	29	31	KENNY ROGERS ▲ RCA AFL1 5043 (8.98) (CD)	WHAT ABOUT ME
41	36	33	14	RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
42	56	—	2	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
43	30	20	13	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
44	42	43	5	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
45	52	60	3	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
46	46	48	88	THE KENDALLS MERCURY 812 7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
47	31	26	38	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
48	54	57	58	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
49	NEW	NEW	NEW	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
50	50	49	108	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
51	48	41	43	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
52	49	51	3	JOHN MCEUEN WARNER BROS. 25266 (8.98)	JOHN MCEUEN
53	55	44	78	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
54	45	45	5	GEORGE JONES EPIC FE-39899/CBS	FIRST TIME LIVE
55	43	34	21	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
56	58	54	14	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
57	51	42	39	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
58	59	55	192	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	62	64	4	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS
60	53	53	4	MICKEY GILLEY EPIC FE-39900 (8.98)	LIVE! AT GILLEYS
61	61	65	5	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
62	70	71	10	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
63	63	70	167	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
64	NEW	NEW	NEW	ATLANTA MCA 5576 (8.98)	ATLANTA
65	65	56	26	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
66	69	72	33	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
67	71	73	114	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
68	66	62	166	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
69	47	32	50	LEE GREENWOOD MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
70	60	50	49	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
71	72	67	368	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
72	73	58	27	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
73	75	63	12	VARIOUS ARTISTS EPIC FE 39597	19 HOT COUNTRY REQUESTS
74	57	46	26	MARK GRAY COLUMBIA FC 39518	THIS OL' PIANO
75	64	68	81	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG

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.



T.G. Sheppard's

MUSIC HAS
A NEW EDGE



After 18 #1 singles in ten years, T.G. Sheppard presents his *best* album to date. And what timing!

This year T.G. Sheppard will be seen by over 50 million people as the national spokesman for Folgers Coffee!

From now on you can expect to see and hear T.G. Sheppard everywhere. And it all starts here.

T.G. Sheppard, "Livin' On The Edge." The Columbia debut album, including the single "Fooled Around And Fell In Love."

Produced by RICK HALL

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213/450-9797

Booking:
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3225 S. Norwood
Tulsa, OK. 71405
918/663-3883

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H-e-e-e-re's Sammi
 STEP ONE TAKES ANOTHER GIANT STEP FORWARD WITH
Sammi Smith



Farm Chat. Charley Pride discusses his latest single, "Down On The Farm," with "Entertainment Tonight" tv reporter Elaine Ganick in Nashville. The record was rush-released to emphasize the plight of American farmers.

**Headliners Set
 For 14th Annual
 Kerrville Folk Fest**

KERRVILLE, Tex. The 14th annual Kerrville Folk Festival will be held May 23-June 2. Headliners include Peter, Paul & Mary, Guy Clark, Gary P. Nunn, Jerry Jeff Walker, Riders In The Sky, Ray Wylie Hubbard, Rusty Wier, Townes Van Zandt and Gamble Rogers.

The Kerrville Folk Festival, established in 1972, has grown in attendance to approximately 20,000 fans. The two-weekend event is held on the 50-acre Quiet Valley Ranch owned by promoter Rod Kennedy.

For information on the scheduled concerts, ticket reservations and accommodations, write: Kerrville Folk Festival, P.O. Box 1466, Kerrville, Tex. 78029, or phone (512) 257-3600 after 10 a.m. weekdays.

CAPITOL NASHVILLE

(Continued from page 52)

held the division prior to Fogle-song's appointment, remains as vice president of a&r.

Independent producers working with Capitol/EMI artists are Randy Scruggs (Sawyer Brown, Bobby Bare), Jerry Kennedy (Mel McDaniel), Kyle Lehning (Dan Seals, Con Hunley), Tom Collins (Lisa Angelle) and Bud Logan (T. Graham Browning). Murray has yet to pick a producer following the departure of her longtime studio mentor Jim Ed Norman to head Warner Bros. Nashville.

Album sales are up, label sources say. Murray's "A Little Good News" has been certified gold, and her "Heart Over Mind" is said to be near that sales level. The Kenny Rogers catalog collections "Duet" and "Love Is What We Make It" are both also nearing gold status. Sawyer Brown's first album has reportedly sold more than 200,000 copies. And Mel McDaniel's "Let It Roll," fueled by the hit single "Baby's Got Her Blue Jeans On," has outsold his other six albums combined.

EDWARD MORRIS

Sensational New Ballad

*"You Just Hurt My
 Last Feeling"* SOR 342-A

Written by: Hank Cochran & Royce Porter

Produced by: Bobo & Pennington

Video and Album Available Soon

Personal Management
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THE MERVYN CONN ORGANISATION

Silk Cut Festival



WEMBLEY ARENA
SATURDAY 6th APRIL
Loretta Lynn USA
Conway Twitty USA
Ronnie Prophet USA
Moe Bandy USA
Joe Stampley USA
Nat Stuckey USA
David Houston USA
Susan McCann Ireland
Bjoro Haland Norway
John Brack Switzerland
Tokyo Matsu USA

Silk Cut Festival



WEMBLEY ARENA
SUNDAY 7th APRIL
Tammy Wynette USA
Bellamy Brothers USA
Rita Coolidge USA
Paul Richey USA
Jerry Lee Lewis USA
Philomena Begley Ireland
Ray Lynam Ireland
Terry McMillan USA
Hargus 'Pig' Robbins USA
Hank Wangford England
Ame Benoni Norway
Derrick & The Sounds Ireland

Silk Cut Festival



WEMBLEY ARENA
MONDAY 8th APRIL
The Osmond Brothers USA
Boxcar Willie USA
Gail Davies USA
Tompall & The Glaser Brothers USA
Brenda Lee USA
Freddy Fender USA
Billy Walker USA
Johnny Russell USA
Harvel Felts USA
Tom Gribbin USA
Teamwork Ireland

Silk Cut Festival

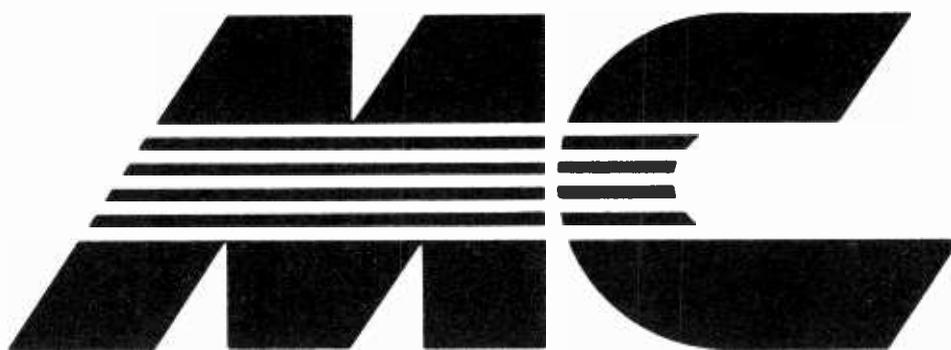


KINGS HALL, BELFAST
TUESDAY 9th APRIL
Tammy Wynette USA
Bellamy Brothers USA
Jerry Lee Lewis USA
Susan McCann Ireland
Freddy Fender USA
Brenda Lee USA
Joe Stampley USA
Moe Bandy USA
Bjoro Haland Norway
John Greer Ireland

Silk Cut Festival



KINGS HALL, BELFAST
WEDNESDAY 10th APRIL
Rita Coolidge USA
The Osmond Brothers USA
Philomena Begley Ireland
Ray Lynam Ireland
Derrick & The Sounds Ireland
Boxcar Willie USA
Conway Twitty USA
Teamwork Ireland
John Brack Switzerland
Two's Company Ireland



EUROPE'S PREMIER
COUNTRY MUSIC
PROMOTORS,
WOULD LIKE TO
THANK ALL THOSE
ARTISTES & PEOPLE
INVOLVED IN
MAKING
THE 1985 FESTIVALS
THE LARGEST
COUNTRY MUSIC
EVENT
OF ITS KIND IN
THE WORLD!

Marlboro International Festival of Country Music

HALLENSTADION ZURICH
SUNDAY 14th APRIL
Johnny Cash USA
Tammy Wynette USA
Boxcar Willie USA
Bellamy Brothers USA
Brenda Lee USA
Conway Twitty USA
John Brack Switzerland
Freddy Fender USA
Special thanks to Andre Bechir

Marlboro International Festival of Country Music

HALLENSTADION ZURICH
SATURDAY 13th APRIL
Jerry Lee Lewis USA
Rita Coolidge USA

Marlboro International Festival of Country Music

PARQUE DE ATTRAIONES E LA CASA DE CAMPO
MADRID * FRIDAY 19th APRIL
Jerry Lee Lewis USA
Rita Coolidge USA
Bellamy Brothers USA
Conway Twitty USA
Brenda Lee USA
Freddy Fender USA

Marlboro International Festival of Country Music

PARQUE DE ATTRAIONES E LA CASA DE CAMPO
BARCELONA * WEDNESDAY 17th APRIL
Jerry Lee Lewis USA
Rita Coolidge USA
Bellamy Brothers USA
Tammy Wynette USA
Brenda Lee USA
Conway Twitty USA
Freddy Fender USA

INTERNATIONAL FESTIVALS OF COUNTRY MUSIC

Presented by Martin Biallas

DEUTSCHLANDHALLE BERLIN FRIDAY 12th APRIL Johnny Cash USA Rita Coolidge USA Jerry Lee Lewis USA Tammy Wynette USA Brenda Lee USA Conway Twitty USA Boxcar Willie USA	FESTHALLE FRANKFURT SATURDAY 13th APRIL Johnny Cash USA Tammy Wynette USA Boxcar Willie USA Conway Twitty USA Bellamy Brothers USA Brenda Lee USA Freddy Fender USA John Brack Switzerland
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Mervyn Conn Organisation Limited, M.C. House, 14 Orange Street, London WC2 7ED
Telephone 01 930 7502/9. Telex Mercon 23343.

Billboard HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	15	RADIO HEART	1 week at No. One	◆ CHARLY MCCLAIN EPIC 34-04777
2	3	5	15	FALLIN' IN LOVE		SYLVIA RCA 13997
3	8	9	11	DON'T CALL HIM A COWBOY		CONWAY TWITTY WARNER BROS. 7-29057
4	9	11	11	NATURAL HIGH		MERLE HAGGARD EPIC 34 04830
5	11	15	10	COUNTRY BOY		◆ RICKY SKAGGS EPIC 34 04831
6	5	6	14	IN A NEW YORK MINUTE		RONNIE MCDOWELL EPIC FE 39954
7	14	18	9	LITTLE THINGS		◆ THE OAK RIDGE BOYS MCA 52556
8	13	16	12	THERE'S NO LOVE IN TENNESSEE		BARBARA MANDRELL MCA 52537
9	6	7	14	SOMETIMES WHEN WE TOUCH		MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
10	18	21	8	SHE KEEPS THE HOME FIRES BURNING		RONNIE MILSAP RCA 14034
11	17	20	10	NOBODY WANTS TO BE ALONE		◆ CRYSTAL GAYLE WARNER BROS. 7-29050
12	16	19	11	LET IT ROLL (LET IT ROCK)		◆ MEL MCDANIEL CAPITOL 5458
13	7	8	13	WORKING MAN		JOHN CONLEE MCA 52543
14	21	24	8	SHE'S A MIRACLE		◆ EXILE EPIC 34-04864
15	20	23	9	WHITE LINE		EMMYLOU HARRIS WARNER BROS. 7-29041
16	22	25	9	MY OLD YELLOW CAR		DAN SEALS EMI-AMERICA 8261
17	24	28	7	FORGIVING YOU WAS EASY		WILLIE NELSON COLUMBIA 38-04847
18	1	2	16	STEP THAT STEP		◆ SAWYER BROWN CAPITOL CURB 5446/CAPITOL
19	23	27	10	WHEN GIVIN' UP WAS EASY		ED BRUCE RCA 14037
20	4	4	14	WARNING SIGN		EDDIE RABBITT WARNER BROS. 7-28089
21	25	30	6	DIXIE ROAD		LEE GREENWOOD MCA 52564
22	26	29	8	HEART TROUBLE		STEVE WARINER MCA 52562
23	28	35	6	HELLO MARY LOU		THE STATLER BROTHERS MERCURY 880-685-7 /POLYGRAM
24	27	31	9	MAYBE MY BABY		LOUISE MANDRELL RCA 14039
25	12	14	12	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)		THE WHITES MCA/CURB 52535 /MCA
26	30	39	6	OPERATOR, OPERATOR		EDDY RAVEN RCA 14044
27	10	12	12	YOU'RE GOING OUT OF MY MIND		T. G. SHEPPARD WARNER/CURB 7-29071 /WARNER BROS
28	36	50	4	LOVE DON'T CARE		EARL THOMAS CONLEY RCA 14060
29	32	41	7	DOWN ON THE FARM		CHARLEY PRIDE RCA 14045
30	37	49	6	IT'S A SHORT WALK FROM HEAVEN TO HELL		JOHN SCHNEIDER MCA 52567
31	34	45	7	DON'T CRY DARLIN'		DAVID ALLAN COE COLUMBIA 38-04846
32	15	1	15	SOMEBODY SHOULD LEAVE		REBA MCENTIRE MCA 52527
33	42	56	4	OLD HIPPIE		THE BELLAMY BROTHERS MCA/CURB 52579 /MCA
34	41	52	5	SIZE SEVEN ROUND (MADE OF GOLD)		GEORGE JONES AND LACY J. DALTON EPIC 34-04876
35	43	53	4	IT AIN'T GONNA WORRY MY MIND		RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
36	45	55	4	IT'S ALL OVER NOW		JOHN ANDERSON WARNER BROS. 7-29002
37	53	—	2	40 HOUR WEEK (FOR A LIVIN')		◆ ALABAMA RCA 14085
38	46	54	4	LISSO THE MOON		GARY MORRIS WARNER BROS. 7-29028
39	44	51	7	LOVE IS WHAT WE MAKE IT		KENNY ROGERS LIBERTY 1524 /EMI-AMERICA
40	49	61	3	I'M FOR LOVE		HANK WILLIAMS, JR. WARNER/CURB 7-29022 /WARNER BROS.
41	19	10	16	THERE'S NO WAY		◆ ALABAMA RCA 13992
42	60	—	2	HIGHWAYMAN		◆ W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA 38-04881
43	31	17	18	DON'T CALL IT LOVE		DOLLY PARTON RCA 13987
44	54	59	6	TO BE LOVERS		CHANCE MERCURY 880-555-7 /POLYGRAM
45	57	64	4	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)		VERN GOSDIN COMPLEAT 142 /POLYGRAM
46	59	79	3	SAVE THE LAST CHANCE		JOHNNY LEE WARNER BROS. 7-29021
47	39	37	10	WHO'S THE BLOND STRANGER		◆ JIMMY BUFFETT MCA 52550
48	33	22	17	GIRLS NIGHT OUT		THE JUDDS RCA/CURB 13991 /RCA
49	65	—	2	I DON'T THINK I'M READY FOR YOU		ANNE MURRAY CAPITOL 5472
50	NEW	—	—	REAL LOVE		DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	68	—	2	SHE'S SINGLE AGAIN		◆ JANIE FRICKE COLUMBIA 38-04896
52	66	80	3	FOOLED AROUND AND FELL IN LOVE		◆ T. G. SHEPPARD COLUMBIA 38-04850
53	62	67	4	IT'S JUST ANOTHER HEARTACHE		BANDANA WARNER BROS. 7-29029
54	29	13	15	CALIFORNIA		◆ KEITH STEGALL EPIC 34-04771
55	35	26	18	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE		THE FORESTER SISTERS WARNER BROS. 7-29114
56	48	48	9	FIRE IN THE SKY		THE WRIGHT BROTHERS MERCURY 880-596 /POLYGRAM
57	63	70	4	WHEN YOU GET A LITTLE LONELY		NICOLETTE LARSON MCA 52571
58	38	34	11	IT'S YOUR REPUTATION TALKIN'		KATHY MATTEA MERCURY 880-595-7 /POLYGRAM
59	56	60	6	GO DOWN EASY		◆ DAN FOGELBERG FULL MOON/EPIC 34-04835 /EPIC
60	40	32	11	TRUE LOVE		VINCE GILL RCA 14020
61	67	73	4	WE WORK		HILLARY KANTER RCA 14053
62	64	69	5	PITY PARTY		BILL ANDERSON SWANEE 5015
63	73	—	2	(LOVE ALWAYS) LETTER TO HOME		GLEN CAMPBELL ATLANTIC/AMERICA 7-99647 /ATLANTIC
64	69	—	2	HE BURNS ME UP		LANE BRODY EMI-AMERICA 8266
65	47	40	10	I'VE BEEN HAD BY LOVE BEFORE		JUDY RODMAN MTM 72050 /CAPITOL
66	55	57	7	I CAN FEEL THE FIRE GOIN' OUT		LLOYD DAVID FOSTER COLUMBIA 38-04836
67	50	36	19	TIME DON'T RUN OUT ON ME		◆ ANNE MURRAY CAPITOL 5436
68	51	33	17	THE COWBOY RIDES AWAY		GEORGE STRAIT MCA 52526
69	75	83	3	WOMEN IN LOVE		BILL MEDLEY RCA 14081
70	52	43	9	A FEW GOOD MEN		TERRI GIBBS WARNER BROS. 7-29056
71	61	38	19	I NEED MORE OF YOU		THE BELLAMY BROTHERS MCA/CURB 52518 /MCA
72	58	47	8	YOU'RE EVERY STEP I TAKE		JOHNNY PAYCHECK AMI 1323
73	70	58	6	STILL ON A ROLL		◆ MOE BANDY & JOE STAMPLEY COLUMBIA 38-04843
74	NEW	—	—	I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU)		MAC DAVIS MCA 52573
75	NEW	—	—	A BAR WITH NO BEER		TOM T. HALL MERCURY 800 690-7 /POLYGRAM
76	74	75	5	DID I STAY TOO LONG		DENNIS BOTTOMS WARNER BROS. 7-29035
77	NEW	—	—	CAROLINA IN THE PINES		MICHAEL MARTIN MURPHY EMI-AMERICA 8265
78	78	66	24	SEVEN SPANISH ANGELS		◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
79	NEW	—	—	WE KNOW BETTER NOW		DOTTIE WEST PERMAN 82010 /MCA
80	NEW	—	—	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO		RAY PRICE STEP ONE 341
81	80	72	8	MY SWEET-EYED GEORGIA GIRL		ATLANTA MCA 52552
82	86	—	2	LEAVING		CHARLESTON EXPRESS (WITH JESSE WALES) SOUNDWAVES 4749 /NSD
83	NEW	—	—	STRAIGHT LACED LADY		TRACY LYNDEN RCA 14059
84	82	65	21	HONOR BOUND		EARL THOMAS CONLEY RCA 13960
85	71	62	6	WHEN YOU HELD ME IN YOUR ARMS		REX ALLEN JR. MOON SHINE 3036
86	79	76	21	COUNTRY GIRLS		JOHN SCHNEIDER MCA 52510
87	85	86	3	ME AND MARGARITA		BOBBY JENKINS ZONE 7-30185
88	83	77	5	RUNNING THE ROAD BLOCKS		CHRIS HILLMAN SUGAR HILL 4106
89	72	46	13	FOUR WHEEL DRIVE		THE KENDALLS MERCURY 880-588-7 /POLYGRAM
90	78	63	9	TOO GOOD TO SAY NO TO		LEON EVERETTE MERCURY 880-611 /POLYGRAM
91	84	71	7	DO ME RIGHT		DAVID FRIZZELL & SHELLY WEST VIVA 7-29048 /WARNER BROS.
92	91	—	2	YOUR EYES		SIMON & VERITY EMI-AMERICA 8264
93	92	74	10	MODERN DAY MARRIAGES		RAZZY BAILEY MCA 52547
94	93	92	3	GUILTY		MERLE KILGORE WARNER BROS. 7-29062
95	89	82	19	WALTZ ME TO HEAVEN		WAYLON JENNINGS RCA 13984
96	95	90	24	WHAT I DIDN'T DO		STEVE WARINER MCA 52506
97	81	44	20	HIGH HORSE		NITTY GRITTY DIRT BAND WARNER BROS. 7-29099
98	88	68	16	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT		THE MAINES BROTHERS BAND MERCURY 880-536-7 /POLYGRAM
99	77	42	17	I'M THE ONE MAMA WARNED YOU ABOUT		◆ MICKEY GILLEY EPIC 34-04746
100	90	78	6	WE ARE THE WORLD		◆ USA FOR AFRICA COLUMBIA US-7-04839

○ 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	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	RADIO HEART	CHARLY MCCLAIN	1
2	4	FALLIN' IN LOVE	SYLVIA	2
3	8	DON'T CALL HIM A COWBOY	CONWAY TWITTY	3
4	9	NATURAL HIGH	MERLE HAGGARD	4
5	12	COUNTRY BOY	RICKY SKAGGS	5
6	5	IN A NEW YORK MINUTE	RONNIE MCDOWELL	6
7	15	LITTLE THINGS	THE OAK RIDGE BOYS	7
8	13	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	8
9	14	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	12
10	19	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	10
11	17	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	11
12	21	SHE'S A MIRACLE	EXILE	14
13	20	WHITE LINE	EMMYLOU HARRIS	15
14	22	MY OLD YELLOW CAR	DAN SEALS	16
15	23	WHEN GIVIN' UP WAS EASY	ED BRUCE	19
16	3	WARNING SIGN	EDDIE RABBITT	20
17	—	FORGIVING YOU WAS EASY	WILLIE NELSON	17
18	1	STEP THAT STEP	SAWYER BROWN	18
19	6	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	9
20	7	WORKING MAN	JOHN CONLEE	13
21	—	DIXIE ROAD	LEE GREENWOOD	21
22	—	HEART TROUBLE	STEVE WARINER	22
23	—	MAYBE MY BABY	LOUISE MANDRELL	24
24	29	HELLO MARY LOU	THE STATLER BROTHERS	23
25	11	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	25
26	16	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	32
27	10	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	27
28	—	LOVE DON'T CARE	EARL THOMAS CONLEY	28
29	—	OPERATOR, OPERATOR	EDDY RAVEN	26
30	18	THERE'S NO WAY	ALABAMA	41

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	RADIO HEART	CHARLY MCCLAIN	1
2	3	FALLIN' IN LOVE	SYLVIA	2
3	8	DON'T CALL HIM A COWBOY	CONWAY TWITTY	3
4	9	NATURAL HIGH	MERLE HAGGARD	4
5	6	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	9
6	10	COUNTRY BOY	RICKY SKAGGS	5
7	11	LITTLE THINGS	THE OAK RIDGE BOYS	7
8	4	IN A NEW YORK MINUTE	RONNIE MCDOWELL	6
9	15	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	11
10	12	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	8
11	17	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	10
12	18	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	12
13	7	WORKING MAN	JOHN CONLEE	13
14	19	SHE'S A MIRACLE	EXILE	14
15	20	WHITE LINE	EMMYLOU HARRIS	15
16	22	FORGIVING YOU WAS EASY	WILLIE NELSON	17
17	1	STEP THAT STEP	SAWYER BROWN	18
18	21	MY OLD YELLOW CAR	DAN SEALS	16
19	24	DIXIE ROAD	LEE GREENWOOD	21
20	25	HEART TROUBLE	STEVE WARINER	22
21	23	WHEN GIVIN' UP WAS EASY	ED BRUCE	19
22	27	HELLO MARY LOU	THE STATLER BROTHERS	23
23	16	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	25
24	26	MAYBE MY BABY	LOUISE MANDRELL	24
25	14	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	27
26	29	OPERATOR, OPERATOR	EDDY RAVEN	26
27	5	WARNING SIGN	EDDIE RABBITT	20
28	—	LOVE DON'T CARE	EARL THOMAS CONLEY	28
29	—	DOWN ON THE FARM	CHARLEY PRIDE	29
30	—	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	30

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	19
MCA/Curb (3)	
Permian (1)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (13)	16
Warner/Curb (2)	
Viva (1)	
COLUMBIA	11
EPIC (8)	9
Full Moon/Epic (1)	
POLYGRAM	9
Mercury (8)	
Compleat (1)	
CAPITOL (3)	5
Capitol/Curb (1)	
MTM (1)	
EMI-AMERICA (4)	5
Liberty (1)	
AMI	1
ATLANTIC	1
Atlantic/America (1)	
MOON SHINE	1
NSD	1
Soundwaves (1)	
STEP ONE	1
SUGAR HILL	1
SWANEE	1
ZONE	1

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

A-Z (LISTED BY TITLE)

TITLE	(Publisher — Licensing Org.)	Sheet Music Dist.
37 40 HOUR WEEK (FOR A LIVIN')	(Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
75 A BAR WITH NO BEER	(Hallnote, BMI)	
54 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
77 CAROLINA IN THE PINES	(Mystery, BMI)	
5 COUNTRY BOY	(Ackee, ASCAP)	
86 COUNTRY GIRLS	(Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	
68 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
76 DID I STAY TOO LONG	(Warner House Of Music, ASCAP/Reidem, ASCAP)	
45 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
21 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
91 DO ME RIGHT	(Dane Bryant, BMI/Peppermint Flash, BMI)	
3 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
43 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
31 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
29 DOWN ON THE FARM	(Make Believeus, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
98 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	(Hall-Clement, BMI)	
2 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
70 A FEW GOOD MEN	(Hall-Clement, BMI)	
56 FIRE IN THE SKY	(Longjohns, ASCAP)	
52 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
17 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
89 FOUR WHEEL DRIVE	(Anbern, ASCAP)	
48 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
59 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
94 GUILTY	(Tree, BMI)	
64 HE BURNS ME UP	(Unichappell, BMI)	
22 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
23 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
97 HIGH HORSE	(Unami, ASCAP)	
42 HIGHWAYMAN	(White Oak, ASCAP)	
84 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	
66 I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
49 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. of America, BMI)	
71 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
74 I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU)	(Hall-Clement, BMI)	
25 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
40 I'M FOR LOVE	(Bocephus, BMI)	
99 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
6 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
35 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
30 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
36 IT'S ALL OVER NOW	(Abkco, BMI)	
53 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamas, ASCAP)	
58 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
65 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
38 LASSO THE MOON	(Enson, BMI)	
82 LEAVING	(Phono, SESAC)	
12 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
7 LITTLE THINGS	(Reynsong, BMI)	
63 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
28 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
39 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
24 MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
87 ME AND MARGARITA	(Points West, BMI)	
93 MODERN DAY MARRIAGES	(Razzy Bailey, ASCAP)	
16 MY OLD YELLOW CAR	(Debdave, BMI/Briar Patch, BMI)	
81 MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
4 NATURAL HIGH	(Mount Shasta, BMI)	
11 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
33 OLD HIPPIE	(Bellamy Bros., ASCAP)	
26 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
62 PITY PARTY	(Stallion, BMI/Ledger, BMI)	
1 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
50 REAL LOVE	(Debdave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP)	
88 RUNNING THE ROAD BLOCKS	(Bar None, BMI/Love Lust, BMI)	
46 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
78 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
10 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
14 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
80 (SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE		
WON'T LET GO	(Lyn Pen, BMI/Mercury Brothers, PRO)	
51 SHE'S SINGLE AGAIN	(Blackwood, BMI/April, ASCAP)	
34 SIZE SEVEN ROUND(MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
32 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
9 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
18 STEP THAT STEP	(Gid, ASCAP)	
73 STILL ON A ROLL	(Auodad, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Beckaroo, BMI)	
83 STRAIGHT LACED LADY	(Warner-Tamerlane, BMI/Three Ships, BMI)	
55 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
8 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
41 THERE'S NO WAY	(Alabama Band, ASCAP)	
67 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
44 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
90 TOO GOOD TO SAY NO TO	(April, ASCAP/Swallowfork, ASCAP)	
60 TRUE LOVE	(Benefit, BMI)	
95 WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP	
20 WARNING SIGN	(Debdave, BMI/Briar Patch, BMI)	
100 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
79 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, BMI)	
61 WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Debdave, BMI)	
96 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
19 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
57 WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)	
85 WHEN YOU HELD ME IN YOUR ARMS	(Coquillas Canyon, BMI/Atlantic, BMI)	
15 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
47 WHO'S THE BLOND STRANGER	(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
69 WOMEN IN LOVE	(Hall-Clement, BMI)	
13 WORKING MAN	(Tapadero, BMI)	
92 YOUR EYES	(Hall-Clement, BMI/Bibo, ASCAP)	
72 YOU'RE EVERY STEP I TAKE	(Music Makers, BMI/Silver Dust, ASCAP)	
27 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Idea Of March, ASCAP)	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

INDIE LABELS FACING HARD TIMES

(Continued from page 52)

"Now they're being looked at as predictors of things to come, particularly by radio and promotion people." He says he believes there is "three times as much false reporting now as there was seven or eight years ago."

Johnny Morris of Evergreen Record, whose label handles Lobo, Robin Lee and Narvel Felts, agrees that "it's tremendously expensive" to get a small label off the ground. But he points out there are other ways for a label to succeed than by record sales alone.

"We're in the artist building and artist management business, too," he says, noting that the grooming

of artists for major labels can be an option for a small label.

"There's an abundance of individual sales out there," contends Leslie Elliott, who promotes for Step One and its companion label EMH. "But," she adds, "there's not an abundance of distributor sales." She sees letting potential buyers know where records are available as the single biggest problem indie labels face.

Elliott says that the Catch 22 element of trying to get to stock records that haven't reached the top 30—and by the same token, getting radio stations to program records that aren't in stores yet—makes the

situation difficult. She suggests that secondary markets may be the future for indies.

"Secondary stations are where your help is," she says. "That's where your real country fans are."

Elliott—whose labels carry product by Ray Pennington, Jack Green, Lois Johnson, Ray Price, Sammi Smith, Buddy Emmons and others—notes that Step One/EMH is working directly with small stores to circumvent the lack of shelf space at larger accounts. In each market where the labels get airplay, she contacts the disk jockeys or music directors involved to ask for leads on small local stores.

Jeff Walker, whose Aristo Music Associates handles publicity for small labels and who himself was vice president of operations for the now-defunct Con Brio Records, lists high promotional costs, short playlists and problems with chart methodology as the chief foes of indie success. There is a common perception among music directors, he claims, that indies turn out inferior records.

According to Walker, it takes two to three record promoters, each working for \$275-\$300 a week, to get a record on the charts and keep it there. "Shortened playlists have really hurt independents," he notes,

"coupled with the fact that stations who do play an indie often don't back-announce what the record is when they're playing several in a row."

Rackjobbers in particular, and distributors in general, object to the fact that most indie records are not imprinted with bar codes, Walker adds, and they cite this as a reason why they are not carrying such product.

And, he adds, because there is often insufficient radio exposure to gain indie artists national booking, the acts are denied the concert activity that would allow them to travel and cultivate radio contacts.

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 130 REPORTERS		NEW ADDS	TOTAL ON
DOLLY PARTON (DUET WITH KENNY ROGERS)	REAL LOVE RCA	74	77
W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	HIGHWAYMAN COLUMBIA	37	94
ALABAMA	40 HOUR WEEK (FOR A LIVIN') RCA	35	115
MICHAEL MARTIN MURPHEY	CAROLINA IN THE PINES EMI-AMERICA	29	29
JANIE FRICKE	SHE'S SINGLE AGAIN COLUMBIA	29	75

NATIONAL 64 REPORTERS		NUMBER REPORTING
EARL THOMAS CONLEY	LOVE DON'T CARE RCA	32
HANK WILLIAMS, JR.	I'M FOR LOVE WARNER/CURB	16
EDDY RAVEN	OPERATOR, OPERATOR RCA	15
DAVID ALLAN COE	DON'T CRY DARLIN' COLUMBIA	13
JOHN SCHNEIDER	IT'S A SHORT WALK FROM HEAVEN TO HELL MCA	13

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

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

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

- WCAO Baltimore, MD
- WRKZ Hershey, PA
- WHN New York City, NY
- WXTU Philadelphia, PA
- WMZQ Washington, DC
- WPXK 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
- WBQV 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

- WSLR Akron, OH
- WYNE Appleton, WI
- WUSN Chicago, IL
- WUBE Cincinnati, OH
- WGAR-FM Cleveland, OH
- WMNI Columbus, OH
- WONE Dayton, OH
- WCXI-AM/FM Detroit, MI
- WWWW Detroit, MI
- WAXX-FM Eau Claire, WI
- WROZ Evansville, IN
- WGEE Green Bay, WI
- WFMS Indianapolis, IN
- WIRE Indianapolis, IN
- WITL Lansing, MI
- WAMZ Louisville, KY
- WTSO Madison, WI
- WMIL Milwaukee, WI
- WXCL Peoria, IL
- WKKN Rockford, IL
- WKLR Toledo, OH
- WTOD 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
- WYNN Baton Rouge, LA
- WZZK Birmingham, AL
- KOUL 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
- KYXK San Antonio, TX
- KRMD Shreveport, LA
- KWKH Shreveport, LA
- WACO Waco, TX
- KLUR-FM Wichita Falls, TX

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.

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

- Peter's One Stop Norwood, MA
- Record Town Latham, NY

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

- A&C Records Pittsburgh, PA
- Elkins One Stop Charleston, WV
- J.E.K. Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Musical Sales Baltimore, MD

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

- Bibb One Stop Charlotte, NC
- Dean's Record One Stop Richmond, VA
- Lieberman Norcross, GA
- One-Stop Records Atlanta, GA
- Peaches Clearwater, FL
- Peaches West Palm Beach, FL
- Record Bar Atlanta, GA
- Record Bar Columbus, GA
- Ripete Records Fayetteville, NC
- Sounds Familiar Columbia, SC
- Southern Music Orlando, FL
- Tucker's Record Shop Knoxville, TN

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

- Ambat/Record Theater Cincinnati, OH
- Arc Distributing Cincinnati, OH
- Arrow Dist Solon, OH
- Gemini One-Stop Cleveland, OH
- Martin & Snyder Dearborn, MI
- National Record Mart Akron, OH
- National Record Mart St. Clairsville, OH
- Radio Doctors Milwaukee, WI
- Singer One Stop Chicago, IL
- Sounds Unlimited Niles, IL
- Wax Works Owensboro, KY

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

- Lieberman Kansas City, MO
- Lieberman Minneapolis, MN
- Musical Sales Minneapolis, MN
- Phil's One Stop Oklahoma City, OK
- Uptown Records St. Louis, MO

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.

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

- ABC One Stop San Antonio, TX
- Camelot Austin, TX
- Central South One-Stop Nashville, TN
- E&R One Stop San Antonio, TX
- Handelman Co. Little Rock, AR
- Lieberman Dallas, TX
- Music City One-Stop Nashville, TN
- Poplar Tunes Memphis, TN
- Record Bar Baton Rouge, LA
- Record Bar New Orleans, LA
- Record Service Houston, TX
- Sound Warehouse Metairie, LA
- Southwest Distributing Houston, TX
- Top Ten Records Dallas, TX
- Western Merch. One Stop Dallas, TX

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

- Charts Records & Tapes Phoenix, AZ
- KSG Layton, UT
- Mountain Coin Denver, CO
- Music Operators Fullerton, CA
- Pro One Stop Tempe, AZ
- Smash Record Dist Phoenix, AZ
- Tower El Cajon, CA
- Tower El Toro, CA
- Tower Las Vegas, NV

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

- American Stereo Eugene, OR
- Major Dist Seattle, WA
- Sea Port 1-Stop Portland, OR
- Tower Fresno, CA

CLASSICAL KEEPING SCORE

by Is Horowitz



FORTY YEARS LATER: By appropriate design, the last opera to be performed at the Semper Opera House in Dresden before it was destroyed during Allied firebombing of the city in February, 1945, was the first to be performed at the rebuilt house just this past February.

That opera was "Der Freischutz," and Denon was on hand to record the live performance in cooperation with the East German record authority, **V.E.B. Deutsche Schallplatten**. Even though the announced intention was to rush the album to market, few really thought this could be realized without considerable delay.

But the Compact Disc version of the album is, in fact, now being shipped to retailers, just three months after the performance, despite editing and mixing procedures that involved some new and sophisticated technology. A priority path also had to be cleared through manufacturing gridlocks that have laid low many a CD production schedule.

Of course, some observe, it helps to have your own pressing plant.

One of the more striking accomplishments of the recording is the sense of event it communicates. At least some of this is certainly due to a microphone setup that allowed for the discretionary use of digital delay to "position" the voices on stage at depths appropriate to the action. The feeling of reality, abetted by spoken dialog delivered by the same voices that sing (often not the case in opera diskings), is occasionally obtru-

sive when stage noises that relate to the unseen visual action take on too large a role.

The sound throughout is rich and well-balanced, a tribute both to the engineering crew and to those who planned and executed restoration of the opera house. The singers, particularly the men, are able protagonists of this most German of German operas; the conductor, **Wolf-Dieter Hauschild**, directs with a firm hand.

One quibble: Awkward and error-strewn translations erode understanding of what may well be informative liner notes. Perhaps presentation will be better

Denon's Dresden CD hits the market quickly

in "Der Rosenkavalier," recorded by Denon at Semper a couple of days after "Freischutz," and due for release shortly.

NEW OFFICERS TAKE OVER: Len Mattson of KKH1 San Francisco was elected president of the **Concert Music Broadcasters Assn.** during the group's convention in Mattson's home city, May 1-3. Named with him to run CMBA affairs during the next 12 months are **Simona McCray** of WQXR New York. (Continued on page 85)

LATIN NOTAS

by Enrique Fernandez



NOW IN THEIR SIXTH YEAR, the **Tejano Music Awards** honor one of this country's authentic sounds, the beat of Mexican-American Texas. As followers of the Texas Latin charts can discern, that region has its distinct roster of stars.

held on March 20 at the San Antonio Convention Center Banquet Hall, with sponsorship by Budweiser and Coca-Cola joining the efforts of the association and the city of San Antonio.

Information about the awards is available from the Texas Talent

The Tejano Music Awards honor a decades-old musical phenomenon

Some of them play the traditional Mexican genres known as *nortena* and *ranchera*. Others, with jazzier names like **Mazz** and **Majic**, play a new kind of pop, a fusion of traditional and modern, Mexican and American.

To honor this decades-old musical phenomenon, the Texas Talent Musicians' Assn. was formed. The awards are given in 11 categories: male vocalist of the year, female vocalist of the year, album of the year (orchestra/group), album of the year (conjunto), single of the year, entertainer of the year (male), entertainer of the year (female), song of the year, songwriter of the year and most promising band of the year.

Candidates for the awards are nominated by disk jockeys and program directors in the Texas area. This year's awards ceremony was

Musicians' Assn., 121 N. Park, Suite 212, San Antonio, Tex. 78204.

JOSE JOSE'S ACCOMPLISHMENT in topping all five Latin charts last week was echoed in the reception he got at his recent Radio City Music Hall concert. Though he is neither the youngest nor the handsomest Latin pop crooner, the Mexican idol had his mostly female fans shrieking with delight whenever he started one of his hit songs.

His success is clearly based on his ability to imbue a song with feeling, and his public reacts accordingly. Jose Jose is one of the great interpreters of Spanish-language love lyrics, particularly the works of **Manuel Alejandro** and **Rafael Pérez Botija**, who have penned most of his hits.

EMMANUEL IS THE OTHER Mexican star to play New York recently, but his act is quite different. Aiming at a younger, hipper crowd, the handsome star takes the Latin ballad into more upbeat variations.

And Emmanuel's stage show goes beyond the traditional presentation of the balladeers. A few months ago, the Mexican singer was seen at major rock shows in the U.S., doubtlessly looking for new twists to add to his own performance.

BILLOS CARACAS BOYS, one of the classic tropical dance bands of all time, is still hot, according to its U.S. distributor, Blue Bonnet.

The Venezuelan group joins **Pastor Lopez** and **Palo Santo** as the label's biggest sellers in the tropical field. And Billos ranks among Blue Bonnet's recent top sellers in any genre, along with **Los Solitarios** and Mexican balladeer **Prisma**.

A prolific songwriter, Prisma is her label's entry in the Latin pop ballad genre. Though her songs are Mexican-flavored, she enjoys a following outside the traditional Mexican-American markets, and her ballads are heard on Eastern radio stations.

FOR WEEK ENDING MAY 25, 1985

Billboard

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TOP CLASSICAL ALBUMS.

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (LABEL & NUMBER DISTRIBUTING LABEL)	ARTIST
1	5	4	BERNSTEIN: WEST SIDE STORY DG 415 253 (CD)	1 week at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	1	12	WEBBER: REQUIEM ANGEL DFO 3-215 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	2	28	AMADEUS SOUNDTRACK FANTASY WAM 1791 (CD)	NEVILLE MARRINER
4	3	12	WITH A SONG IN MY HEART PHILIPS 412 625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
5	4	32	MOZART: REQUIEM L'OISEAU LYRE 411 712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
6	6	94	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS IM 37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
7	7	10	GERSHWIN: PORGY AND BESS PHILIPS 412 720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
8	11	6	BEVERLY SILLS SINGS VERDI ANGEL AV 34017	BEVERLY SILLS
9	9	16	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 LONDON 411 730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
10	10	28	BIZET: CARMEN (EXCERPTS) ERAUTO HBC 1 5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
11	8	32	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS 3R130 (CD)	LABEQUE SISTERS
12	12	32	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412 244 (CD)	NEVILLE MARRINER
13	NEW		AVE MARIA PHILIPS 412 629 (CD)	KIRI TE KANAWA
14	18	8	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414 187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	13	24	MOZART: REQUIEM PHILIPS 6514 320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
16	14	30	BAROQUE SOLOS AND DUETS CBS IM 39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
17	15	16	BEETHOVEN: SYMPHONIES 5 & 9 DG 413 933	BERLIN PHILHARMONIC (KARAJAN)
18	16	22	IN THE PINK RCA CR 1 5315 (CD)	JAMES GALWAY & HENRY MANCINI
19	19	284	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FR 1 5468	PAILLARD CHAMBER ORCHESTRA
20	17	44	MAMMA LONDON 411 959 (CD)	LUCIANO PAVAROTTI (MANCINI)
21	20	42	BIZET: CARMEN (COMPLETE) ERAUTO NUM 751 133 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
22	22	6	PROKOFIEV: SYMPHONY NO. 5 RCA ARC 1 5035 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
23	NEW		STRAVINSKY: LE SACRE DU PRINTEMPS LONDON 414 202 (CD)	MONTREAL SYMPHONY (DUTOIT)
24	24	64	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE) CBS IM 37867	YO-YO MA
25	25	8	DEBUSSY: THE FALL OF THE HOUSE OF USHER ANGEL DS 38168	MONTE CARLO ORCHESTRA (PRETRE)
26	30	12	TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
27	23	36	BOULEZ CONDUCTS ZAPPA: THE PERFECT STRANGER ANGEL DS 38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
28	35	4	MASSENET: MANON ANGEL AVC 34010	BEVERLY SILLS
29	29	16	MOZART: EXSULTATE, JUBILATE L'OISEAU LYRE 411 832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	27	20	CAVERNA MAGICA CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
31	21	78	STRAUSS: FOUR LAST SONGS PHILIPS 6514 322 (CD)	JESSYE NORMAN (MASUR)
32	26	6	MOZART'S GREATEST HITS CBS M 39436	VARIOUS ARTISTS
33	31	20	BEHIND THE GARDENS, BEHIND THE WALLS CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
34	32	30	VIVALDI: THE FOUR SEASONS L'OISEAU LYRE 410 126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
35	34	6	ZARZUELA ARIAS & DUETS CBS IM 39210	PLACIDO DOMINGO, PILAR LORENGAR
36	28	16	ADAMS: GRAND PIANOLA ANGEL DS-37345 (CD)	SOLISTI NEW YORK (WILSON)
37	37	484	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
38	38	38	SONGS OF ERNESTO LECUONA CBS FM-38828	PLACIDO DOMINGO
39	33	134	BACH: GOLDBERG VARIATIONS CBS IM-37779 (CD)	GLENN GOULD
40	36	38	MOZART: EINE KLEINE NACHTMUSIK L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)

(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.

Malaco's Clark Happy with the Blues

Old Sound Has a Young Audience, Industry Vet Claims

DALLAS Is blues music dead? Certainly not at Malaco Records. The Jackson, Miss.-based independent label has, over the last two years, beefed up its roster of blues acts, acquiring Denise LaSalle, Little Milton, Johnny Taylor, Latimore and, most recently, Bobby "Blue" Bland.

The Southern label's involvement in blues has deepened on the heels of the phenomenal success of two albums by the late Z.Z. Hill. According to Dave Clark, Malaco's head of promotion, Hill's "Down Home" sold "close to one million units," and the followup, "The Rhythm And The Blues," sold nearly 500,000.

Even when the numbers aren't as impressive, "the blues market is always steady and is, in fact, on the upswing," says Clark, who is credited by many as being the record in-

dustry's first promotion man. "The albums always sell around 45,000 copies and more, but rarely make the trade charts," he says. "You can still sell blues music in the street."

"In New York I may not get any airplay. I'll just go up to 125th St. and get those stores playing it on the sidewalk speakers and draw sales from folks walking past. I do the same thing in all markets. Black retail still sells records."

Among the radio outlets Clark cites as loyal to blues music are WDIA in Memphis, WGCI in Chicago, KATZ and KZEM in St. Louis, WKSI in Jackson, KNOX in Dallas, WILD in Boston, and WCHB and WGPD in Detroit. "Wherever blues gets airplay, it sells, and it doesn't matter what part of the country you hear it," he says.

"The blues market used to be the

middle-aged group," Clark continues. "But both black and white young people seem to be getting into the music." The Universities of Massachusetts and Indiana and Michigan State are among the places where blues records sell and blues artists are often booked to perform, he notes.

Clark is very enthusiastic about adding Bland to the Malaco roster, despite the veteran blues singer's sagging record sales. "Production-wise his last few albums on MCA were not good Bobby Bland product," he says. "We're going back to the root, using the right arrangements and songs for the blues audience."

NELSON GEORGE



Sound Images. Columbia artist Deniece Williams is recording her next album at Los Angeles' Sound Image Studio. Pictured at the session are, from left, songwriter Mont Seward, Williams and engineer Elliot Peters.

Posthumous 'Live' Album

Sam Cooke Getting Big Push

BY FRED GOODMAN

NEW YORK More than 20 years after his death, Sam Cooke is getting a marketing push that would be the envy of many a current artist. "Sam Cooke Live At The Harlem Square Club, 1963—One Night Stand," released this week, is the first in a planned series of four RCA albums that his last label and his former manager Allen Klein hope will introduce a new generation to the soul crooner.

"I see this as an incredibly commercial project for RCA," says Klein. "I believe it's going to surprise the hell out of people. Because Sam Cooke was the beginning of the '60s soul movement."

The performances on "Live At The Harlem Square Club" lend credence to Klein's claim: The smooth sound showcased by the vocalist on many of his hits and especially on his previous live album, "At The Copa," is almost diametrically opposed to the gritty, swaggering, hard-core soul of the new release. "The 'Copa' record is sophisticated soul," Klein says. "This is gospel-based r&b."

Klein emphasizes that the album, the first release in a planned series of four albums, most likely would have been released if Cooke hadn't died in the fall of 1964. "I want to dispel the notion that this is something he didn't want out," Klein says. "This is the first record I wanted released in the series."

The idea of a reinvigorated Cooke catalog has been long cherished by RCA's vice president of a&r, Gregg Geller. "When I joined the company and started looking for what we had by Sam Cooke," says Geller, "I was presented a list that included the entry 'Sam Cooke on location' with no further explanation. When I ordered up the tape, we discovered something no one had really heard before."

The three-track recording, culled from three shows at Miami's Harlem Square Club, was to be "like a night on the chitlin circuit" when it was conceived in '63, according to Klein. "At the time we recorded it, we were in discussions with RCA about a new arrangement," he recalls. Out of those negotiations, the label continued to release the mainstream sound recordings: "Night Beat," "Ain't That Good News" and "Live At The Copa."

The decision to hold up the album extended beyond the singer's passing. "Emotionally, I just didn't think it was the right time," says Klein. "Nobody has heard him sing this way."

A single off the album and a video using archival footage of Cooke are being considered as support tools for the album.

Upcoming from the label is a two-record collection, "Sam Cooke: The Man And His Music," focusing on the singer's own compositions. "I think when people confront the body of his work they'll realize that it's awe-inspiring," says Geller. "I don't think many people recognize how many great songs he wrote." The double album will be followed by reissues of "Night Beat" and "Live At The Copa."

THE RHYTHM & THE BLUES

by Nelson George



STEVIE WONDER WAS LATE to his appearance at the United Nations last Monday (13). But of course, it was his birthday, and what he had to say once he showed up was well worth hearing.

The 35-year-old singer/songwriter was honored at the U.N. by the Special Committee Against Apartheid because he had dedicated his Oscar for "I Just Called To Say I Love You" to the imprisoned black South African leader Nelson Mandela. As a result, his recordings have been banned by the South African government. In support of Wonder, Jack Gibson, publisher of the tipsheet/newsletter Jack The Rapper, urged stations to play an hour of his music. Nearly 200 black and urban stations joined in.

It is yet another reflection of the fact that Wonder's

Wonder speaks out on South Africa

role in the world of black music has grown from that of an innovative musician to that of a political leader. At the U.N., he flexed his rhetorical muscle, asking, "If it is so important to have [black] laborers living near the industrial centers, why must they be separated from their wives and children while living in a shack? If the black people of South Africa really do want to live together all in one place, then why have so many given their lives and others protested to avoid these great new resettlement camps? The resettlement camps are wrong. And if they're so great, why don't the whites want to live there?"

SHORT STUFF: The surprise single of the year, at least at this point, is **Rene & Angela's** "Save Your Love (For #1)," which features the rapping vocals of **Kurtis Blow**. Unlike **Melle Mel** on Chaka Khan's "I Feel For You," Blow isn't limited to the intro and a brief cameo on the break; his rap runs throughout the record, playing off Angela's gutsy lead vocal. **Bobby Watson** of Rufus and the brilliant engineer **Bruce Swedien** co-produced with Rene & Angela... In another surprise, **Supertramp**, A&M art-rockers of note, have released a single, "Cannonball," that has a shot at black radio play. Powered by a slick horn chart and acoustic piano-driven rhythm arrangement, the track has definite dance appeal... **Dave Clark**, Malaco Record's venerable promotion head, is up for a part in the **Quincy Jones**-produced film "The Color Purple." Quincy and a crew of Hollywood filmmakers visited Clark in Jackson, Miss., and were taken on a tour of the Mississippi Delta region by Clark. The filmmakers

took photos of homes in the area that will be used as reference in constructing sets for the **Steven Spielberg** feature. The shooting starts this summer... The Young Black Programmers Coalition's tribute to MCA black music vice president **Jheryl Busby** and **Terri Avery**, music director of KKDA-FM Dallas, held May 12 in Dallas, was well attended. Providing entertainment during the ceremony were MCA's **Klique**; the humorous **Shawn Brown** doing his novelty rap hit, "Rappin' Duke," and **Richard "Dimples" Fields'** female proteges, **9.9**, who are about to debut on RCA.

Nile Rodgers' solo album on Warner Bros. has both the danceable pop sound of his production efforts (Bowie, Madonna, Jagger) and echoes of his hits with **Chic**. "Plan #9," "The Face In The Window" and especially "State Your Mind" make this an album potentially rich in singles... Two important funk pioneers of the early to mid-'70s are about to be signed by a couple of adventurous a&r men. Some feel these funksters are over the hill, but if their heads are together these players could add a fresh sound to funk in the '80s... The writing/production team of **Kashif** and **Paul Lawrence Jones** had golden success with **Evelyn King** and **Howard Johnson**. Together the duo, with the aid of partner **Morrie Brown**, developed a distinctive trademark sound. Kashif and Jones have since gone their separate ways creatively, and a look at the top of the black singles chart suggests it was a good move for both. Kashif produced **Whitney Houston's** No. 1 black single "You Give Good Love," while Jones was behind the board for **Freddie Jackson's** soulful "Rock Me Tonight." Houston has been the beneficiary of a major push by Arista, while Jackson, a backup vocalist on recent tours by **Lillo Thomas** and **Melba Moore**, wasn't highly touted. Neither record sounds at all like the bubbly hits Kashif and Jones produced in the past, testimony to the growth of each man. Kashif is currently at work on his third Arista solo album, as well as projects with **the Wootens** and **Lala**, the writer of "Good Love," for Clive Davis' operation. Jones is completing work on his first solo album for Capitol.

The Black Music Assn.'s Capital City chapter is holding a local awards banquet on June 23. **Saleem Hylton**, the chapter's first president, and **Amha Eshete**, owner of Washington's **Ibex** nightclub, will be honored. The Capital City chapter is also distributing a newsletter called **The Capital Rag Times**. For more info about the banquet and the newsletter, write the BMA, P.O. Box 63683, Washington, D.C. 20019... **UTFO's** first album on Select contains "Roxanne, Roxanne," along with "The Real Roxanne," "Calling Her A Crab: Roxanne Part 2," and Roxanne's girlfriend, "Lisa Lips."

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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	FRESH	KOOL & THE GANG	3
2	9	ROCK ME TONIGHT	FREDDIE JACKSON	2
3	7	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	1
4	2	IN MY HOUSE	THE MARY JANE GIRLS	6
5	4	RHYTHM OF THE NIGHT	DEBARGE	11
6	10	MEETING IN THE LADIES ROOM	KLYMAXX	4
7	13	ELECTRIC LADY	CON FUNK SHUN	7
8	3	SMOOTH OPERATOR	SADE	8
9	8	LOST IN LOVE	NEW EDITION	18
10	14	AXEL F	HAROLD FALTERMEYER	13
11	18	SANCTIFIED LADY	MARVIN GAYE	5
12	5	I FOUND MY BABY	THE GAP BAND	16
13	17	CAN'T STOP	RICK JAMES	10
14	11	SUDDENLY	BILLY OCEAN	9
15	6	WE ARE THE WORLD	USA FOR AFRICA	12
16	12	READ MY LIPS	MELBA MOORE	21
17	19	BRING BACK YOUR LOVE	GLENN JONES	20
18	21	FREAK-A-RISTIC	ATLANTIC STARR	14
19	26	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	15
20	20	NIGHTSHIFT	COMMODORES	36
21	22	INNOCENT	ALEXANDER O'NEAL	27
22	16	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	32
23	15	'TIL MY BABY COMES HOME	LUTHER VANDROSS	30
24	24	QUEEN OF ROX (SHANTE ROX ON)	ROXANNE SHANTE	49
25	—	EVERYTHING SHE WANTS	WHAM	22
26	28	FEEL SO REAL	STEVE ARRINGTON	19
27	25	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	40
28	—	BABY COME AND GET IT	THE POINTER SISTERS	25
29	—	DO YOU WANNA GET AWAY	SHANNON	17
30	29	NEW ATTITUDE	PATTI LABELLE	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	1
2	4	SANCTIFIED LADY	MARVIN GAYE	5
3	7	ROCK ME TONIGHT	FREDDIE JACKSON	2
4	3	MEETING IN THE LADIES ROOM	KLYMAXX	4
5	13	FREAK-A-RISTIC	ATLANTIC STARR	14
6	8	DO YOU WANNA GET AWAY	SHANNON	17
7	15	SUDDENLY	BILLY OCEAN	9
8	10	ELECTRIC LADY	CON FUNK SHUN	7
9	11	CAN'T STOP	RICK JAMES	10
10	2	WE ARE THE WORLD	USA FOR AFRICA	12
11	14	FEEL SO REAL	STEVE ARRINGTON	19
12	19	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	15
13	9	FRESH	KOOL & THE GANG	3
14	23	THROUGH THE FIRE	CHAKA KHAN	24
15	6	IN MY HOUSE	THE MARY JANE GIRLS	6
16	5	SMOOTH OPERATOR	SADE	8
17	18	AXEL F	HAROLD FALTERMEYER	13
18	28	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	23
19	25	DANGEROUS	NATALIE COLE	29
20	12	LOST IN LOVE	NEW EDITION	18
21	22	EVERYTHING SHE WANTS	WHAM	22
22	16	RHYTHM OF THE NIGHT	DEBARGE	11
23	24	OH YEAH!	BILL WITHERS	26
24	27	BABY COME AND GET IT	THE POINTER SISTERS	25
25	30	KEEP GIVIN' ME LOVE	GLADYS KNIGHT & THE PIPS	33
26	20	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	28
27	26	BRING BACK YOUR LOVE	GLENN JONES	20
28	—	BABIES	ASHFORD & SIMPSON	35
29	—	A WOMAN, A LOVER, A FRIEND	KLIQUE	37
30	—	MATERIAL THANGZ	DEELE	39

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	12
Mirage (2)	
Philly World (2)	
Cotillion (1)	
Island (1)	
Modern (1)	
MCA (7)	10
Camel/MCA (1)	
Constellation/MCA (1)	
Virgin/MCA (1)	
COLUMBIA	9
CAPITOL (7)	8
Manhattan (1)	
EPIC (4)	7
Portrait (1)	
Private I (1)	
Tabu (1)	
MOTOWN (3)	7
Gordy (4)	
RCA (3)	7
Total Experience (3)	
Planet (1)	
ELEKTRA (3)	6
Solar (3)	
WARNER BROS. (3)	6
Geffen (2)	
Paisley Park (1)	
ARISTA (3)	5
Jive (2)	
POLYGRAM	5
Mercury (3)	
De-Lite (1)	
Polydor (1)	
A&M	4
PROFILE	2
BEVERLY GLEN	1
CRITIQUE	1
EMERGENCY	1
ISLAND	1
4th & B'Way (1)	
JWP	1
PANDISC	1
POP ART	1
SINBAN	1
SOUNDTOWN	1
TIMETRAX/HEAT	1
TOMMY BOY	1
URBAN SOUND	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
65 ALL SHE WANTS TO DO IS DANCE	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
71 ANIMAL INSTINCT	(Hip Trip, BMI/Midstar, BMI)	
13 AXEL F	(Famous, ASCAP)	
35 BABIES	(Nick-O-Vai, ASCAP)	
25 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-AI, BMI/Kings Road, BMI)	
76 BABY FACE	(Blackwood, BMI/April, ASCAP)	
32 BACK IN STRIDE	(Amazement, BMI)	
67 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	
50 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
68 BIG MOUTH	(Zomba, ASCAP)	
85 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	
86 BOYFRIEND	(Sweika, BMI)	
20 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
23 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	
10 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	
54 CAN'T WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	
72 (COME ON) SHOUT	(Welbeck, ASCAP/Anidra, ASCAP/Chilly D, ASCAP/WB, ASCAP)	
95 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP)	
69 DANGEROUS	(Temp. Co., BMI)	
29 DANGEROUS	(Welbeck, ASCAP/Anidra, ASCAP/Steven Mitchell, ASCAP)	
15 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
17 DO YOU WANNA GET AWAY		
45 JAMMIN'	(April, ASCAP/Midnight Magnet, ASCAP)	
59 JUST FOR YOU	(Tricky-Trac, BMI)	
33 KEEP GIVIN' ME LOVE	(Unichappell, BMI/Mr.Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)	
38 KING TUT	(Oval, PRS)	
90 KISS ME NOW	(JC Sinban, ASCAP)	
44 LET ME KNOW	(Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)	
88 LET'S GO OUT TONIGHT	(Plan 9, ASCAP)	
56 LET'S GO TOGETHER	(Little Macho, ASCAP/WB, ASCAP)	
18 LOST IN LOVE	(Colgems-EMI, ASCAP)	
53 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, ASCAP/Wayne A.Braitwaite, ASCAP/New Music, BMI) MCA	
100 LOVE'S CALLING	(Hombre Del Mundo, ASCAP)	
39 MATERIAL THANGZ	(Hip Trip, BMI/Deele Reece, BMI/Midstar, BMI)	
4 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)	
92 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip-Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
48 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	
79 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
43 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
36 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
26 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleuign, ASCAP/Pal Dog, ASCAP)	
89 ONE NIGHT IN BANGKOK	(MCA, ASCAP)	
75 PARADISE	(Herds of Birds, ASCAP/Double M Stable, ASCAP)	
49 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)	
47 RAINBOW	(Philly World, BMI)	
87 RAPPIN'	(Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo, ASCAP/Broome Street, ASCAP)	
81 RAPPIN' DUKE	(Bar-John, BMI)	
52 RASPBERRY BERET	(Controversy, ASCAP)	
21 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
11 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
2 ROCK ME TONIGHT	(Artee Three, BMI/Charlton Singles, BMI)	
5 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
61 SAVE YOUR LOVE (FOR #1)	(A La Mode, ASCAP)	
99 SENSE OF PURPOSE	(Worlers, ASCAP)	
63 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozzy, BMI)	
8 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
77 SOMEDAY WE'LL ALL BE FREE	(Kuumba, BMI/Warner Bros., BMI)	
82 STAR	(Jobete, ASCAP/Old Brompton Road, ASCAP)	
97 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)	
9 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
46 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	
66 TEASER	(Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)	
42 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
55 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)	
41 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
24 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)	
30 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
62 TILL MIDNIGHT	(St.Winevelyn, BMI/Edge Of Fluke, BMI/Outer Snake, BMI)	
57 TOO MANY GAMES	(Amazement, BMI)	
60 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)	
12 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
91 WE NEED LOVE	(Persembre, ASCAP/Philly World, BMI)	
96 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)	
37 A WOMAN, A LOVER, A FRIEND	(Regent, BMI/Lena, BMI)	
1 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI) MCA	
80 YOU GOT ME RUNNING	(Hills Hideaway, BMI/Variena, BMI)	
98 YOU SEND ME	(Abkco, BMI)	
31 YOU TALK TOO MUCH	(Protoons, ASCAP/Rush-Groove, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 90 REPORTERS			NEW ADDS	TOTAL ON
PRINCE & THE REVOLUTION	RASPBERRY BERET	PAISLEY PARK	48	55
DIANA ROSS	TELEPHONE	RCA	29	29
RENE & ANGELA	SAVE YOUR LOVE (FOR #1)	MERCURY	26	57
THE STANLEY CLARKE BAND	BORN IN THE U.S.A.	EPIC	22	28
MAZE FEATURING FRANKIE BEVERLY	TOO MANY GAMES	CAPITOL	21	61

NATIONAL 140 REPORTERS			NUMBER REPORTING
KENNY G & KASHIF	LOVE ON THE RISE	ARISTA	15
LOOSE ENDS	HANGIN' ON A STRING	VIRGIN/MCA	13
JESSE JOHNSON'S REVUE	CAN YOU HELP ME	A&M	12
GEORGE CLINTON	DOUBLE OH-OH	CAPITOL	10
LISA-LISA & CULT JAM WITH FULL FORCE	I WONDER IF I TAKE YOU HOME	COLUMBIA	10

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDXK-FM Rochester, NY

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

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNRJ Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chattanooga, 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
WVDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

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

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLou Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQOK Nashville, TN
WYOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

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

KRE San Francisco, CA
KSOL San Francisco, CA

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

Cambridge 1-Stop Boston, MA
Cavages 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
Southern Records 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
- Number One Black Albums, 1965-1984
- Top Ten Black Singles, 1948-1984
- Top Ten Black Albums, 1965-1984
- Top Black Singles Of The Year, 1946-1984
- 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



IT'S BEEN A BUSY FEW DAYS for jazz benefits in New York. Two recently departed musicians were honored at all-star concerts that also raised money for worthy causes. And at a third concert, some big jazz names joined the countless other performers who have contributed their talents to raise money for famine victims in Africa.

The Irving Plaza nightclub was the scene of a May 12 tribute to Collin Walcott, the percussionist best known for his work with Oregon, who was killed in a bus accident last year in Germany. Among the performers at the Walcott tribute were Don Cherry, Pat Metheny, Jack DeJohnette, Ralph Towner and Nana Vasconcelos. Proceeds from the event are going to the Collin Walcott Scholarship Fund for Percussionists.

The following night, at St. Peter's Church, pianist Johnny Guarnieri was remembered by the likes of Warren Vache, Tommy Flanagan, Dick Hyman, Joe Bushkin and Dick Sudhalter. The beneficiaries of this event are the Vineyard Theatre's jazz program

and the Johnny Guarnieri Memorial Fund, which will help pay for lessons for aspiring young jazz pianists. Guarnieri, a mainstay of the big band era and a highly original stylist, died on Jan. 7, one day after performing at the Vineyard.

And a stellar lineup led by Tony

honor of Aaron Copland. "The Heart Of Answers," Rosewoman's piece for jazz quintet and orchestra, was given its world premiere on May 10 at New York's Cooper Union by the Brooklyn Philharmonic, with Lukas Foss conducting. Also performed at that concert

Musicians do their part for a variety of worthy causes

Bennett and including Gil Evans and his powerful orchestra, the Randy Brecker/Eliane Elias group, Hannibal Marvin Peterson and others took to the stage of Town Hall on Thursday (16) to do their part for African famine relief. Proceeds from "Jazz Stars Come Out For Africa" are earmarked for the Save The Children/African Relief Fund.

ALSO NOTED: Pianist Michele Rosewoman was one of three recent recipients of an ASCAP Foundation/Meet The Composer composition commission, given in

were Copland's "Jazz Concerto for Piano and Orchestra" and Morton Gould's "Derivations for Solo Clarinet and Dance Band," in addition to new works by the commissionees in the chamber and symphonic fields . . . Pianist Hilton Ruiz, one of the best-kept secrets in jazz, finally has a U.S. release. Ruiz, who has recorded six albums as a leader for various overseas labels, is now also represented on the domestic Stash logo by the album "Cross Currents."

GOSPEL LECTERN

by Bob Darden



"RIGHT NOW," says gospel superstar Amy Grant, "I feel like there is such tentative support from other Christians about the ways musical evangelists are trying to break new ground. Too many Christians are trying to decide where they think God should be. Too many are concerned with music and hair styles and issues that were important 20 years ago."

"It's like the Spanish Inquisition: people who thought they understood how God works. And too many times we're being fought not by the secular world, but by Christian radio or Christian bookstores or pastors. The family of God has got to trust Him in

More from Amy Grant: 'We must be good enough'

this. I feel like if this new distribution arrangement [Word with A&M] doesn't work, I'm going home and having babies, because I'm singing to the same Christian kids on every tour.

"We've got to be willing to be good enough to be on 'The American Music Awards' or we have no business making what we call contemporary music. And if I'm not the one to make it, then the road is paved for the next artist."

Is she worried about being on the same label with the Police and being blown out of the water musically?

"No. I believe the timing for the Word-A&M agreement couldn't be more perfect. I'm thankful for the generosity of the Christian audience over the years. They've allowed me to be vulnerable, instead of slick, in my recording and performing life. I'm confident

that I'm giving my best."

Would the Christian community have been ready for Grant's albums "Straight Ahead" or "Unguarded" eight years ago?

"Probably not. The most important thing is that both the artists and the church hang together. Would they have been ready for Steve Taylor eight years ago? I don't know, but I hope we would have had the grace to allow him to serve God in his way and not to walk out on him. We've been given a chance to really catch up and get God's message out to a new generation."

What does she think about MTV?

"I'm not against MTV, except that it presents an awful lot of absurd role models. It's tough growing up seeing your favorite singers in chains with orange hair beating wild-eyed women all the time. But if you tell a kid not to watch it, he'll just go to a friend's house. There's something in human nature that makes you want to test it, to try it."

"I think the world is ready to respond in a positive way. The prevailing climate is conservative, the baby boomers are growing up, the Jesus Movement people are having kids."

"You know, there's not one current pop singer with a truly wholesome image that a young girl can emulate: not Cyndi Lauper, not Madonna, not any of them. There used to be dozens in the past, from Linda Ronstadt to Karen Carpenter to Carole King. There's no balance right now."

"This is an exciting time to be a Christian musician. I'm looking forward to creating a common ground musically. But I'll never take Jesus out of my lyrics, off my albums. We'll never walk away from Jesus. We're just taking the music to the young people—but lyrically, it's still on my terms."

TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	
1	3	9	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	1 week at No. One MAGIC TOUCH
2	1	32	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
3	4	15	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
4	2	15	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
5	6	9	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
6	5	32	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
7	12	7	RARE SILK	PALO ALTO 8086	AMERICAN EYES
8	7	11	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
9	8	11	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
10	13	9	DAVID DIGGS	TBA TB 207	STREETSHADOWS
11	32	3	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
12	35	3	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
13	14	5	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
14	9	11	WILTON FELDER	MCA 5510	SECRETS
15	15	26	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
16	10	9	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
17	17	7	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
18	31	3	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
19	21	7	CHET ATKINS	COLUMBIA FC 39591	STAY TUNED
20	20	5	KITARO	GRAVITY/GRAMAVISION 18-7009-1/POLYGRAM	SILK ROAD
21	19	26	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
22	40	3	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
23	11	13	JEFF LORBER	ARISTA AL8-8269	STEP BY STEP
24	27	5	QUINCY JONES	MERCURY 1955-32/POLYGRAM	THE GREAT WIDE WORLD OF QUINCY JONES-LIVE
25	25	21	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL . . .
26	26	28	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
27	16	128	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
28	18	46	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
29	24	63	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (. . . UNDER THE TREE-IN THE CAVE . . .)
30	30	38	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
31	NEW ▶		STANLEY TURRENTINE	BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
32	NEW ▶		MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
33		151	GEORGE WINSTON	WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING
34	NEW ▶		EARL KLUGH	CAPITOL ST-12405	KEY NOTES
35		99	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
36		26	SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
37	NEW ▶		GEORGE DUKE	ELEKTRA 60398 (CD)	THIEF IN THE NIGHT
38		7	BOBBY HUTCHERSON	LANDMARK LLP-501/FANTASY	GOOD BAIT
39	NEW ▶		HERBIE HANCOCK	BLUE NOTE BST-84195/CAPITOL	MAIDEN VOYAGE
40	NEW ▶		BILLIE HOLIDAY	VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK

○ 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

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	7	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON 1 week at No. One
2	3	6	6	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
3	7	18	6	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
4	4	7	7	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
5	10	20	4	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
6	1	1	7	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
7	9	16	6	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
8	8	14	5	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM
9	11	15	5	BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
10	13	17	8	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
11	16	33	4	CAN'T STOP MOTOWN 4528MG	RICK JAMES
12	21	26	6	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
13	25	32	4	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
14	6	5	9	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
15	29	41	3	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
16	24	34	4	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
17	20	25	5	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
18	26	30	5	LOVE ME TONIGHT WARNER BROS. 0-20307	ROCHELLE
19	27	31	5	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
20	30	35	4	YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
21	32	36	4	PEEPING TOM/TOKYO MOTOWN 4531MG	ROCKWELL
22	38	—	2	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
23	22	22	7	MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
24	5	4	9	BEHIND THE MASK PLANET YW-14024/RCA	◆ GREG PHILLINGANES
25	12	10	7	ALL SHE WANTS TO DO IS DANCE (REMIX) Geffen 0-20314/WARNER BROS.	◆ DON HENLEY
26	39	45	3	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
27	35	42	3	NO. 1 A&M SP-12121	CHAZ JANKEL
28	23	24	7	THIEF IN THE NIGHT ELEKTRA 0-66912	◆ GEORGE DUKE
29	14	9	11	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
30	28	28	7	ZIE ZIE WON'T DANCE COLUMBIA 44-05175	◆ PETER BROWN
31	46	—	2	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
32	19	21	6	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
33	18	3	9	FRESH DE-LITE 880 623-1	◆ KOOL & THE GANG
34	15	13	8	NEVER YOU DONE THAT LR.S. SP-70413/A&M	◆ GENERAL PUBLIC
35	45	49	3	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
36	31	29	7	DANGEROUS TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
37	17	8	7	AXEL F/LIKE EDDIE DID CLUB CL-101	DET REIRRUC/CLUB'S RAPPERS
38	44	47	3	A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
39	NEW	—	—	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
40	42	46	3	WELCOME TO THE PLEASURE DOME (REMIX) ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
41	NEW	—	—	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
42	47	—	2	BEST OF ME T.N.T. PAL-7067/PROFILE	NEECY DEE
43	48	—	2	(COME ON) SHOUT MERCURY 880 694-1	ALEX BROWN
44	NEW	—	—	TUNNEL OF LOVE PROFILE PRO-7068	CAROL COOPER
45	33	11	12	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
46	NEW	—	—	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
47	NEW	—	—	(LOVE IS ONLY) SKIN DEEP MASTERED MASU-12001/ARTIST INTERNATIONAL	LA JEUNE
48	NEW	—	—	YOU TALK TOO MUCH/DARYLL AND JOE PROFILE PRO-7069	◆ RUN-D.M.C.
49	50	48	3	I WANT YOUR LOVIN' (JUST A LITTLE BIT) PRETTY PEARL PPR1-215	CURTIS HAIRSTON
50	NEW	—	—	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. WORK THAT DREAM NOVEMBER GROUP A&M
2. CAN YOU HELP ME/FREE WORLD JESSE JOHNSON'S REVUE A&M
3. KING TUT PAUL HARDCASTLE PROFILE
4. READ MY LIPS MELBA MOORE CAPITOL
5. TONIGHT (LOVE WILL MAKE IT RIGHT) HANSON & DAVIS FRESH
6. CELEBRATE YOUTH (REMIX) RICK SPRINGFIELD RCA
7. AROUND MY DREAM SILVER POZZOLI IMPORT (MANY, ITALY)
8. IT'S THAT EAST STREET BEAT CHOCOLATE SUPERTRONICS
9. ONE FOR YOU, ONE FOR ME MARK SPIRO MCA/CURB
10. ANIMAL INSTINCT COMMODORES MOTOWN

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	8	6	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS 1 week at No. One
2	4	5	7	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
3	1	3	8	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
4	2	2	11	IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
5	13	17	8	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
6	6	4	9	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
7	12	16	5	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM
8	8	10	8	AXEL F/LIKE EDDIE DID CLUB CL-101	DET REIRRUC/CLUB'S RAPPERS
9	7	6	11	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
10	5	1	8	WE ARE THE WORLD ▲ ⁴ COLUMBIA US2 05179	◆ USA FOR AFRICA
11	11	14	5	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
12	18	31	11	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
13	9	7	11	OBSESSION MERCURY 880 266-1	◆ ANIMATION
14	24	49	3	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
15	15	15	7	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
16	10	9	9	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
17	21	22	5	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
18	17	18	5	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
19	22	27	3	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
20	16	11	11	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
21	14	12	8	MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
22	37	—	2	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
23	29	—	2	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
24	35	40	5	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
25	31	23	6	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
26	23	13	9	NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES
27	25	29	10	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
28	20	19	8	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
29	19	21	9	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
30	32	37	5	ROCK ME TONIGHT CAPITOL V-8640	FREDDIE JACKSON
31	NEW	—	—	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
32	34	34	3	DANGEROUS (REMIX) TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
33	33	42	3	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
34	28	24	8	INNOCENT TABU 429-05140	◆ ALEXANDER O'NEAL
35	NEW	—	—	(COME ON) SHOUT MERCURY 880 694-1	ALEX BROWN
36	NEW	—	—	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
37	41	26	6	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
38	45	45	3	CAN'T STOP MOTOWN 4528MG	RICK JAMES
39	NEW	—	—	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
40	30	30	6	WELCOME TO THE PLEASURE DOME ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
41	36	33	9	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
42	40	38	4	GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME ELEKTRA 0-66908	GRANDMASTER FLASH
43	NEW	—	—	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
44	NEW	—	—	BEST OF ME T.N.T. PAL-7067/PROFILE	NEECY DEE
45	RE-ENTRY	—	—	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
46	NEW	—	—	A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
47	38	41	4	ALL SHE WANTS TO DO IS DANCE (REMIX) Geffen 0-20314/WARNER BROS.	◆ DON HENLEY
48	44	—	2	BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
49	27	20	10	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
50	NEW	—	—	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. EVERYTIME YOU GO AWAY PAUL YOUNG COLUMBIA
2. FACTS OF LIFE ROCK SQUAD TOMMY BOY
3. TONIGHT (LOVE WILL MAKE IT RIGHT) HANSON & DAVIS FRESH
4. I FOUND MY BABY (REMIX) THE GAP BAND TOTAL EXPERIENCE
5. KING TUT PAUL HARDCASTLE PROFILE
6. GIVE ME YOUR LOVE FUN FUN TSR
7. SQUARE ROOMS AL CORLEY MERCURY

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

NEW VIDEO CLIPS

(Continued from page 34)

U2
The Unforgettable Fire
 The Unforgettable Fire/Island
 James Morris/Windmill Lane Studios
 Meiert Avis

VITAMIN Z
Burning Flame
 Rites Of Passage/Geffen
 Beth Broday
 Dominic Senna/Greg Gold

BILL WITHERS
Oh Yeah!
 Watching You Watching Me/Columbia
 Meza Movies
 Bill Mason

STEVIE WONDER
Don't Drive Drunk
 The Woman In Red Soundtrack/Motown
 Anthony Payne/Gaspl Productions
 Bob Giraldi

PAUL YOUNG
Every Time You Go Away
 The Secret Of Association/Columbia
 MGGMO
 Nick Morris

Video cassette Top 40
 Sales & Rentals
 Charts
 Every Week
 In Billboard

dance TRAX



by Brian Chin

SINGLES: News and new soul. Paul Hardcastle's "19," mentioned here last week, is now out in America on Chrysalis. The American edition incorporates both versions released separately in the U.K.; the newer "Destruction Mix" is slightly more developed with narrative sound effects, and sequenced a bit differently... A little part of us said "Hallelujah!" on hearing Joanna Gardner's "Watching You" (Philly World 12-inch), an honest-to-God soul record, with an unforced, natural pace, a skilled vocal and a non-threatening mix... Evan Rogers' "Hold On" (RCA 12-inch) has the sound of a breakthrough record for him, most likely on radio, with its unusual semi-Police beat arrangement and a semi-Stevie vocal.

Alisha's "Too Turned On" (Vanguard 12-inch) is an impressive Mark Berry production, sung with a lot of verve by Alisha. Shep Pettibone mixed, and as an aside, this should be considered serious pop competition, in case Madonna winds up not doing things quite this "street" in the future... Passport's "Running In Real Time" (Atlantic 12-inch) should be a flexible rock-and-urban type of record, with AOR vocals and mostly-funk tracks mixed for clubs with newly created breaks by Bruce Forest... Rick Springfield's "Celebrate Youth" (RCA 12-inch) sounds like his most interesting lyric yet; this new Mark Kamins mix (with edits by the Latin Rascals) turns it into a stomping pop-rock for clubs... Gino Vannelli's pop-charted "Black Cars" (HME 12-inch) also has rock rhythm and European glitz, along with special effects thrown into the club mix.

ASSORTED CUTS: Jesse Johnson's "Free World" (A&M 12-inch) is the flip of "Can You Help Me," the official radio single, but we found the former more interesting with its sparse beat track and Johnson's irritable first-person perspective on living in a long purple shadow... Also remixed: Melba Moore's "Read My Lips" (Capitol 12-inch), extensively overdubbed, with a lush, less raucous feel... Kim Carnes' "Crazy In the

Night" (EMI America 12-inch) combines Gilbert & Sullivan responsive vocals and a rock-disco track. This may possibly take her further on the pop chart than her last several. Rusty Garner mixed... Hiko & Great Peso's "She's Wild" (Tommy Boy 12-inch) combines the slow sway of Run-D.M.C. and an almost '50s teen attitude.

Oattes Van Schaik's first Portrait album (after a couple of singles under the name the Limit) is a mellow-soul affair, as suggested by those first hits. "Miracles," "Destiny" and "Could This Be Love" all have a lovely, languid glide, purely pop, with a jazzy flavor imparted by a long list of New York session side-people.

The "Girls Just Want To Have Fun" soundtrack (Mercury) is a pop collection that gives new meaning to the word "lightweight." But it does have a good disco version of "Dancing In The Street" by Animotion, who again clone Human League shamelessly. Animotion's new single, "Let Him Go," is a better indication of that band's American-ness than was "Obsession"; a new version on Mercury promo 12-inch was mixed by Mark Kamins and edited by the Latin Rascals... Also of prime interest on "Girls Just Want To Have Fun": the robot-disco "Too Cruel" by Amy Hart, and especially the Eurodisco "I Can Fly" and "Technique," by Rainey, both of which could be big Hi-NRG hits with lengthened remixes.

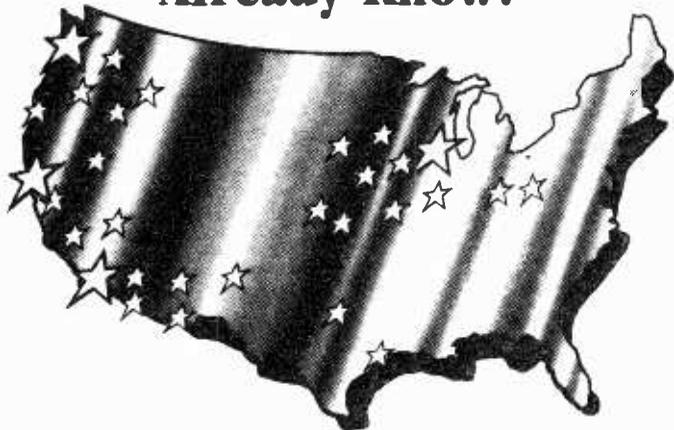
NOTES: Club response to Prince's mainly folk-rock album, "Around The World In A Day," seems to have coalesced around the first two cuts on the second side, especially "Pop Life," which has a lot of partisans around New York; "America" suggested the pumping, frenetic rhythm of Prince's recent rocker "Baby I'm A Star." Both could use the kind of thorough overhauling that was done on the "Purple Rain" material.

We normally don't make a point of dissent, but no matter how many academic articles are written about German noise-rockers Einsturzen den Neubauten, we find Wham! more ambitious musically and Ma-

donna of more enduring significance. The band's high-decibel performance "art" could be replicated at any heavy manufacturing facility or construction site. Kraftwerk they ain't; it's entirely true that Germans have greatly expanded the realm of sounds that can be perceived as music (Giorgio Moroder did it, certainly, with the bleeps of "I Feel Love" and the electronic side of "Once Upon A Time"), but we must seriously doubt that sheer pain will ever get over in that way.

Talk that talk: Run-D.M.C. has scored a second gold record this year, for the Profile album "King Of Rock." This fine achievement is only more proof of the penetration of rap to the mainstream of America's young... Whoops: It was our typo that resulted in a sort of free-associative error last column. Chocolate's single on Supertronics is called "It's That East Street Beat."

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 Making Love—Fonda Rae
 Dance Madly Backwards (remix)—Flirts
 Do The Roxanne—Dr. Rox
 Asst. Rhythm Tracks—Farley Funkin Keith
 I Gotta Know—Geraldine Cordeau
 Workshop—Jane Diamond
 Finders Keepers—Sheik
 Look Out Little Boy—Richard Buck
 Harmony—Suzy Q
 Fighting For Our Lives (remix)—Sharazz

European 12"

Everybody—Glamour Station
 Techno Talk—Moscow TV
 Classified Love—Flora Orerry
 Purple Mix
 Double Trouble—Mike Mareen
 Walk Like A Man—Dvine
 Ending Up On A High—7th Avenue
 You Can Win—Modern Talking
 Private Moments—Angelique
 I'm Taking Off—Dusty
 Hey Tonight—Tina Martin
 Single Girl—Terri Wade
 I'll Be Waiting—Bonnie Benedict
 Limelight—Jessica Williams

Disco Classics

Give Me Love—Cerrone
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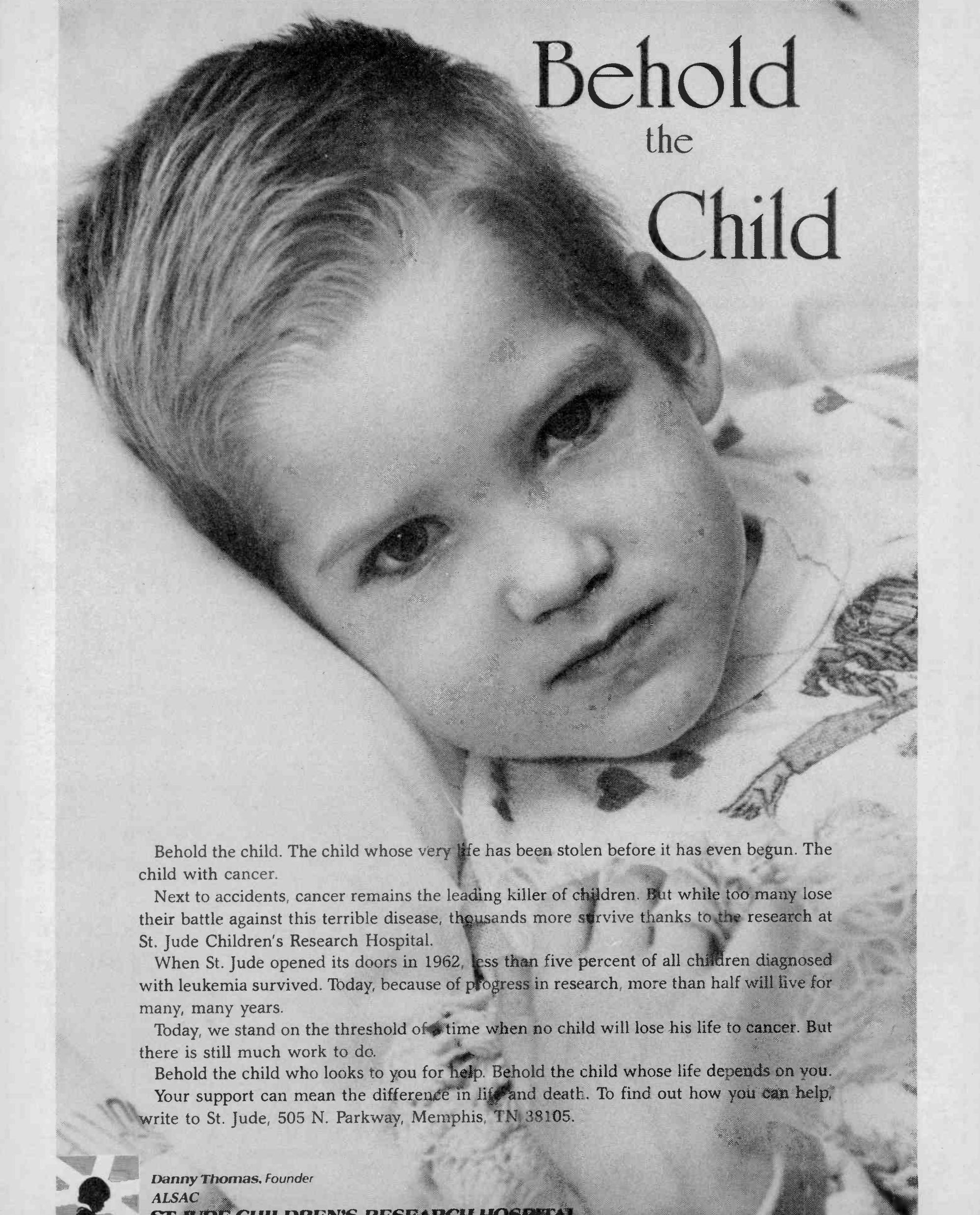
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Danny Thomas, Founder
ALSAC

ST. JUDE CHILDREN'S RESEARCH HOSPITAL

BMI Kids Around. Dalit Paz Warshaw, age 10, logs herself in as the youngest composer affiliated with BMI, while the organization's president, Ed Cramer, gives her a BMI Student Award for her orchestra piece "My Fun Suite."



Hands-On Experience. After taping a segment of her forthcoming HBO special, set to premiere June 8, Capitol star Tina Turner relaxes with rather famous admirers at the Birmingham National Exhibition Center. Posing as the rock queen's royal subjects are, from left, David Bowie, Paul Young and Bryan Adams.



Refugees Find A Home. Myles Hunter, lead singer of Chrysalis' Refugee, inks a co-publishing deal between his Big Mercedes Songs and Unichappell Music in New York. Standing from left are Chappell/Intersong's Bob Skoro, Refugee guitarist Rob Kennedy, Hunger and Chappell/Intersong's president Irwin Robinson.



Pulse Rates Well. Greg Phillinganes gets the good word from RCA executives during a preview party for his Planet album "Pulse" and single "Behind The Mask." Standing from left are Phillinganes, RCA's Eastern sales director Bob Rifci, Sikhulu Records & Tapes' Sikhulu Shange and RCA New York branch manager Larry Palmacci.



Lovely Surroundings. Early music specialist Trevor Pinnock poses with his moral support crew during his first American in-store appearance at a Barnes & Noble bookstore in New York, where he signed copies of his Archiv recordings. From left are Deutsche Grammophon/Archiv staffers Anne Christiansen, Grace Patti, Karen Moody and Alison Ames.



Giant Steps. Arista executives pose with the label's Jeff Lorber, seated, after his show at New York's Town Hall, where he performed numbers from his latest release, "Step By Step." Shown from left are video and artist development vice president Abbey Konowitch, r&b promotion vice president Tony Anderson, album and singles sales director Jane Palmese, national sales director Jim Cawley, r&b promotion person Jean Pierre, r&b a&r vice president Ed Eckstine and media/creative services vice president Dennis Fine.



Folk Favorites. WNYC New York's Oscar Brand gathers some famous folkies to help him celebrate the 40th anniversary of his folk program on the station. Strumming in the studio from left are Tom Paxton, Brand, Theo Bikel and Pete Seeger. (Photo: Chuck Pulin)

Slaight Moves To Acquire Standard Blacks' 49% Share of Broadcast Firm Changes Hands

BY KIRK LaPOINTE

TORONTO In one of the largest broadcast transactions in Canadian history, Slaight Communications Inc. has bought the 49% share of Standard Broadcasting Corp. Ltd. held by tycoons Conrad and Montegu Black and served notice that it wants to acquire the firm's remaining shares in what could ultimately be a \$126.6 million (Canadian) purchase.

Allan Slaight, who owns the purchasing company, says he plans no management changes at Standard. And Standard radio chief Peter Shurman says it's business as usual.

But the broadcast business is abuzz with the blockbuster buy. Under the agreement, Slaight will pay \$21.50 per share for the Blacks' holdings, a total of \$64 million. He is also making a followup offer for the outstanding shares of the company.

Standard owns CFRB Toronto, CKFM-FM Toronto, CJFM-FM Montreal, CKTB and CJQR St. Catharines, CJOH-TV Ottawa and Valley Cable TV of California. To satisfy federal broadcast ownership regulations, Slaight will sell his Toronto stations CILQ-FM and CFGM to a Vancouver-based company, Western International Communications. Under those rules, an individual or company may not own two AM or FM stations in the same market.

Slaight can force the Blacks' Hollinger Argus Ltd. to take back Valley Cable, generally regarded as the only troubled holding in the Standard group, 30 days after the transaction is completed. Approval will be needed from the Canadian Radio-Television & Telecommunications Commission to exercise the transac-

tion, so the ink may not be dry on the deal until late this year.

Rival broadcasters have generally praised the move. Allan Waters, chairman of CHUM Ltd., says Slaight is "quite capable" of running the firm, while Tony Viner, manager of the Rogers-owned CFTR and CHFI-FM Toronto, calls the deal a "boost for the industry."

Standard's sale had been rumored for a couple of weeks. But, as the divestiture date approached, someone apparently capitalized. An unidentified Canadian financial institution bought 75,000 Standard shares on the Toronto Stock Exchange before trading of the stock was halted April 30. The group bought at \$13, meaning the \$21.50 it could receive from Slaight will result in a \$500,000 windfall.

As a result of the 75,000-share purchase, the stock jumped \$3.50. The Toronto Stock Exchange has launched a routine inquiry, but there are few suspicions that anything untoward occurred.

Standard lost \$3.8 million in the first six months of its 1985 fiscal year, but much of that loss is attributable to the poor performance of Valley Cable. Without the Los Angeles cable franchise, Standard's other holdings showed a \$5.1 million profit.

The transaction leaves the Blacks in the mining and energy business. Earlier this year, they disposed of their supermarket holdings.

The bottom line for listeners seems minimal. CFRB, with the largest audience of any Canadian radio station, only this year modernized its sound by discarding big bands and injecting some soft rock into its highly conservative playlist, and is not likely to undergo further change. And Slaight says he doesn't

believe there will be any managerial moves.

At 53, Slaight says he is "too old to rock'n'roll." But his attraction to Standard was its professionalism.

Slaight began his broadcast career nearly four decades ago in that quintessentially-named Canadian town, Moose Jaw, Saskatchewan. He departed for Edmonton and spent eight years at various stations before accepting an offer by CHUM Toronto in 1958 to join as program director. There, he helped fashion the enormously successful rock format that continues to keep CHUM a broadcast kingpin in Canada.

He formed IWC Communications Ltd. and, among other things, helped rescue the fledgling Global Television Network from bankruptcy in 1974. He sold Global in 1977. He became sole owner of CILQ (better known as Q107) and CFGM in 1979 when he bought out the other IWC investors.

Q107, run by Slaight's affable son Gary, has gone head-to-head for nearly a decade with CHUM-FM. An ironic twist to the transaction is that both Slaight and CHUM are soon going to be competitors in Montreal. CHUM wants to buy two Montreal radio stations and is awaiting CRTC permission to do so.

Slaight also says he will resign as the head of a group seeking CRTC public hearings on the privatization of the English television network of the Canadian Broadcasting Corp., the publicly owned radio and TV firm. As the new owner of a rival CTV affiliate in Ottawa, Slaight says it would be improper to be involved in a group with such an objective.

Decidedly Non-Conservative Lineup

Government Names Broadcast Task Force

OTTAWA Cynics expecting a dyed-in-the-wool Conservative group to be appointed by the federal government to develop policies for broadcasting must be surprised. The government has assembled a seven-member task force that is decidedly non-Conservative, including a socialist co-chairman.

Gerald Caplan, former national secretary of the New Democratic Party, will help lead the task force with Florian Sauvageau, a communications professor at Laval Univ. in

Quebec. Caplan, a staunch supporter of public broadcasting and a rabid anti-Tory, was apparently brought aboard to defuse what could have been a patronage controversy for the Brian Mulroney government. It had been expected that Dalton Camp, a journalist with strong Conservative ties, would be appointed co-chairman.

The \$2 million task force will study the industry in the next eight months and make recommendations to Communications Minister Marcel Masse by next January on the roles of the public, private and provincial broadcasters, how they should be regulated and other policies in the field. From that will come a federal "white paper" outlining government policies and legislation to implement some of the new tenets, perhaps by the fall of 1986.

The other members of the task force include Mimi Fullerton, an executive with the Quebec-based Telemedia group; Fil Fraser, a producer and host with Alberta Educational Communications Corp.; Francine Cote, a cable industry lawyer; Fin-

lay MacDonald, a former journalist who was president of the now-defunct Star Channel pay-tv service in Atlantic Canada; and Conrad Lavigne, a private tv broadcaster.

The task force members will receive \$450 to \$500 a day for their work. They are expected to work three days a week on the task force and have not been asked to resign their positions or take leaves of absence until the task force report is drawn up.

The government is also preparing a radio and sound recording strategy for release in a few weeks, but the task force's work is expected to touch on the radio industry, particularly in the area of regulation.

KIRK LaPOINTE

U.K. TAPE LEVY

(Continued from page 9)

the MCPS arm's estimated \$445,000.

The PPL submission says the Green Paper's suggested levy figure of up to 10% of retail price on audio tapes "represents a very serious undervaluing," and backs the BPI call for a levy based on actual running time. It also argues that the levy should be regarded as a license for usage right, and that as such "the valuation is nowhere near

enough to reflect the vital criterion on which license fees are usually based, which is the value to the use."

And it describes as "unworkable and totally unreasonable" the Green Paper proposal that the levy should be fixed by negotiation but subject to a maximum laid down by legislation.

Says PPL: "In practice, the maximum of 10% of selling price, bringing in about five million pounds, will never even be reached. From our many years of experience of negotiations with rights users, we would not expect the maximum even to be approached."

PPL proposals for its projected Taping For Payment Ltd. society include seeking legislation to provide for compulsory registration of tape manufacturers and importers, a statutory audit, and the obligation for exemptions, as for the blind or groups using tape for purposes which don't infringe copyright, to rest with the tape suppliers.

PHYLLIS NELSON

(Continued from page 9)

reports strong response in clubs and discos. West Germany has just released the single, and further territories will follow.

In the U.S., Carrere/Epic plans to rush-release "Move Closer" shortly, and Nelson is currently in California working on a new album of her own songs from which the followup single will be drawn. In Britain, where the "Move Closer" album has just gone into the shops, Carrere plans a July tour with backing tracks and a full tour for the fall. Managing director Freddy Cannon, who first spotted the song's potential, has now signed Nelson to a longterm worldwide deal.

Regarded as one of the year's most unexpected hits, "Move Closer" was released here just after Christmas and has taken more than four months to reach its present position, attracting first club attention, then local radio play, then airtime on the BBC's powerful Radio One and Radio Two, and finally, when it was already at number 12 in the charts, an appearance for Nelson on the make-or-break tv show "Top of the Pops".

The song is unusual in several respects. It is the first Nelson composition to be released, and makes her one of only a handful of female artists to top the U.K. charts with their own compositions. From the marketing point of view, it is unusual in that no accompanying video clip has been produced and none is planned.

Still based in Philadelphia, where she grew up, Nelson has had a somewhat checkered career, including periods with Atlantic and WMOT Records and a U.S. and international hit in the late '70s with "Don't Stop The Train," taken from an album recorded in Paris. Her next single, "Stop, Don't Do This To Me," was also a major European hit, but Nelson's career subsequently lost momentum.

Last year, again working in Paris, she recorded an album with French producer Yves Dessca that was initially intended to feature only other writers' compositions. Only after performing her own "Move Closer" for Dessca was it decided to include the track on the album, which was then offered to a number of American and European companies before Carrere's Cannon appeared on the scene.

International Editor

Peter Jones, 7 Carnaby St, W1V 1PG, London

International Correspondents

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France DERRY HALL, 8 Rue de l'Eure 75014 Paris. 1-543-4879.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
- Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
- Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
- Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
- Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
- Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
- South Africa—JOHN MULLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111
- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprilskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 089-473368. Tlx: 5216622.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

BMA Luncheon Set

TORONTO The Black Music Assn. of Canada (BMAC) will hold its annual luncheon honoring prominent members of the black music industry Wednesday (22) at the Sheraton Centre's Civic Ballroom here.

Several hundred industryites are expected to attend. Tickets, at \$25 each, are available from BMAC, 119 Doncaster Ave., Thornhill, Ont., L3T 1L6, or by phoning (416) 881-3975.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 5/18/85

This Week	Last Week	SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS
2	2	MOVE CLOSER PHYLIS NELSON CARRERE
3	3	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
4	9	RHYTHM OF THE NIGHT DEBARGE GORDY
5	7	FEEL SO REAL STEVE ARRINGTON ATLANTIC
6	13	WALLS COME TUMBLING DOWN! STYLE COUNCIL POLYDOR
7	NEW	A VIEW TO A KILL DURAN DURAN PARLOPHONE
8	20	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
9	4	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
10	8	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
11	11	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
12	6	THE UNFORGETTABLE FIRE U2 ISLAND
13	16	I WANT YOUR LOVIN' CURTIS HAIRSTON LONDON
14	30	SLAVE TO LOVE BRYAN FERRY EG/POLYDOR
15	NEW	KAYLEIGH MARILLION EMI
16	10	ONE MORE NIGHT PHIL COLLINS VIRGIN
17	5	WE ARE THE WORLD USA FOR AFRICA CBS
18	17	WOULD I LIE TO YOU EURYTHMICS RCA
19	19	CRY GODLEY & CREME POLYDOR
20	33	MAGIC TOUCH LOOSE ENDS VIRGIN
21	12	CLOUDS ACROSS THE MOON RAH BAND RCA
22	29	RAGE TO LOVE KIM WILDE MCA
23	25	WALK LIKE A MAN DIVINE PROTO
24	36	CALL ME GO WEST CHRYSALIS
25	32	SHAKE THE DISEASE DEPECHE MODE MUTE
26	31	FREE YOURSELF UNTOUCHABLES STIFF
27	14	LOVER COME BACK TO ME DEAD OR ALIVE EPIC
28	38	ALL FALL DOWN FIVE STAR TENT/RCA
29	18	LOOK MAMA HOWARD JONES WEA
30	15	COULD IT BE I'M FALLING IN LOVE DAVID GRAND & JAKI GRAHAM CHRYSALIS
31	NEW	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
32	NEW	HERE WE GO EVERTON 1985 COLUMBIA
33	NEW	GET IT ON POWER STATION PARLOPHONE
34	22	DON'T FALL IN LOVE TOYAH PORTRAIT
35	NEW	WE ALL FOLLOW MAN, UNITED MANCHESTER UNITED FOOTBALL TEAM COLUMBIA
36	26	STAINSBY GIRLS CHRIS REA MAGNET
37	21	EYE TO EYE CHAKA KHAN WARNER BROS.
38	NEW	OBSESSION ANIMATION MERCURY/PHONOGRAM
39	NEW	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
40	NEW	THE WORD GIRL SCRITTI POLITTI VIRGIN
		ALBUMS
1	1	VARIOUS THE HITS ALBUM 2 CBS/WEA
2	2	PHIL COLLINS NO JACKET REQUIRED VIRGIN
3	4	EURYTHMICS BE YOURSELF TONIGHT RCA
4	3	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	5	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
6	6	FREDDIE MERCURY MR BAD GUY CBS
7	7	BRUCE SPRINGSTEEN BORN IN THE USA CBS
8	12	THE BEST OF ELVIS COSTELLO TELSTAR
9	32	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
10	9	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
11	8	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
12	NEW	VARIOUS STREET SOUNDS ELECTRO 7 STREET SOUNDS
13	13	ALISON MOYET ALF CBS
14	17	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
15	10	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
16	NEW	THE BEST OF THE EAGLES ASYLUM
17	15	GO WEST CHRYSALIS
18	11	HOWARD JONES DREAM INTO ACTION WEA
19	19	THE POWER STATION PARLOPHONE
20	14	TINA TURNER PRIVATE DANCER CAPITOL
21	26	U2 THE UNFORGETTABLE FIRE ISLAND
22	20	WHAM! MAKE IT BIG EPIC
23	NEW	VARIOUS STREET SOUNDS EDITION 12 STREET SOUNDS
24	25	ZZ TOP ELIMINATOR WARNER BROS.
25	18	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
26	NEW	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
27	27	PHIL COLLINS FACE VALUE VIRGIN
28	31	SADE DIAMOND LIFE EPIC
29	23	BRYAN ADAMS RECKLESS A&M
30	24	LOOSE ENDS SO WHERE ARE YOU? VIRGIN
31	16	PLACIDO DOMINGO/SARAH BRIGHTMAN/LORIN MAAZEL REQUIEM HMV
32	30	ROSE MARIE SINGS JUST FOR YOU A.I.
33	36	PRINCE & REVOLUTION PURPLE RAIN-SOUNDTRACK WARNER BROS.
34	35	VARIOUS THE HITS ALBUM CBS/WEA
35	29	PHYLIS NELSON MOVE CLOSER CARRERA
36	22	EVERYTHING BUT THE GIRL LOVE NOT MONEY BLANCO Y NEGRO
37	34	MADONNA LIKE A VIRGIN SIRE
38	NEW	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
39	NEW	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
40	33	CLANNAD LEGEND RCA

CANADA (Courtesy The Record) As of 5/16/85

		SINGLES
1	2	TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
2	5	RHYTHM OF THE NIGHT DEBARGE GORDY
3	10	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
4	4	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
5	3	WE ARE THE WORLD U.S.A. FOR AFRICA COLUMBIA/CBS
6	1	SHOUT TEARS FOR FEARS VERTIGO/POLYGRAM
7	11	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS VERTIGO/POLYGRAM
8	8	NIGHTSHIFT COMMODORES MOTOWN/QUALITY
9	16	JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH ATLANTIC/WEA
10	7	OBSESSION ANIMATION MERCURY/POLYGRAM
11	6	CRAZY FOR YOU MADONNA SIRE/WEA
12	15	ALL SHE WANTS TO DO IS DANCE DON HENLEY GEFEN/WEA
13	13	EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS
14	12	A CRIMINAL MIND GOWAN COLUMBIA/CBS
15	9	SOME LIKE IT HOT THE POWER STATION CAPITOL
16	14	ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA
17	NEW	SMOOTH OPERATOR SADE COLUMBIA/CBS
18	18	MATERIAL GIRL MADONNA SIRE/WEA
19	NEW	ROCK 'N' ROLL GIRLS JOHN FOGERTY WARNER BROS./WEA
20	19	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC/CBS
		ALBUMS
1	1	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
2	2	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
3	3	JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
4	4	MADONNA LIKE A VIRGIN SIRE/WEA
5	5	U.S.A. FOR AFRICA WE ARE THE WORLD COLUMBIA/CBS
6	8	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
7	10	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
8	12	PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY ATLANTIC/WEA
9	9	THE POWER STATION CAPITOL
10	6	WHAM! MAKE IT BIG COLUMBIA/CBS
11	11	SADE DIAMOND LIFE COLUMBIA/CBS
12	14	TOM PETTY & THE HEARTBREAKERS SOUTHERN ACCENTS MCA/MCA
13	7	BRYAN ADAMS RECKLESS A&M
14	13	GOWAN STRANGE ANIMAL COLUMBIA/CBS
15	16	BEVERLY HILLS COP SOUNDTRACK MCA
16	18	ANIMATION LANGUAGE OF ATTRACTION MERCURY/POLYGRAM
17	17	CHICAGO 17 FULL MOON/WEA
18	15	POINTER SISTERS BREAK OUT PLANET/RCA
19	19	TINA TURNER PRIVATE DANCER CAPITOL
20	20	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/20/85

		SINGLES
1	1	LIVE IS LIFE OPUS POLYDOR/DGG
2	5	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
3	2	WE ARE THE WORLD USA FOR AFRICA CBS
4	6	THE HEAT IS ON GLENN FREY MCA/WEA
5	3	COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC
6	4	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
7	8	MIDNIGHT MAN FLASH & THE PAN EPIC/CBS
8	7	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
9	12	I CAN'T STAND THE RAIN TINA TURNER CAPITOL/EMI
10	9	NIGHTSHIFT COMMODORES MOTOWN/RCA
11	14	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY/PHONOGRAM
12	10	THE LAST KISS DAVID CASSIDY ARISTA/ARIOLA
13	NEW	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
14	13	ONE MORE NIGHT PHIL COLLINS WEA
15	11	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIOLA
16	19	OBSESSION ANIMATION MERCURY/PHONOGRAM
17	17	VICIOUS GAMES YELLO VERTIGO/PHONOGRAM
18	NEW	NEUTRON DANCE POINTER SISTERS PLANET/RCA
19	NEW	WE CLOSE OUR EYES GO WEST CHRYSALIS/ARIOLA
20	15	WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
		ALBUMS
1	1	PHIL COLLINS NO JACKET REQUIRED WEA
2	3	TINA TURNER PRIVATE DANCER CAPITOL/EMI
3	2	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
4	4	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
5	6	SOUNDTRACK BEVERLY HILLS COP MCA/WEA
6	5	OPUS LIVE IS LIFE POLYDOR/DGG
7	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
8	9	COMMODORES NIGHTSHIFT MOTOWN/RCA
9	12	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/PHONOGRAM
10	11	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS./WEA
11	10	HERBERT GROENEMEYER 4630 BOCHUM EMI
12	15	MICK JAGGER SHE'S THE BOSS CBS
13	8	USA FOR AFRICA WE ARE THE WORLD CBS
14	13	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
15	14	JENNIFER RUSH CBS
16	NEW	ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/ARIOLA
17	18	CHRIS REA SHAMROCK DIARIES MAGNETS/DGG
18	17	UDO LINDENBERG SUENDENKNAL POLYDOR/DGG
19	16	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
20	NEW	FREDDIE MERCURY MR. BAD GUY CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/18/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	EVERYBODY WANTS TO RULE TEARS FOR FEARS PHONOGRAM
3	3	DON'T YOU SIMPLE MINDS VIRGIN
4	7	RHYTHM OF THE NIGHT DEBARGE RCA
5	6	ALL AT ONCE WHITNEY HOUSTON ARIOLA
6	4	NIGHTSHIFT COMMODORES MOTOWN
7	5	LIVE IS LIFE OPUS POLYDOR
8	NEW	THE SUMMERTIME BZN MERCURY
9	10	MJN MEISSIE DANNY DE MUNK RCA
10	NEW	CRY GODLEY & CREME POLYDOR
		ALBUMS
1	1	PHIL COLLINS NO JACKET REQUIRED WEA
2	6	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
4	3	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
5	2	ERIC CLAPTON BEHIND THE SUN WEA
6	5	TALKING HEADS STOP MAKING SENSE EMI/BOVEMA
7	7	USA FOR AFRICA WE ARE THE WORLD CBS
8	NEW	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WEA
9	8	COMMODORES NIGHTSHIFT MOTOWN
10	NEW	DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA

AUSTRALIA (Courtesy Kent Music Report) As of 5/25/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	ONE MORE NIGHT PHIL COLLINS WEA
3	3	THE HEAT IS ON GLENN FREY MCA
4	4	SOME LIKE IT HOT POWER STATION PARLOPHONE
5	9	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
6	12	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
7	5	BARBADOS MODELS MUSHROOM
8	8	LOVE AND PRIDE KING CBS
9	6	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
10	15	NIGHTSHIFT COMMODORES MOTOWN
11	10	NEUTRON DANCE POINTER SISTERS PLANET
12	7	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
13	11	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
14	17	I'M ON FIRE BRUCE SPRINGSTEEN CBS
15	NEW	WIDE BOY NIK KERSHAW MCA
16	16	SUSSUDIO PHIL COLLINS WEA
17	13	YOU'RE SO STRONG MENTAL AS ANYTHING REGULAR
18	NEW	KISS ME STEPHEN 'TINTIN' DUFFY VIRGIN
19	NEW	LOVERGIRL TEENA MARIE EPIC
20	NEW	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
		ALBUMS
1	1	PHIL COLLINS NO JACKET REQUIRED WEA
2	10	VARIOUS HEAPS OF HITS '85 CBS
3	4	VARIOUS 1985 LET'S GO RCA
4	2	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
5	15	RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA
6	3	INXS DEKADENCE WEA
7	5	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	6	USA FOR AFRICA WE ARE THE WORLD CBS
9	17	VARIOUS THE GREATEST ROCK 'N' ROLL COLLECTION K-TEL
10	7	PAUL YOUNG SECRET OF ASSOCIATION CBS
11	8	U2 THE UNFORGETTABLE FIRE ISLAND
12	14	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
13	12	ORIGINAL SOUNDTRACK AMADEUS FANTASY
14	11	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
15	9	PARADE SPANAU BALLET CHRYSALIS
16	NEW	VARIOUS GREEN VELVET J+B
17	NEW	THE POWER STATION PARLOPHONE
18	NEW	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
20	13	QUEEN THE WORKS EMI

JAPAN (Courtesy Music Labo) As of 5/20/85

		SINGLES
1	NEW	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
2	1	NIKUMARESONA NEW FACE KOJI KIKKAWA SMS/WATANABE
3	2	AKAITORINIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
4	5	FUTARI NO NATSU NO BOMOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERNARD/NTV.M
5	6	WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
6	4	ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA-THREE STARS
7	3	SCHOOLGIRL C-C-B POLYDOR/NICHION
8	8	TOKONATSU MUSUME KYOKO KOIZUMI VICTOR/BURNING
9	7	MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
10	11	WE ARE THE WORLD USA FOR AFRICA CBS-SONY/NICHION
11	10	ANATO TO HAPPENING HIDEIMI ISHIKAWACC RVC/GEIEI
12	13	SOSHITE MEGURIAI HOROSHI ITSUKI TJC/TV-ASAHI M.-SOUND 1
13	12	SUMMER BEACH YUKIKO OKADA FLOWER POWER CBS-SONY
14	16	SATUI NO VACANCES MINAKO HONDA TOSHIBA-EMI/BOND-NICHION
15	9	DEADEND STREET GIRL CHIEMI HORI CANYON/TOP
16	15	SEINEN NO SHUCHO TUNNELS VICTOR
17	20	KUMORI NOCHI HARE KAORI SHIMURA COLUMBIA/GEIEI-JCM
18	NEW	KESSIN HIROMI IWASAKI VICTOR/NTV.M
19	NEW	DJ IN MY LIFE ANNIE EPIC-SONY/TAIYO-CELLULOID
20	14	DJ. IN MY LIFE SHIBUGAKITAI CBS-SONY/JOHNNY'S
		ALBUMS
1	2	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
2	1	SOUNDTRACK TAN TAN TANUKI CANYON
3	3	JUNICHI INAGAKI NO STRINGS FUN HOUSE
4	4	TOSHIYUKI OSAWA INFINITY EPIC-SONY
5	5	MIYUKI NAKAZIMA OIRONAOSHI CANYON
6	6	AMZEMCHITAI NEDLESS KITTY
7	7	AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
8	10	TAKAKO SHIRAI & CRAZY BOYS FLOWER POWER CBS-SONY
9	9	PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER
10	13	POWER STATION TOSHIBA-EMI
11	8	SHIBUGAKITAI BARROW GANG BC CBS-SONY
12	11	KOJI KIKKAWA INNOCENT SKY SMS
13	14	THE SQUARE RESORT CBS-SONY
14	12	7800 FAHRENHEIT BON JOVI PHONOGRAM
15	NEW	KIYOTAKA SUIHAYAMA V OMEGA TRIBE NEVER ENDING SUMMER VAP
16	17	SAKAO WAANABE MAISHA WARNER-PIONEER
17	16	CULTURE CLUB LOVE IS LOVE TOSHIBA-EMI
18	15	YOU HAYAMI WAW TAURUS
19	NEW	PAUL YOUNG SECRET OF ASSOCIATION EPIC-SONY
20	NEW	SOUNDTRACK CARIB AI NO SYMPHOINY CBS-SONY

ITALY (Courtesy Germano Ruscitto) As of 5/14/85-

		ALBUMS
1	NEW	USA FOR AFRICA WE ARE THE WORLD CBS
2	2	DURAN DURAN ARENA EMI
3	1	SPANAU BALLET PARADE RCA
4	NEW	FRANCO BATTIATO MONDI LONTANISSIMI EMI
5	NEW	ORNELLA VANONI GINO PAOLI INSIEME FIVE/CGD MM
6	9	VARIOUS PHENOMENA DURUM
7	5	LUIS MIGUEL NOI RAGATI DI OGGI EMI
8	NEW	RON RCA
9	8	PHIL COLLINS NO JACKET REQUIRED WEA
10	13	TALK TALK IT'S MY MIX EMI
11	NEW	EVERYTHING BUT THE GIRL LOVE NOT MONEY WEA
12	NEW	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
13	7	TEARS FOR FEARS SONG FROM THE BIG CHAIR POLYGRAM
14	6	EROS RAMAZZOTTI CUORI AGITATI ddb/cbs
15	3	ORNELLA VANONI & GINO PAOLI INSIEME FIVE/CGD MM
16	NEW	DODY BATTAGLIA PIU'IN ALTO CHE C'E' CGO MM
17	14	MICK JAGGER SHE IS THE BOSS CBS
18	18	VARIOUS SANREMO 85 CBS
19	NEW	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WEA
20	12	PAUL YOUNG THE SECRET OF ASSOCIATION CBS

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

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POP

PICKS

DIRE STRAITS
Brothers In Arm
PRODUCERS: Mark Knopfler, Neil Dorfsman
Warner Bros. 25264

Band's first studio album since 1982's exquisite "Love Over Gold" features an expanded lineup and a shift toward keyboards, but more than ever it's leader Mark Knopfler's vision shaping the music. Evocative story songs ("Ride Across The River" and the title song), droll rockers ("Money For Nothing," "One World") and sultry ballads ("So-Far Away") offer a slightly broader mix of commercial prospects. Immaculate digital production and, on CD and cassette, extended versions of four tracks.

PAUL HYDE & THE PAYOLAS
Here's The World For Ya
PRODUCER: David Foster
A&M SP 6 5025

Producer Foster adds the polish for a decisive stylistic shift by this Canadian pop/rock quartet, which injects a more melodic, sunny drive that should broaden commercial options considerably. First single, "You're The Only Love," already in the Hot 100, is only one of several strong single contenders; others include "Stuck In The Rain" and "Cruel Hearted Lovers."

AMY GRANT
Unguarded
PRODUCER: Brown Bannister
A&M SP 5060

Contemporary Christian superstar's first set to reach secular accounts via A&M soft-sells its message in packaging, but Grant's well-crafted pop/rock paens don't drop their underlying conviction. What will draw pop converts here, however, is the solid mainstream production punch of producer Bannister and Grant's own vitality as a singer.

WILLIE & THE POOR BOYS
PRODUCER: Bill Wyman
Passport PS 6047

Already breaking fast on AOR outlets, this busman's holiday for the Stones bassist teams him with a supergroup including Charlie Watts, Jimmy Page, Paul Rodgers, Andy Fairweather Low, Kenney Jones and other seasoned British vets in a generous program of early rock

chestnuts. Wyman, Low, Geraint Watkins and Mickey Gee handle vocals with aplomb; companion music video projects, including a long-form videocassette package via Passport/Jem's own line, will help broaden exposure.

GINO VANNELLI
Black Cars
PRODUCERS: Gino, Joe & Ross Vannelli
HME BFW 4077 (CBS)

Vannelli debuts on this CBS-distributed label after a protracted absence from the recording scene with a set of characteristically powerful, passionate pop/rock. He established a striking sound imprint with earlier hits on A&M ("I Just Wanna Stop") and Arista ("Living Inside Myself"). While the four-year gap since his last release has unquestionably slowed his momentum, there should still be a pop audience for this return to form.

RECOMMENDED

THE DOORS
Classics
PRODUCERS: Paul A. Rothchild, Bruce Botnick, the Doors
Elektra 60417

Latest single-disk retrospective mixes already well-exposed material from earlier anthologies with a live "Roadhouse Blues" to court new fans. Digitally remastered.

NEW ORDER
Low-life
PRODUCERS: New Order
Qwest 25289

Label breaks into British electro-pop with this first major U.S. release for the cult-revered New Order; material eschews their earlier abstraction to focus on leaner, danceable material retaining thoughtful content.

TOM FOGERTY & RUBY
Precious Gems
PRODUCER: Tom Fogerty
Fantasy F-9637

Fogerty and drummer Bobby Cochran swap lead vocals to solid effect on this lean, well-focused set of guitar-powered pop/rock.

ESPIONAGE
ESP
PRODUCER: Gordon Fordyce
Elektra 60400

Techno-pop act with previous U.S. debut on A&M lands a new label home and swings toward sleek mainstream polish, buffed handsomely by producer Fordyce; writers/vocalists Paul Hutchinson and Chazz Coghlan get studio muscle from Lindsey Buckingham, Elliot Easton, other aces.

MICHAEL FRANKS
Skin Dive
PRODUCER: Rob Mounsey
Warner Bros. 25275

Frank's sultry, sunny style again juggles jazz, r&b, pop and more with wit and skill; vast studio cast of major fusion, pop and jazz heavies doesn't overpower the singer's lithe, stylized delivery.

TRANSLATOR
PRODUCER: Ed Stasium
Columbia/415 39984

Bay Area retro-rockers team with rock veteran Ed Stasium for an emphatically '60s-centered pop/rock set, pulsing with jangling guitar energy; vocals, however, sometimes fall short on urgency.

THE TRUTH
Playground
PRODUCER: Dennis Weinreich
IRS/MCA 39025

British quintet is sure to generate a core of faithful followers with this debut. Keyboardist Dennis Greaves and guitarist Mick Lister are strong tunesmiths, and the band's upbeat ensemble playing is somewhat reminiscent of the Rascals.

SPOTLIGHT



ROBERT PLANT
Shaken 'N Stirred
PRODUCERS: Robert Plant, Benji Lefeure, Tim Palmer
Es Paranza/Atlantic 90265

In the wake of the Honeydrippers phenomenon, it's easy to forget that Robert Plant was racking up radio hits, filling arenas and selling impressive numbers of albums with his own regular working band. "Shaken 'N Stirred" picks up where "The Principle Of Moments" left off two years ago, and the first track culled as a single, "Little By Little," should give the album a strong nudge up the charts. While most of his peers have retired to the ivory tower of superstardom, Plant continues to prowl the streets. Other strong tracks include "Sixes And Sevens" and "Trouble Your Money."

ALASKA
The Pack
PRODUCERS: Alaska
Bronze/Island 90272

More recent releases on Bronze have been bucking the label's heavy metal image for a more mainstream hard rock outlook. Alaska continues in this vein, with straightforward tunes and delivery.

KIM MITCHELL
Akimbo Alogo
PRODUCERS: Kim Mitchell, Nick Blagona
Bronze/Island 90257

Guitarist/vocalist Mitchell makes an impressive splash with this well-crafted set of pop/rock originals; crisp guitar work, clean arrangements and underlying melodic strength offer both AOR and older mainstream potential.

PAUL WINTER CONSORT
Concert For The Earth
PRODUCER: Paul Winter
Living Music Records LMR-5

Live recording of the Winter Consort's June, 1984 Earth Day appearance at the United Nations adds rich choral support (from the Back Bay Chorale) and a large Consort ensemble to plumb the saxophonist's long-standing humanistic and environmental themes; bridges chamber jazz, new age and instrumental pop audiences.

THE THREE O'CLOCK
Arrive Without Traveling
PRODUCER: Mike Hedges
IRS 5591

L.A. neo-psychedelic band recreates West Coast era sound without flash but to no harm on British Invasion-flavored "Mrs. Green."

JOE LAMONT
Secrets You Keep
PRODUCERS: Peter Bunetta, Rick Chudacoff
Private 1 BFZ 39968 (CBS)

Hard-edged pop-rock with melodrama and mass appeal of title tune and "No Explanation" could propel suburban warrior Lamont out of the shadows; production is chart level.

BLACK

PICKS

UTFO
PRODUCERS: Full Force
Select 21614

Brooklyn rap crew guided by Full Force scored mega street hit with the much-imitated "Roxanne, Roxanne," which is included here. Look for "Lisa Lips" as a tie-in with another Full Force project, Lisa-Lisa & Cult Jam. City sounds for summer's heat.

NATALIE COLE
Dangerous
PRODUCERS: Various
Modern/Atco 90270

Singer's debut on the Modern label features more than a nod to the dance market, although closer to Melba Moore's current sounds than to high energy. Upshot is a showcase of Cole as a power vocalist, although fine ballad work is sprinkled throughout, especially on "The Gift" and "Love Is On The Way."

WAR
Where There's Smoke
PRODUCERS: Lonnie Jordan, War
Coco Plum 5238

Major players on the pop and r&b scene of the early '70s could easily come back as heavy hitters. The aptly titled "Where There's Smoke" demonstrates that War's laid-back groove can still smolder. Black radio's "Quiet Storm" format should be a good starting point for this album, which includes seven originals and a cover of the Rascals' "Groovin'."

RECOMMENDED

JOANNA GARDNER
PRODUCERS: Various
Philly World 90264-1

Paced by her fiery "I Never Thought" duet with Eugene Wilde, rugged soul stylist Gardner steps into chart contention. She intends to keep it that way with "Watching You."

COUNTRY

PICKS

T.G. SHEPPARD
Livin' On The Edge
PRODUCER: Rick Hall
Columbia FC 4007

This marks Sheppard's switch from Warner Bros. to Columbia—and his first time in the studio with Hall. It's less "Muscle Shoals" than one might expect, but credit Sheppard with beginning to experiment here. His instincts are right on the mark with "Fooled Around And Fell In Love," and, closer to home, on "A Great Work Of Art" and "Hunger For You."

LACY J. DALTON
Can't Run From Your Heart
PRODUCERS: Marshall Morgan, Paul Worley
Columbia FC 40028

There is in Lacy J. Dalton's voice a certain wounded quality, making it perfectly suited to the discontent and heartbreak so frequently found in country music. This album also sports production to match, but except for "The Night Has A Heart Of Its Own," the songs are weak or handicapped by mannerisms.

RECOMMENDED

NANCI GRIFFITH
Once In A Very Blue Moon
PRODUCERS: Jim Rooney, Nanci Griffith
Philo/Rounder 1096

Clear-voiced Griffith, with a style rooted in traditional folk and country musics, is beginning to be noticed by country radio. Mostly originals, and solid from start to finish.

GOSPEL

RECOMMENDED

WENDY & MARY
Battle Of The Heart
PRODUCER: Terry Talbot
Birdwing BWR 2072

This folk-oriented duo has nice melodies and harmonies, and sound best when the production doesn't try to make them "contemporary '80s" but lets the folk sound through. Some tunes are reminiscent of John Michael Talbot's material and could have the same audience appeal with a slightly different mix.

MARK HEARD
Mosaics
PRODUCER: Mark Heard
Myrrh SPCN 7-01 680606-7

Rocker Heard is caught in a crossfire of relevance and self-righteousness on several cuts, but the album overall has an edge to it. Even when not at his best, Heard is still a step ahead of many other gospel acts.

CONNIE SCOTT
Spirit Mover
PRODUCER: Greg Nelson
Sparrow SPR 1098

Scott has come a long way since her debut album, and you need look no further than the cover to realize that. There's a trend towards contemporary dance music in Christian circles, and Scott gets on the bandwagon.

JAZZ-FUSION

PICKS

KEITH JARRETT
Standards, Vol. 2
PRODUCER: Manfred Eicher
ECM 25023

Second collection from the pianist's 1983 date with bassist Gary Peacock and drummer Jack DeJohnette again offers gorgeous pop standards and one delicate new Jarrett piece in empathic trio settings that tap his strongest potential audience; predictably superb production will hardly hurt.

KRONOS QUARTET
Monk Suite
PRODUCER: Orrin Keepnews
Landmark LLP-1505

Refreshing, ambitious homage to the modern jazz titan teams the progressive Bay Area classical string quartet with writer Tom Darter's nicely realized arrangements of Monk classics and Monk-inflected versions of two Ellington chestnuts. Ron Carter's substantial guest slot on bass supplies the swing sometimes lost by the quartet's precise, poised attack. A likely classical/pop crossover.

GARY BURTON QUARTET
Real Life Hits
PRODUCER: Manfred Eicher
ECM 25024

This version of the vibist's always shifting quartet includes young piano star Makoto Ozone as Burton's chief melodic foil in a well-chosen, vividly performed set of songs from Ozone, veteran band member Steve Swallow, Carla Bley and Ellington, among others.

RANDY BERNSEN
Music For Planets, People & Washing Machines
PRODUCER: Randy Bernsen
Zebra ZLP-5006

Guitarist's first major set as leader will pull instant crossover and fusion attention for a blue chip cast that includes Herbie Hancock, Jaco Pastorius, Bob James, Urszula Dudziak, Michal Urbaniak and others. It's fast, flashy and often lively, if occasionally flawed, as in a clever but slight overlay of "My Funny Valentine" against the reggae arrangement of "I Shot The Sheriff."

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	—	EVERYTHING SHE WANTS	WHAM	1
2	—	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	2
3	—	ONE NIGHT IN BANGKOK	MURRAY HEAD	7
4	—	AXEL F	HAROLD FALTERMEYER	4
5	—	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	3
6	—	SMOOTH OPERATOR	SADE	5
7	—	SOME LIKE IT HOT	THE POWER STATION	9
8	—	CRAZY FOR YOU	MADONNA	6
9	—	SUDDENLY	BILLY OCEAN	8
10	—	DON'T COME AROUND HERE NO MORE	TOM PETTY	18
11	—	FRESH	KOOL & THE GANG	11
12	—	WE ARE THE WORLD	USA FOR AFRICA	14
13	—	IN MY HOUSE	THE MARY JANE GIRLS	13
14	—	RHYTHM OF THE NIGHT	DEBARGE	16
15	—	THINGS CAN ONLY GET BETTER	HOWARD JONES	10
16	—	HEAVEN	BRYAN ADAMS	12
17	—	WALKING ON SUNSHINE	KATRINA AND THE WAVES	17
18	—	NEW ATTITUDE	PATTI LABELLE	21
19	—	OBSESSION	ANIMOTION	25
20	—	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	15
21	—	SMUGGLER'S BLUES	GLENN FREY	23
22	—	ONE LONELY NIGHT	REO SPEEDWAGON	20
23	—	ANGEL	MADONNA	19
24	—	CELEBRATE YOUTH	RICK SPRINGFIELD	33
25	—	NEVER ENDING STORY	LIMAH	26
26	—	'TIL MY BABY COMES HOME	LUTHER VANDROSS	29
27	—	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	28
28	—	LOST IN LOVE	NEW EDITION	43
29	—	SAY YOU'RE WRONG	JULIAN LENNON	22
30	—	SUSSUDIO	PHIL COLLINS	24

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	3	EVERYTHING SHE WANTS	WHAM	1
2	1	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	2
3	6	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	3
4	4	SMOOTH OPERATOR	SADE	5
5	2	CRAZY FOR YOU	MADONNA	6
6	7	AXEL F	HAROLD FALTERMEYER	4
7	11	SUDDENLY	BILLY OCEAN	8
8	9	SOME LIKE IT HOT	THE POWER STATION	9
9	15	HEAVEN	BRYAN ADAMS	12
10	14	THINGS CAN ONLY GET BETTER	HOWARD JONES	10
11	5	ONE NIGHT IN BANGKOK	MURRAY HEAD	7
12	13	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	15
13	16	IN MY HOUSE	THE MARY JANE GIRLS	13
14	17	FRESH	KOOL & THE GANG	11
15	8	RHYTHM OF THE NIGHT	DEBARGE	16
16	19	WALKING ON SUNSHINE	KATRINA AND THE WAVES	17
17	23	ANGEL	MADONNA	19
18	10	WE ARE THE WORLD	USA FOR AFRICA	14
19	22	ONE LONELY NIGHT	REO SPEEDWAGON	20
20	28	SUSSUDIO	PHIL COLLINS	24
21	24	SAY YOU'RE WRONG	JULIAN LENNON	22
22	29	THE SEARCH IS OVER	SURVIVOR	27
23	—	RASPBERRY BERET	PRINCE & THE REVOLUTION	30
24	12	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	28
25	30	NEVER ENDING STORY	LIMAH	26
26	—	SMUGGLER'S BLUES	GLENN FREY	23
27	27	NEW ATTITUDE	PATTI LABELLE	21
28	—	INVISIBLE	ALISON MOYET	32
29	18	OBSESSION	ANIMOTION	25
30	—	A VIEW TO A KILL	DURAN DURAN	36

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	15
Geffen (4)	
Sire (3)	
Full Moon/Warner Bros. (1)	
Paisley Park (1)	
Qwest (1)	
ATLANTIC (6)	12
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
ZTT/Island (1)	
COLUMBIA	11
A&M	9
EPIC (4)	9
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
MCA (6)	8
Camel/MCA (1)	
Constellation/MCA (1)	
RCA (6)	7
Planet (1)	
CAPITOL	6
POLYGRAM	6
Mercury (5)	
De-Lite (1)	
MOTOWN (3)	5
Gordy (2)	
ARISTA (3)	4
Jive (1)	
EMI-AMERICA	3
ELEKTRA	3
CBS	1
HME (1)	
CHRYSALIS	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
28 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
84 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	
68 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	
59 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedeed, BMI) CPP/MCA	
19 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
69 ANIMAL INSTINCT	(Zomba, ASCAP)	
4 AXEL F	(Famous, ASCAP) CPP	
88 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	
97 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
56 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	
75 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP)	
33 CELEBRATE YOUTH	(Super Ron, BMI)	
71 CENTERFIELD	(Wenaha, ASCAP)	
76 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP) WBM	
6 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
46 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	
58 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	
99 DAYS ARE NUMBERS (THE TRAVELLER)	(Wolfsong, BMI/Careers, BMI) CPP	
49 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
18 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
2 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI)	
3 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
74 EVERYTHING I NEED	(April, ASCAP)	
1 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
45 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
78 FIND A WAY	(Bug & Bear, ASCAP/Meadow Green, ASCAP)	
81 FOREVER	(Milk Money, ASCAP/Foster Frees, BMI)	
95 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
90 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
11 FRESH	(Delightful, BMI) CPP	
51 GETCHA BACK	(Daywin, BMI/Careers, BMI)	
86 GO FOR SODA	(Mark-Cain, ASCAP)	
42 THE GOONIES 'R' GOOD ENOUGH	(Warner-Tamerlane, BMI/Perfect Bunch, BMI/Rellia, BMI/Pet Me, BMI) WBM	
12 HEAVEN	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
66 HOLD ME	(Unicity/Off Backstreet Limited Funds BMI)	
47 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
94 IMAGINATION	(Tritec, ASCAP)	
13 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
32 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI) CPP	
15 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP) HL	
63 JUST AS I AM	(Don Kirshner, BMI/Blackwood, BMI/Rightsong, BMI/Mystery Man, BMI)	
83 THE LADY OF MY HEART	(Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP)	
62 LITTLE BY LITTLE	(Talktime, ASCAP)	
43 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
92 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
40 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
91 MATERIAL GIRL	(Minong, BMI)	
100 MATHEMATICS	(MCA, ASCAP/Unichappell, BMI/Rumanian Pickleworks, BMI) CHA/HL/MCA	
70 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI) CPP	
64 MISSING YOU	(Brockman, ASCAP) CLM	
52 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
26 NEVER ENDING STORY	(Giorgio Moroder, ASCAP Colgems-EMI, ASCAP) WBM	
21 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet/Robin Hill, /Brass ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
35 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
80 NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP)	
25 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
39 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
20 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
53 ONE MORE NIGHT	(Pun, ASCAP) WBM	
7 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
54 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP) CPP	
67 OO-EE-DIDDLEY-BOP	(Pal-Park, ASCAP) CPP	
79 PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI)	
30 RASPBERRY BERET	(Controversy, ASCAP) WBM	
16 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
61 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
85 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
73 SATISFACTION GUARANTEED	(Sundown Kingston, ASCAP)	
77 SAVE THE NIGHT FOR ME	(Jobete, ASCAP/Bobby Sandstrom, ASCAP) CPP	
22 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
27 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
55 SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI)	
38 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI) CHA/HL	
5 SMOOTH OPERATOR	(Adu, MCPS/StJohn, MCPS)	
23 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
9 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
50 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
98 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
82 SQUARE ROOMS	(Anigro, SUISA)	
8 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
24 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM	
96 TALK TO ME	(Small Hope, BMI/Red Admiral, BMI)	
37 THAT WAS YESTERDAY	(Somerset Song/Inc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL	
10 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
60 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Weropub, BMI/Tom John, BMI) CPP	
29 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP/MCA	
41 TOUGH ALL OVER	(John Cafferly, BMI)	
36 A VIEW TO A KILL	(Tritec, ASCAP) HL/CLM	
34 VOICES CARRY	(Intersong, ASCAP/Tit Tunes, ASCAP) CHA/HL	
65 VOX HUMANA	(Milk Money, ASCAP)	
48 WAKE UP (NEXT TO YOU)	(Ellislan, PRS)	
17 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
57 WALKING ON THE CHINESE WALL	(Nc 3-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WFM	
72 WAYS TO BE WICKED	(Gone Gator, ASCAP/Wild Gator, ASCAP) WBM	
14 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
89 WE CLOSE OUR EYES	(ATV, BMI) CLM	
93 WELCOME TO THE PLEASURE DOME	(Perfect, BMI) WBM	
31 WCULD I LIE TO YOU?	(Blue Network, ASCAP)	
44 YOU GIVE GOOD LOVE	(New Music, BMI/MCA, BMI)	
87 YOU'RE THE ONLY LOVE	(Irving, BMI/Blotch, BMI/Foster Frees, BMI) CPP/ALM	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

...newslines...

POLYGRAM HAS NAMED the winners of its "Hot Hits To Warm Your Winter" merchandising contest, which ran January through March. Winners of cash prizes for the most creative displays setup at accounts are: "A" branches: Dallas, first place; Los Angeles, second; and Cleveland, third. "B" branches: Seattle and Philadelphia, tied for first place; and Detroit, third.

DAVID BOWIE will be one of two "live" actors who will appear in the creature-fantasy film "Labyrinth," directed by Jim (Muppets) Henson, with George ("Star Wars") Lucas serving as executive producer of the Henson Associates/Lucas film. And, perhaps needless to say, Bowie will write the songs. Tri-Star Pictures, with world theatrical and U.S./Canada pay-cable rights, plans a summer 1986 release in the U.S. and Canada.

DONALD FAGEN, who teamed with another Bard College student, Walter Becker, to form the group Steely Dan, is to receive the Honorary Doctor of Arts degree from the college at its 125th commencement, June 1, on the school's campus at Annandale-on-Hudson, N.Y. Fagen, one of six receiving honorary degrees, is a 1969 graduate of the school. A resident of New York City, he's currently recording his second solo album for Warner Bros.

WHO'S WHO IN CONSUMER ELECTRONICS says it's met its initial listing goal of 2,000 bios and is adding 1,000 more names to meet demand. The 1986 edition will be available in September, with a pre-publication price of \$75 instead of \$100 afterward. Orders can be placed through Martin Porter at 76 Court St., Brooklyn Heights, N.Y. 11201, or by phoning (718) 875-7616.

PRIVATE EYE MUSIC GROUP has made its first music print deal. Hal Leonard has exclusive rights to the firm's copyrights. First print to go to market will be two songs released by the CBS-distributed Private I label, "Tragedy" by John Hunter and "This Is Our Night" by the Staple Singers.

EXECUTIVE TURNTABLE

(Continued from page 4)

chandiser, Atlanta; and **Steven Schnur**, promotion representative for Elektra/Asylum, New York. O'Keeffe and Shelton were video sales representative and r&b field merchandiser and director of radio station servicing, respectively. Schnur joins from MTV.

Lieberman Enterprises, the Minneapolis-based rackjobber, promotes **Vicky Gunderson** to vice president of advertising. She was director of that department. Also, **Joe Pagano** is elevated from director to vice president of marketing.

Judith S. Slomack becomes director of advertising and promotions for Star Video Entertainment in New York. She was national co-op manager at Metro Video.

HOME VIDEO. **Rand Bleimeister** is promoted to vice president of sales and **Deborah Handelman** to director of business affairs at Embassy Home Entertainment in Los Angeles. Bleimeister was director of sales. Handelman was contract administrator.

Media Home Entertainment promotes **Carol A. Lee** to vice president of advertising and creative services and names **Robert Hardenbrook** assistant art director in Culver City, Calif. Lee was director of creative services. Hardenbrook was art director for Hayes-Rothwell. In addition, **Henry Mandell** is appointed corporate controller. He was director of finance for Oak Media Corp.

Andy Corallis is appointed director of operations at Video Gems in Los Angeles. He was senior sales executive for Coast Video.

Ingram Video in Nashville makes the following appointments in its new marketing development department: **Eric George** as marketing development manager; **Marcia Silsbee** and **Diane Klein**, promotion specialists; and **Sandy Smith**, promotion clerk.

PUBLISHING. **Tanja Solnik** joins the Atlanta-based Counterpop Music Group as West Coast representative, based in Los Angeles. She is a recording artist on two European record labels.

PRO AUDIO/VIDEO. **Lee Drady** is promoted from national sales manager to director of sales and marketing at Proton in Compton, Calif. He will be replaced by **Steve Shafer**, who served in a similar capacity at Sanyo's consumer electronics division.

RELATED FIELDS. **Raymond A. Gates** resigns as president and chief executive officer of Panasonic Co. in Secaucus, N.J. He will continue his relationship with Matsushita Electric Corp. of America (MECA) as senior advisor. **Kiyoshi Seki**, president and chief executive officer of MECA, will assume Gates' post.

Lifelines

BIRTHS

Girl, **Jatzé Edna Rae**, to **Apache Ramos** and **Rae Chamblee**, April 27 in New York. He is a&r director for Jump Shoot Productions.

Girl, **Marisa Danielle**, to **Ike and Carole Phillips**, May 2 in Woodstock, N.Y. He is sales manager for radio station WDST-FM.

Boy, **Nicholas**, to **Dave and Francesca Margereson**, May 2 in Los Angeles. He is president and founder of the artist management firm Mismanagement Ltd.

Girl, **Julianna Sara**, to **Jane and Stephen Dessau**, May 10 in New York. He is vice president of marketing for Rockbill Inc. there.

MARRIAGES

Cathy Jablow to **Andrew Darrow**, April 28 in Westchester, N.Y. She is the daughter of the late Richard Jablow, co-founder of NARAS and legal counsel to NARAS and the Writers Guild East. He is an assistant agent in the concert department of ICM.

Bruce A. Fussell to **Alison G. Stevens**, April 28 in Atlanta. He is supervisor of Record Bar's district six.

Doc Holiday to **Judith Guthro**, May 1 in Jacksonville, Fla. He is president of Doc Holiday Productions and Dream Machine Records and lead singer for Doc Holiday & the Soul Survivors.

Jim McBride to **Vicki Killian**, May 4 in Fort Payne, Ala. He is a staff songwriter for CBS Songs. She coordinates production for the group Alabama.

Gary Robbins to **Nancy Nebenzahl**, May 5 in New York. He is a computer programmer for CBS Records there.

Joel Bryant ("Buddy Joel") to **Lisa M. Bray**, May 11 in Philadelphia. He is musical director for the Stylistics and a producer with Gamble/Huff Productions. She is a recording artist and songwriter for Birthright Records.

Wayne D. Rooks to **Lisa K. Schmidt**, May 11 in Bernardville, N.J. He is an entertainment attorney in New York. She is Eastern regional director of repertory for ASCAP in New York.

Bruce Springsteen to **Julianne Phillips**, May 12 in Portland, Ore. He is a Columbia recording artist. She is a model and actress.

DEATHS

Al Silverman, 40, of a heart attack May 9 in New York. Silverman was president and chief executive officer of Stratford Distributors, a leading record, tape and accessories distributor. He is survived by his wife, Arlene, a brother, a son and a daughter.

F. Elliott Witt, 71, April 25 in Palm Springs, Calif. The retired MCA executive had also worked for Price Waterhouse, Warner Bros. Pictures and the Hecht, Hill, Lancaster Organization. He joined MCA in 1958 as assistant treasurer and became treasurer of the company in 1969.

Don Burden, 56, of cancer May 12 in San Mateo, Calif. He was owner and operator of the Star Broadcasting Co. (story, page 14).

ACTIONMART

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Bubbling Under

THE HOT 100 SINGLES

- 101 **SANCTIFIED LADY** MARVIN GAYE COLUMBIA 38-04861
- 102 **I'M THE ONE WHO LOVES YOU** SANTANA COLUMBIA 38-04912
- 103 **I WONDER IF I TAKE YOU HOME** LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886
- 104 **FEEL SO REAL** STEVE ARRINGTON ATLANTIC 7-89596
- 105 **YOU SPIN ME AROUND** DEAD OR ALIVE EPIC 34-04894
- 106 **LET'S GO OUT TONIGHT** NILE RODGERS WARNER BROS. 7-29049
- 107 **I JUST WANNA HANG AROUND YOU** GEORGE BENSON WARNER BROS. 7-29042
- 108 **ZIE ZIE WON'T DANCE** PETER BROWN COLUMBIA 38-04832
- 109 **BURNING FLAME** VITAMIN Z GEFEN 7-29039 (WARNER BROS.)
- 110 **OH YEAH** BILL WITHERS COLUMBIA 38-04841

THE TOP POP ALBUMS

- 201 **W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON** HIGHWAYMAN COLUMBIA FC 40056
- 202 **SAWYER BROWN** SAWYER BROWN CAPITOL/CURB ST-12391 (CAPITOL)
- 203 **THE EMOTIONS** IF I ONLY KNEW MOTOWN 6136 ML
- 204 **LED ZEPPELIN** LED ZEPPELIN IV ATLANTIC 19129
- 205 **TOM PETTY AND THE HEARTBREAKERS** DAMN THE TORPEDOES MCA 5105
- 206 **ULTRAVOX** COLLECTION CHRYSALIS FV 41490
- 207 **SOUNDTRACK** LADYHAWKE ATLANTIC 81248
- 208 **TOM PETTY AND THE HEARTBREAKERS** LONG AFTER DARK MCA 5360
- 209 **JOHN PALUMBO** BLOWING UP DETROIT HME BFW 39949 (CBS)
- 210 **JULES SHEAR** THE ETERNAL RETURN EMI-AMERICA ST 17156

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 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 12-14, **Association of Professional Recording Studios (APRS) Conference**, Kensington Exhibition Centre, London.

June 13, **21st Annual Awards Dinner Dance, B'nai B'rith Music & Performing Arts Unit**, Sheraton Centre, New York. (212) 245-3939.

June 17, **National Music Publishers' Assn. Annual Meeting**, Park Lane Hotel, New York. (212) 370-5330.

June 22-25, **National Association of Music Merchants (NAMM) Show**, Rivergate Expo Center, New Orleans.

June 25-27, **Computer Graphics '85 West**, National Computer Graphics Assn., Los Angeles. (703) 698-9600.

June 27-29, **ShowBiz Expo '85**, Santa Monica Civic, Los Angeles. (213) 668-1811.

AUGUST

August 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

August 6-9, **Sixth Annual New Music Seminar**, Marriott Marquis Hotel, New York. (212) 860-5580.

August 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

IMIC LINEUP

(Continued from page 1)

music business. He'll give the address during the summit meeting's first day, as guest speaker at a luncheon sponsored by the Ariola Group.

Bob Geldof, acknowledged as the initiator of the international entertainment industry's drive to raise funds for African famine relief, will participate in an IMIC panel entitled "The Creative Perspective," discussing artist-related issues and talent trends. Aside from his Band Aid role, Geldof is a songwriter and member of the rock band the Boomtown Rats.

A further addition to this panel is Giorgio Moroder, whose work as a songwriter, movie score composer and record producer spans international markets. He's best known for his "Midnight Express" and "Flashdance" film music (both of which netted him Oscars), and his pivotal involvement in the recording career of Donna Summer.

The 1985 music and home entertainment industry conference is being held in Munich in the context of European Music Year, and at the invitation of the International Copyright Society, Intergu, whose tenth Congress immediately follows the billboard event.

First keynote address of IMIC will be delivered by Chris Wright, chairman of the Chrysalis International Group of companies, whose talk on "The New Horizons" will set

the conference theme. The same day will see a special update presentation on the Compact Disc by PolyGram president Jan Timmer. The conclave program appears in greater detail elsewhere on this page.

The climax of the event will be a joint IMIC/Intergu session on Saturday, June 8. A panel chaired by international copyright lawyer Dr. Stephen Stewart will make a wide-ranging analysis of the state of copyright protection as it affects the recording, music publishing, home video, motion picture and computer software industries, and composers and performers.

The traditional IMIC banquet will take place in the Hotel Sheraton the evening of June 6, and will be the setting for the presentation of a special IMIC award for outstanding achievement in the worldwide entertainment industry. The banquet will follow a special cocktail reception at which conference "first-timers" will be invited to meet some of the established industry figures.

After the Friday business sessions, delegates will be invited to a special reception and film presentation at the America Haus in Munich, organized by the U.S. Information Service.

Further details and registration information is available in the U.S. from Kris Sofley (telephone: 818-842-1212) and in the U.K. from Vera Madan (01-439-9411).

CBS MAKES \$6.5 MILLION 'WORLD' PAYMENT

(Continued from page 1)

were 7.3 million singles (69% domestic, 31% foreign) and 4.4 million albums (74% domestic, 26% foreign).

The press conference also saw Krage provide details of specific uses to which USA For Africa funds will be put, and when. The foundation has leased a 747 cargo plane, which will leave the U.S. June 10 carrying goods and services to Ethiopia, Tanzania and the Sudan. Approximately 240,000 pounds of relief supplies will be sent then including food and medicine.

Further information made available during the media session, at which Krage was joined by the foundation's executive director, Marty Rogol, included:

- Future payments from "World" recordings will be quarterly from CBS Records to the charity, although the company says it will evaluate sales figures regularly to determine whether additional monies can be disbursed ahead of schedule.

- Estimated earnings from all the USA For Africa fundraising efforts to date exceed \$45 million.

- As of May 16, the foundation had total cash receipts of \$10.8 million, of which the CBS Records payout was the largest single amount.

- CBS's approximate contribution per "World" unit sold in the U.S. has been \$1.45 on the seven-inch single (\$1.70 wholesale to accounts), \$3.40 on the 12-inch single (\$4.40 wholesale) and \$7.41 on the album (\$8.82 wholesale). The wholesale prices quoted reflect a 2% cash discount to retailers.

- Further singles from the "World" album are unlikely, according to Krage, as is a second fundraising album.

The USA For Africa Foundation president called record retailers "the biggest unsung heroes" of the charity drive. He also thanked radio for airplay support, and CBS for its entire effort in promoting, marketing and selling "We Are The World"—to which Yetnikoff replied, "We hope to see you again when we have \$25 million" to contribute to the fund.

A breakdown of the \$10.8 million received by the USA For Africa Foundation to date was provided. Aside from CBS's \$6.5 million, it includes \$1.5 million from Home Box Office for rights to the "World" tv special; \$1.3 million in direct public contributions; \$1 million from Winterland Merchandising, and \$242,000 from Westwood One. The total also incorporates \$64,000 from Billboard, being first proceeds from the magazine's April special issue about "We Are The World."

The June airlift of goods and services to Africa, said Krage, is likely to be the first of many such shipments. He stated its purpose as twofold: the direct delivery of emergency relief materials, and a "fact-finding" mission regarding the specific needs of African nations stricken by drought.

Krage and Rogol will be on the two-week trip, as will other foundation employees, two doctors, Harry Belafonte and Marlon Jackson of the Jacksons. Kenny Rogers may join the party if he can reorganize his touring schedule, said Krage.

"This is the first of many trips," Krage said, "and it won't teach us everything. We need to learn about hunger, and the mosaic of problems in Africa. We're not going to spend these dollars immediately, foolishly; we must learn to do it better."

IMIC '85 PROGRAM

(Simultaneous translations in English, French, German, Spanish and Russian)

THURSDAY, JUNE 6

KEYNOTE SPEECH:

"THE NEW HORIZONS"

Chris Wright, Chairman, Chrysalis Group of Companies, U.K.

PANEL 1:

"WILL VIDEO KILL THE AUDIO STAR?"

(An in-depth analysis of the marriage of music and visuals in all its aspects.)

Marcus Bicknell (moderator), Director of Sales & Marketing, Music Box, U.K.

Les Garland, Senior Vice President, Programming, MTV, U.S.

Eckhart Haas, Kabelsignal GmbH, West Germany

Theo Roos, Independent Promoter, The Flying Dutchman, Netherlands

Beatrice von Silva Tarouca Wagner, Legal Adviser, IFPI, U.K.

PANEL 2:

"HERE'S THE MUSIC, WHERE ARE THE CUSTOMERS?"

(A survey of the new imperatives in the packaging, promotion and marketing of music.)

Sam Sutherland (moderator), Billboard Los Angeles Bureau Chief, U.S.

Ian Duffell, Managing Director, HMV Records, U.K.

Davide Matalon, President, Ducale Ind. Musicali SpA, Italy

Mickey Kapp, President, Warner Special Products, U.S.

PANEL 3:

"HOW CAN NATIONAL REPERTOIRE SURVIVE?"

(A discussion on the crossover phenomenon and the emergence from the world's smaller markets of talent with international potential.)

Nesuhi Ertegün (moderator), President, WEA International, U.S.

Andreas Budde, President, Rolf Budde Musikverlag, West Germany

Roland Kluger, President, Roland Kluger Music, Belgium

Kunihiko Murai, 1980 Music Inc., Japan

Hans Sikorski, President, Int'l Musikverlage Hans Sikorski, West Germany

Jean-Loup Tournier, Director General, SACEM, France

PANEL 4:

"THE CREATIVE PERSPECTIVE"

(A look at the home entertainment industry from the viewpoint of the creators.)

Sid Bernstein, President, New York Music Co., U.S.

Bob Geldof, Artist, U.K.

Monti Lueftner, President, The Ariola Group, West Germany

Giorgio Moroder, Producer, U.S.

SPECIAL PRESENTATION:

"EXPLORING INFORMATION NEEDS OF THE INTERNATIONAL MARKET"

Marty Feely, Director of Research, Billboard, U.S.

FRIDAY, JUNE 7

KEYNOTE SPEECH:

"AVOIDING FUTURE SHOCK"

(A contrarian view of the prerecorded music business.)

Robert D. Summer, President, RCA Records and Chairman, Recording Industry Assn. of America

KEYNOTE SPEECH:

"CHARTING THE HOME ENTERTAINMENT FUTURE"

The European Perspective: **Dr. Klaus Schrape**, Head of the Dept. of Media and Communications, Prognos AG, Basle, Switzerland
The American Perspective: **Dr. Herbert London**, President, Data for the Future, U.S.

SPECIAL PRESENTATION:

"COMPACT DISC—THE MAJOR ROAD AHEAD"

(An update of the technology, the marketing, the penetration and the future applications.)

Jan Timmer, President, PolyGram International, U.K.

PANEL 5:

"KEEPING LIVE MUSIC ALIVE"

(A look at the growing problems of promoting national and international tours and presenting live music in club and concert venues.)

Fritz Rau (moderator), Director, Lippmann & Rau, West Germany

Brian Croft, Director, Theatre Projects, U.K.

Gigi Campi, Head of Allegro Music, Italy

Gerhard Augustin, Managing Director, Gammarock Musik GmbH, West Germany

Marek Lieberberg, President, Mama Concerts, West Germany

Jim Halsey, President, Jim Halsey Corp., U.S.

PANEL 6:

"INTO CENTURY 21"

(Looking at the sound/video carrier options that present themselves in the last decade and a half of the 20th century—digital technology and the cassette, CD, hi fi VCR, etc.)

Stan Cornyn, Vice President, Warner Communications, U.S.

Wilhelmus Andriessen, Chief Engineer, Magnetic Tape, A/V Prods, BASF, West Germany

Martin Fouque, Chief Recording Engineer, Teldec, West Germany

Charles Levison, Chief Executive, The Music Channel Ltd., U.K.

Jan Timmer, President, PolyGram International, U.K.

SATURDAY, JUNE 8

JOINT IMIC/INTERGU MEETING

(Opening Ceremony of the Xth Congress of the International Copyright Society at the Cuvillies Theatre.)

KEYNOTE SPEECH:

"THE OBLIGATIONS OF THE STATE TOWARD THE CREATIVE COMMUNITY"

Prof. Dr. Erich Schulze, President, GEMA, West Germany

PANEL 7:

"THE WAY AHEAD"

(Toward an international coalition to defend and update copyright law worldwide.)

Dr. Stephen Stewart Q.C. (moderator), Chairman, Common Law Institute of Intellectual Property Ltd., U.K.

Jon A. Baumgarten, Attorney, Paskus, Gordon & Mandel, U.S.

Hal David, President, ASCAP, U.S.

Michael Kuhn, General Counsel, PolyGram International, U.K.

Donald MacLean, Chairman, Federation Against Computer Software Theft, U.K.

John Morton, Musicians' Union, U.K.

Prof. Dr. Erich Schulze, President, GEMA, West Germany

Ian Thomas, Director General, IFPI, U.K.

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	12	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD) 6 weeks at No. One	NO JACKET REQUIRED
2	5	14	3	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BRS. (9.98) (CD)	AROUND THE WORLD IN A DAY
3	3	4	20	SOUNDTRACK ▲ MCA 5553 (8.98) (CD)	BEVERLY HILLS COP
4	4	3	49	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	2	1	6	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
6	6	6	14	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
7	8	5	26	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
8	9	9	29	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
9	12	17	9	TEARS FOR FEARS MERCURY 824 300 1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
10	7	7	7	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
11	11	11	27	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
12	13	13	7	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
13	10	8	18	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
14	24	34	6	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
15	16	18	14	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
16	15	10	50	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
17	17	21	12	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
18	26	27	40	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
19	14	12	15	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
20	21	22	24	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
21	23	23	10	DEBARGE ● GORDY 6123/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
22	20	19	21	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
23	27	28	5	RICK SPRINGFIELD RCA AUL 1-5370 (9.98)	TAO
24	25	25	8	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
25	18	16	27	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
26	19	20	79	THE POINTER SISTERS ▲ ² PLANET BEL 1-5410/RCA (9.98) (CD)	BREAK OUT
27	28	24	13	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
28	31	29	14	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
29	30	32	24	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
30	22	15	13	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
31	33	31	33	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
32	32	26	52	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
33	70	189	3	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
34	36	37	8	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
35	42	48	7	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
36	29	30	31	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
37	38	43	30	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
38	41	44	11	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
39	39	38	13	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
40	34	35	29	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
41	37	33	11	MICK JAGGER ● COLUMBIA 01940 (CD)	SHE'S THE BOSS
42	45	56	6	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
43	44	51	11	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
44	40	39	35	SURVIVOR ● SCOTTI BROS FZ 39578/EPIC (CD)	VITAL SIGNS
45	64	—	2	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
46	46	47	8	ALISON MOYET COLUMBIA BFC 39956	ALF
47	49	55	11	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
48	60	79	5	LIMAH EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
49	50	61	17	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
50	47	41	6	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
51	35	36	35	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
52	NEW ►	—	—	EURHYTHMICS RCA AUL1-5429 (8.98)	BE YOURSELF TONIGHT
53	48	42	81	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
54	51	53	14	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
55	56	66	9	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	57	49	32	U2 ▲ ISLAND 90231 ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
57	43	40	21	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
58	65	93	3	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
59	54	57	10	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
60	52	50	75	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
61	61	54	27	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
62	62	64	10	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
63	63	52	46	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
64	66	71	6	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
65	59	59	14	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
66	53	45	9	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
67	55	46	24	TEENA MARIE ● EPIC FE 39528	STARCHILD
68	67	72	86	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
69	58	58	9	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
70	71	78	33	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
71	68	60	24	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
72	72	75	9	FIONA ATLANTIC 81242 (8.98)	FIONA
73	69	63	12	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
74	74	76	91	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
75	76	74	13	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
76	77	67	27	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
77	83	73	10	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
78	87	90	9	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
79	86	97	3	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
80	73	62	44	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
81	81	81	10	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
82	114	139	4	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
83	112	148	4	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
84	78	65	10	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
85	80	85	29	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
86	91	91	10	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
87	125	—	2	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
88	88	83	60	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
89	82	80	27	SOUNDTRACK FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
90	75	68	93	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
91	93	96	18	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
92	95	101	5	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
93	129	—	2	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
94	85	70	29	ASHFORD & SIMPSON ● CAPITOL ST-12356 (8.98)	SOLID
95	92	95	33	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
96	NEW ►	—	—	PAUL YOUNG COLUMBIA BFC 39957 (CD)	THE SECRET OF ASSOCIATION
97	97	100	9	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
98	98	84	12	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
99	101	103	12	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
100	90	82	31	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
101	84	77	8	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
102	79	69	25	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
103	106	111	83	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
104	109	114	13	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
105	94	94	9	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
106	100	92	19	BRONSKI BEAT MCA 5538 (6.98)	THE AGE OF CONSENT
107	103	105	84	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
108	111	—	23	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
109	146	—	2	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
110	107	88	12	WILTON FELDER MCA 5510 (8.98)	SECRETS

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 83)

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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	102	86	32	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
112	89	87	14	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
113	113	116	5	NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
114	104	102	36	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
115	105	98	25	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
116	123	123	15	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
117	121	112	16	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
118	120	120	70	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
119	119	119	7	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
120	115	117	11	DONNIE IRIS HME HFW-39949/CBS	NO MUSS... NO FUSS
121	124	106	25	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
122	99	99	28	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
123	96	89	26	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
124	NEW			SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
125	117	108	21	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
126	116	109	32	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
127	108	104	36	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
128	133	141	3	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
129	155	—	2	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
130	130	132	5	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
131	NEW			STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
132	132	121	110	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	127	129	132	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
134	131	115	19	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
135	139	144	4	SLADE CBS ASSOCIATED FZ 39976/EPIC	ROGUES GALLERY
136	110	110	13	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
137	140	143	67	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
138	NEW			SOUNDTRACK DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
139	138	127	12	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
140	135	135	573	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
141	122	125	77	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
142	136	140	32	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
143	137	128	27	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
144	163	—	2	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
145	149	149	6	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
146	118	118	7	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
147	148	151	99	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
148	145	142	49	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
149	180	—	2	MELISSA MANCHESTER MCA 5587 (8.98)	MATHEMATICS
150	NEW			THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
151	154	158	62	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
152	NEW			WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
153	134	137	94	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
154	172	182	5	CHET ATKINS COLUMBIA FC 29591	STAY TUNED
155	143	122	7	SOUNDTRACK COLUMBIA JS 39983	PORKY'S REVENGE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 3 O'Clock 176	Phil Collins 103.1	Giuffria 102	Earl Klugh 128
Accept 105	Commodores 19	Daryl Hall & John Oates 36	Klymaxx 49
Bryan Adams 151.11	Con Funk Shun 93	Paul Hardcastle 77	Gladys Knight & The Pips 156
Alabama 54	Debarge 188.21	Emmylou Harris 184	Kool & The Gang 29
Alcatraz 145	Deep Purple 123	Don Henley 20	Cyndi Lauper 60
Animotion 28	Depeche Mode 116	The Hooters 150	Julian Lennon 40
Jean Armatrading 78	Dokken 70	Whitney Houston 55	Huey Lewis And The News 68
Steve Arrington 185	Duran Duran 167	Billy Idol 168	Limahl 48
Ashford & Simpson 94	Sheena Easton 111	Donnie Iris 120	Kenny Rogers 50
Chet Atkins 154	Eurythmics 52	Freddie Jackson 164	Lone Justice 79
Atlantic Starr 129	Fat Boys 125	Mick Jagger 41	Jeff Lorber 157
Autograph 57	Wilton Felder 110	Rick James 58	The Lords Of The New Church 158
Philip Bailey 85	Fiona 72	Al Jarreau 143	Los Lobos 71
George Benson 91	The Firm 27	Jason & The Scorchers 170.97	Louann 75
The Blasters 86	Dan Fogelberg 33	Billy Joel 90	Madonna 7.74
Kurtis Blow 95	John Fogerty 13	Jesse Johnson's Revue 43	Yngwie Malmsteen 83
Bon Jovi 45	Foreigner 22	Stanley Jordan 131	Melissa Manchester 149
The Boomtown Rats 194	Frankie Goes To Hollywood 61	The Judds 191	Teena Marie 67
Boy Meets Girl 82	Glenn Frey 37	Katrina And The Waves 35	Wynton Marsalis 177
Bronski Beat 106	Peter Gabriel 200	Keel 99	The Mary Jane Girls 38
John Cafferty/Beaver Brown Band 187	The Gap Band 134.139	Nik Kershaw 113	Maze Featuring Frankie Beverly 66
The Carpenters 174	General Public 100	Chaka Khan 142	Meat Loaf 87
The Cars 88	Go West 62	Greg Kihn 84	Menuo 179
Ray Charles 112	Amy Grant 162	Freddie Mercury 165	REO Speedwagon 25
Chicago 32	Lee Greenwood 163	Metallica 198	Raven 81
Eric Clapton 34		Pat Metheny Group 178	Red 7 190

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	126	126	10	GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
157	141	113	12	JEFF LORBER ARISTA AL8-8269 (8.98) (CD)	STEP BY STEP
158	161	168	5	THE LORDS OF THE NEW CHURCH I.R.S. SP-70049/A&M (8.98)	THE METHOD TO OUR MADNESS
159	160	164	6	GEORGE STRAIT MCA 5567 (8.98)	GREATEST HITS
160	128	107	24	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
161	RE-ENTRY			TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
162	167	—	5	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
163	170	—	2	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
164	NEW			FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
165	194	—	2	FREDDIE MERCURY COLUMBIA FC 40071	MR. BAD GUY
166	166	169	5	MOUNTAIN SCOTTI BROS. FZ-40006/EPIC	GO FOR YOUR LIFE
167	150	131	26	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9.98) (CD)	ARENA
168	173	176	78	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
169	147	134	12	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
170	165	157	21	JASON & THE SCORCHERS EMI-AMERICA SQ 19008 (8.98)	FERVOR
171	142	130	57	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
172	151	136	34	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
173	144	138	136	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
174	NEW			THE CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
175	175	175	4	VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
176	NEW			THE 3 O'CLOCK I.R.S. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
177	164	159	33	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
178	176	167	33	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98) (CD)	FIRST CIRCLE
179	NEW			MENUDO RCA AFL-1-5420 (8.98)	MENUDO
180	153	124	10	THE TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
181	158	154	24	WHAM COLUMBIA BFC 38911	FANTASTIC
182	152	145	6	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT YOU MAKE IT
183	NEW			BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
184	NEW			EMMYLOU HARRIS WARNER BROS. 1-25205 (8.98)	THE BALLAD OF SALLY ROSE
185	187	—	2	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
186	159	153	12	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
187	188	194	55	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
188	169	133	48	DEBARGE ● GORDY 6012GL/MOTOWN (8.98)	ALL THIS LOVE
189	179	183	26	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
190	NEW			RED 7 MCA 5538 (8.98)	RED 7
191	190	172	26	THE JUDDS ● RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
192	181	184	43	EDDIE MURPHY ▲ COLUMBIA FC 39005	COMEDIAN
193	168	155	25	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
194	NEW			THE BOOMTOWN RATS COLUMBIA FC 39335	IN THE LONG GRASS
195	198	200	96	MIDNIGHT STAR ▲ ² SOLAR 60241/ELEKTRA (8.98) (CD)	NO PARKING ON THE DANCE FLOOR
196	RE-ENTRY			BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
197	184	188	48	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
198	195	146	35	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
199	177	181	19	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
200	162	165	6	PETER GABRIEL GEFEN GHS-24070/WARNER BROS. (9.98)	BIRDY-SOUNDTRACK

Midnight Star 195.121	Lionel Richie 53.173	George Strait 159	Frank Williams Jr. 109
Kim Mitchell 144	Kenny Rogers 182	Survivor 44	Willie & The Poor Boys 152
Melba Moore 130	Linda Ronstadt 193	Talking Heads 114	George Winston 153
Van Morrison 98	Diana Ross 51	Tears For Fears 161.9	Bill Withers 183
Mountain 166	David Lee Roth 15	The Temptations 122	Stevie Wonder 127
Alison Moyet 46	Run-D.M.C. 65.148	Third World 119	Paul Young 96
Eddie Murphy 192	Sade 6	Richard Thompson 186	2 Z Top 132
New Edition 31	David Sanborn 117	George Thorogood 108.39	
Alexander O'Neal 92	Santana 59	'Til Tuesday 42	
Billy Ocean 18	Shannon 124	The Time 80	
ORIGINAL BROADWAY CAST	Slade 135	Triumph 115	
Cats 197	The Smiths 136	The Tubes 180	
Jeffrey Osborne 126	SOUNDTRACKS	Tina Turner 16	
Graham Parker & The Shot 64	Amadeus 89	USA For Africa 5	
John Parr 160	Beverly Hills Cop 3	Van Halen 118	
The Alan Parsons Project 73	The Big Chill 107	Van Zant 175	
Steve Perry 171	Birdy 200	Luther Vandross 24	
Tom Petty And The Heartbreakers 10	The Breakfast Club 17	VARIOUS ARTISTS	
Pink Floyd 140	Berry Gordy's The Last Dragon 69	Chess 47	
The Pointer Sisters 26	Into The Night 146	The Velvet Underground 169	
The Power Station 12	Porky's Revenge 155	Andreas Vollenweider 104	
Prince 133	Vision Quest 30	Andrew Lloyd Webber 101	
Prince & The Revolution 2.63	West Side Story 138	Wham 181.8	
REO Speedwagon 25	The Woman In Red 127	The Whispers 189	
Raven 81	Rick Springfield 23	Whodini 76	
Red 7 190	Bruce Springsteen 4.137.196		
	Ray Stevens 199		

CBS RECORDS TO CHARGE FOR USE OF ITS VIDCLIPS

(Continued from page 1)

tive of the shows' responses to the possibility that CBS and other labels may soon be charging for their clips.

Although Warner Communications has been reported to be close to the launch of a fee system, executives there say nothing is planned at this time, and that it is doubtful anything will happen until at least the end of the summer.

Says Atlantic vice president Mark Schulman: "There have been discussions, but nothing has been formalized yet. Obviously, we've been looking into it in conjunction with our sister labels."

RCA Records will not be introducing a fee system any time soon, claims a spokesman. "We are not part of a wave of changes in video clip distribution policies," he says. "We are constantly reviewing the question of charging for clips. There is no specific review under way now, or changes anticipated."

Video programmers say that smaller labels, especially Chrysalis, have been calling and reminding them of the "favored nations" clause that is in almost every video

programming contract. Such clauses require that if an outlet starts to pay one supplier, it must pay all of them.

If fees are installed by a majority of the top labels, by the beginning of 1986 local video shows will be "virtually extinct," says Jeff Most, producer of Columbia Television's syndicated "Top 40 Videos."

Not all video executives agree that such a mass extinction would occur, or that if one did the impact would be wholly negative. "It's a panic for the little guy who doesn't have his s**t together," says one video promotion executive. "If you've got a good show, it's not going to go bye-bye."

Many other promotion executives and video programmers don't agree. A number of promotion executives fear that fees for video clips will make it virtually impossible for

them to break new artists.

"It's going to be hard to get [new artists] played," says MCA's Liz Heller, who adds that she is not afraid of the impact the fees will have on her label. "They will get more airplay for us, because we won't be charging," she says.

But if fee systems are installed by a majority of the record labels, some programmers claim, there may not be a local video show base for promoting videos.

If all the big labels start charging for clips, "then we'll probably stop playing video clips here," says Tom Zingale, general manager of Gainesville, Fla.'s TV-69, a 24-hour-a-day video music channel that went on the air about five months ago.

Video shows, especially local 24-hour channels, simply don't have the economic resources yet to be able to pay for video clips, according

to Zingale and other programming executives. TV-69 is still paying back its startup costs, he notes, and if video clips get too expensive, there are dozens of other programming formats to which he can switch.

"If they start charging that kind of money, I don't think there are going to be many music video stations around like ourselves," Zingale predicts.

It appears that the 24-hour music video networks would be the programming outlets most damaged by the fees. But programmers and promotion executives say that local late night video shows would also be devastated by a charge system. They note that most local tv stations do little if any production of their own other than news shows, and that the ratings for the music programs have been less than stun-

ning.

The video clip industry has developed a fragile web that can enable astute promoters to target individual markets directly for video exposure, executives say, and fees will probably destroy it.

"The total exposure of all other video shows is far greater than MTV," says Mike Cooper of the Atlanta-based Music Video Services, which regularly surveys the video programming industry.

Cooper and other executives note that many local video shows have developed a loyal following, with video programs tied in with local radio stations an especially potent category. Word from these programs is that if fees are charged, the chances are good that they'll go out of business.

JUKEBOX DEAL SEEN SETTING COPYRIGHT PRECEDENT

(Continued from page 1)

Capitol Hill signing that it "gives pause about the future of rate adjustment."

In his remarks congratulating the former adversaries, Kastenmeier added: "In my opinion, negotiation is a far better way of working out differences than by protracted litigation, resort to the uncertainty of administrative decision-making, or reliance on time-consuming legislative process." He also spoke critically of the Copyright Royalty Tribunal (CRT), the future of which is in doubt.

Officials from the Amusement & Music Operators Assn. (AMOA), ASCAP, BMI and SESAC were on hand for the ceremony. Sen. Edward Zorinsky (D-Neb.), who had introduced an unsuccessful one-time-only jukebox fee bill last session, and Rep. Carlos J. Moorehead (R-Calif.), a member of the House

subcommittee dealing with the dispute, flanked Kastenmeier at the meeting and congratulated the parties for their efforts. Kastenmeier also passed on congratulations from Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee, who was unable to attend.

Leaders of the performing rights organizations—Hal David of ASCAP, Ed Cramer of BMI and Robert W. Thompson of SESAC—along with AMOA president John Estridge, expressed their gratitude for the encouragement of Kastenmeier in hammering out a negotiated agreement.

The lower fee "rebate" plan is as follows:

- For 1985, a rebate of \$10 per box; to obtain the rebate, 1985 registration must be made by June 15, 1985.
- For 1986, a rebate of \$10 per box.
- For 1987, a rebate equal to the amount by which the compulsory license fee specified by the CRT regulations exceeds \$60, provided at least 110,000 jukeboxes are registered with the Copyright Office by the end of that year.
- For 1988, a rebate the same as that for 1987, provided 115,000 juke-

boxes are registered by the end of that year.

Application forms for the rebates will be developed by all the parties. A joint administration committee will be formed to handle rebates, transferability and new jukebox registration certificates. Jukebox owners may receive a new certificate without extra fee to replace a box "temporarily or permanently" not in use. AMOA will undertake an extensive program of compliance to encourage its members.

Negotiations will once again commence in 1989 for compulsory license fees in subsequent years, the agreement states, and there will be a prohibition on any legislation "which would undermine or be contrary to the provisions" and any Copyright Act amendment which affects the jukebox license.

Until the deal was struck, the performing rights organizations had been plagued by the mechanics and costs involved in tracking down unlicensed jukeboxes. They said that even after eight years of Congressionally mandated licensing requirements, only 25% to 30% of boxes were in compliance with the law.

The jukebox industry maintained

that compliance was higher—between 50% and 60%—and that the fees set by the CRT were unrealistically high. At present, the fee is \$50 per box, after several years of a \$25 fee and an initial interim fee of \$8 in 1978. Before that time, the law did not require a compulsory license fee. The jukebox owners fought the fee all the way to the Supreme Court, which stayed the Appeals Court ruling upholding the CRT rates.

Kastenmeier, along with Mathias on the Senate side, are planning hearings on reform of the Tribunal, which now has only two of five members following the resignation of its new chairman, Marianne Mele Hall, who was criticized for her role in the authorship of a book labeled racist by civil rights groups and many members of Congress (Billboard, May 18). The Administration has been sluggish in nominating other replacements, and has been criticized for using the CRT as a "dumping ground" for political appointees, many with no copyright experience.

"The future of the Tribunal," Kastenmeier says, "remains in doubt."

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A Prosperous Year. MCA Records recently awarded its top three branches with "branch of the year" plaques at its nationwide regional sales and promotion meetings. The "No. 1" trophy went to the Dallas/Houston operation. Pictured from left are, back row: Bob Schneiders, vice president of branch distribution, MCA Distributing; Bruce Hinton, senior vice president and general manager, MCA Records Nashville; Walt Wilson, field sales manager, Dallas/Houston branch; Harold Sulman, vice president of sales, MCA Distributing; seated: Richard Palmese, executive vice president of marketing and promotion, MCA Records; and John Burns, senior vice president, MCA Distributing.

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'NEW' AOR GETS MIXED REVIEWS

(Continued from page 3)

for labels touting softer rock product. "The perception that this crowd is less active is accurate at the radio level," says A&M's album promotion director, J.B. Brenner. "But this is also the demographic that's looking for Compact Discs and cassettes for their fancy car stereos."

With such artists as the Police and Joe Jackson on his roster, Brenner says AOR's new listenership is a good match with those artists' more socially-conscious music,

RACKERS TESTING CDS

(Continued from page 4)

Musical Isle store there is a CD leader, says he has found it difficult so far in selling CDs through his racked locations, which are all in small towns, adding that there is a scarcity of hardware in such communities. Western Merchandisers' Jerry Hopkins also volunteers that his stores in such larger cities as Dallas, Houston and Wichita sell CDs well. "CDs are not yet on the cutting edge, but we still have them in from 50 to 70 stores so far," Hopkins relates.

Music Suppliers of Boston, is not yet racking CDs, but Stuart Glenn reports they are moving well through the one-stop operation.

Pace-setting Major Distributors, the Bob Anderson/Gary Clark combination racker/distributor in Seattle, continues to see substantial growth in CD software and hardware throughout the Northwest. Major has been in CD for more than two years at both the rack and distribution level.

There will be a CD explosion this fall, predicts Harold Okinow of Lieberman Enterprises. He estimates the firm has about 200 CD titles on the average in more than 400 of his accounts' stores.

MOVE TO RESCUE VOGUE

(Continued from page 3)

tion rights for Motown between 1981 and 1983. Vogue paid the U.S. company \$1.5 million a year, but that cost effectively doubled as the French franc fell heavily against the U.S. dollar, with the deal paid for in the latter currency. In addition, during that period Motown superstar Stevie Wonder, traditionally a big record seller in France, did not release any product.

Detry says a key priority in the short-term Vogue operation will be revamping the company's impressive catalog of some 2,500 album and single titles. The product is par-

KEEPING SCORE

(Continued from page 61)

vice president; **John Major**, KCMA Owassi/Tulsa, secretary; and **Sam Rosenblatt**, WTMI Miami, treasurer. **Bob Conrad** of WCLV Cleveland joins them on the board.

Some 90 station execs attended the conclave—a reasonable showing, say observers—but found little in the proceedings to generate controversy.

There was a flurry over questions casting doubt on the value of satellite service due from **Concert Music Satellite System**. Even though the system supplies downlink dishes without cost, stations must acquire

while he says groups like Supertramp have "been around long enough" to graduate in synch with AOR's direction.

Rock radio's fondness for oldies and the damper that puts on AOR's level of musical excitement is another sore spot for rock promotion chiefs. "I don't care if AOR goes for kids, adults or grandfathers," says Michael Plen, IRS Records' vice president of promotion. "The main problem is that [rock] programmers will not spend time listening to new music."

Recalling his days with A&M, where he took Sting on his first radio rounds, Plen says AOR's reaction was, "Hey, this punk stuff just ain't gonna fly," an attitude that he claims is still "consistent with AOR's ignorance of what's so obviously hip on the underground scene." He adds that most AORs will not recognize "a band that epitomizes their format unless it hits them over the head like U2."

"It's hard to be exciting when you're working with less than 30 current albums," says Chrysalis director of national album promotion Kevin Sutter, while A&M's Brenner says AOR may be "losing out on some label time buys because they don't rotate their hits enough." According to Brenner, "Medium rotation on AOR is really the equivalent of light play" on a top 40 station.

Otherwise, label executives claim that the AOR format has never lost ground in terms of the amount of promotional support it gets from their record companies.

Predictions for the format's future direction are varied. Capitol's national AOR promotion director Bill Bartlett envisions "an even split in the format, where retail-oriented outlets will go for the teens, while older-targeted AORs will rely heavily on passive research."

ticularly strong in jazz and foreign and domestic pop product repertoire.

In buying the company Detry, emphasized a desire expressed throughout the industry to "keep Vogue French." Current statistics, he says, show that 78% of the French record business is owned by multinationals.

Detry has praised former president Cabat for the smooth takeover, and he has offered Cabat an office suite to continue his music publishing interests.

dedicated tape recorders to make efficient use of them. At least one station chief, **Steve Sheppard** of KLEF Houston, wondered aloud if the extra cost was worth the increment in quality.

In the past, **Peter Besheer** of CMSS has stressed the "network" capability of his system in addition to the gain in quality. In any case, the system has run into some interference problems, and is now not expected to get off the ground until August.

San Diego and Washington are among likely host city candidates for next year's CMBA convention.

On the Beam

BY SAM SUTHERLAND

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

COMPACT DISC EPs, forecast months ago by **PolyGram**, are now a reality on U.S. retail shelves—but the first package to introduce a briefer audio collection and a lower price point to the configuration are from **WEA**. Already out is the pseudonymous **Honeydrippers** mini-album, on Es Peranza/Atlantic, with **David Lee Roth's** solo lark, "Crazy From The Heat" (Warner Bros.), to follow shortly.

Both carry a \$12.98 suggested list tag, according to **WEA's Alan Perper**, who sees the emergence of such packages as inevitable. Like many of his peers at the major labels, Perper maintains that variable pricing will be as much a factor in CD marketing as it is for black vinyl and cassettes.

"Our goal here is to be consistent," he says of the price break. "If we're putting out specially priced LPs and tapes, why should we put a \$15.98 list on the CD counterpart?"

Perper adds that special pricing for **WEA** CDs actually began with **Warner's Compact Disc** version of **Prince's "1999,"** which carried a \$17.98 list. The added dollars were justified by the set's inclusion of all

but one track from the original double-LP set on a single CD.

Noting **PolyGram's** previously announced "CD Maxi-Single" line, Perper sees such variations in programming and pricing as increasing in the near future.

SONIC DEPTH was among the early Achilles heels suspected for Compact Discs, some of which suffered a flattened stereo image when compared to their analog counterparts. Explanations for this loss of dimension varied—some critics suspected the flatness was endemic to digital, while others attributed the problem to analog/digital transfers—but the "Rockette Effect" (as we like to think of it) could be heard on specific CDs.

Several recent digital recording projects now suggest that any problems in front-to-back imaging can't be construed as an intrinsic digital flaw. **Digital Music Products' Tom Jung** has been using the Soundfield microphone, a single-point, four-element design influenced by holographic recording theories, on several sessions after successfully using that British microphone to capture horn sections for the soundtrack to "The Cotton Club."

Meanwhile, **Denon** is touting the pronounced depth achieved using digital delay circuitry during its historic productions of two operas at the restored **Dresden Semper Op-**

era House. (For more details, see **Keeping Score**, page 61.)

Natural stereo microphone placement was emphasized, with a single pair each for the orchestra and the singers, augmented by additional microphones on and above the stage. Digital delay was used to correct differences in arrival time for voices to different microphones.

Other orchestral projects have successfully used the omnidirectional microphone orientation employed here, but **Denon** claims that the operatic context will make the gains especially evident.

THE FIRST RAP CD has just shipped, marking **New York-based Profile Records'** first foray into the laser audio disk. "**King Of Rock**," the second album by **Run-D.M.C.**, is the recording in question, and also marks the first CD from the ranks of the dance-oriented indie labels. . . . CD pricing competition is spurring some new and provocative price tags from Southern California, where **Tower Records** last week featured a handful of hit albums at \$10.99, marking an edge over the already hot \$11.99 price point **Tower** and other area chains use for special discounts. Label sources predict a CD price war could follow, given the array of keenly competitive record/tape chains there.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

FOR THOSE WHO SCOFFED at the viability of a cassette-only label, we'd like to extend an invitation to join **R.O.I.R.** in its fourth anniversary celebration. The label's chief, **Neil Cooper**, shows no sign of losing his faith in the market for off-beat cassettes, and as such has some unique packages slated for release this month.

Last week, we discussed **Tommy Boy's** exploitation of current film trends, and Cooper is not to be left out in this area. Fans of the independent film "Stranger Than Paradise" and the New York band **the Lounge Lizards** will recognize the star of both shows, **John Lurie**. As Lurie enters the mainstream from East Village oblivion, Cooper has resurrected some original Lizard tapes from the actor/musician's personal collection for an **R.O.I.R.** project. The tracks are all live, recorded in Berlin, London, New York and, of course, Cleveland, between 1979 and 1981. Accompanying Lurie on the Lizards' self-titled cassette are his brother **Evan**, **Anton Fier**, **Arto Lindsay** and **Steve Piccolo**.

Another birthday offering from **R.O.I.R.** is a reunion recording by **& the Mysterians**, who had a big hit in 1966 with "96 Tears." Also coming is a heavy metal package compiled in conjunction with one of the genre's many bibles, **Hit Parader** magazine. In the midst of all this, Cooper continues to charm the mainstream press and recently

scored a brief bit in **US** magazine.

SEEDS & SPROUTS: On the New York rap scene, **Select Records** will have **UTFO's** debut album out soon. At **Sutra**, the **Fat Boys'** second album, "The Fat Boys Are Back," is also close to release. **UTFO**, by the way, has landed some opening dates on the tail end of **Daryl Hall & John Oates'** current tour. On the funkier side, **Tommy Boy** has **Afrika Bambaataa's** solo debut album underway. It's being produced at several Gotham studios with several well-known producers. . . . **Vanguard** steps into the go-go music scene with the signing of **Central Groove** from the genre's hometown of Washington, D.C. A collection of 13 musicians in their late teens, the band's first single is "Special How Ya Do" . . . Out of Los Angeles, **Sounds Good Music** secures exclusive distribution rights with a number of acts including **the Gleaming Spires**, **Agent Orange**, and an album entitled "Rodney On The ROQ," featuring **KROQ** jock **Rodney Bingenheimer**.

If any indies are interested in organizing the charity record we mentioned earlier, two good contacts are **Emergency's Curtis Urbina**, (212) 777-3200, and **Denise Gauthier** at **Princess Productions**, (818) 842-8900. Both have small-scale projects in the works and are ready to join forces with others. And making perhaps the most poignant contribution is Washington, D.C.-based **Ras Records**, where a single entitled "Land Of Africa" has just been released. Artists on the single include **Jamaica's Freddie McGregor**, **the I-Threes**, **Greg-**

ory Isaacs, **Mutabaruka** and **Bunny "Rugs" Clarke**. All proceeds from the disk are going to the Ethiopian relief services through the **Musical Is** Foundation.

An update on our March 16 piece about efforts by the **Rock/R&B Organizing Committee** of the **New York Musicians' Union** to secure better treatment of showcase club performers offers both good and bad news. The bad news is that **Jimmy Pullis**, owner of **New York's Trax** and **J.P.'s** venues, has not responded to the committee's requests to discuss the issue. As such, members of the committee and the **Local 802** of the **American Federation of Musicians** will stage a second picket line at both clubs on Friday, May 31. The good news is that the union's **Barry Kornfeld** has gotten the support of respected industry veteran **John Hammond Sr.**, who has issued an open letter to the industry explaining the problem and seeking the support of his peers.

Out of Chicago, the **Alligator** debut of **Roy Buchanan**, who has also recorded for **Polydor** and **Atlantic**, ships June 10. The blues/rock guitarist's ninth album is called "When A Guitar Plays The Blues." **Alligator** veteran and Grammy winner **Koko Taylor** has her next project, "Queen Of The Blues," set for the same release date. . . . Back in New York, former **Public Image Ltd.** drummer/writer/producer **Martin Atkins** has gone solo with a new label called **Plaid Records**. The first project there is an EP by **Brian Brain**, which features **Margot Olavarria**, formerly of the **Go-Go's**.

Former Executive Says MCA Fired Him Unfairly

BY JOHN SIPPEL

LOS ANGELES A former West Coast executive with MCA Distributing has filed suit against MCA Inc., charging he was unfairly terminated from his post after label executives there learned he was probing "involvement in improprieties" on the part of certain employees.

In the Superior Court complaint filed May 10, former West Coast regional director George Collier claims that he can document improper shipments of "clean," commercial LP and single product to two area retailers, authorized by several MCA Records vice presidents.

Collier's suit claims that Show Industries, corporate parent for City 1-Stop and the Music Plus retail chain, and Hollywood-based Nottingham Industries were recipients of the goods. Named in the suit as the label executives sending the "thousands" of free disks were promotion vice presidents Steve Meyer and John Schoenberger and Harold Sulman, vice president of sales.

In the filing, Collier also cites his own experience since 1968, when he joined the then Decca Records branch in Philadelphia, in stressing the negotiable value of "cleans" as representing potentially "tremendous profit to the seller inasmuch as the ordinary wholesale cost was not a factor." The complaint also notes that such product could be resold to the vendor as returns.

"Moreover, plaintiff's apprehensions about unscrupulous undertakings in show business generally convinced him that he was witnessing events which well could be related to drug dealings, personal payoffs and other wrongdoing," the complaint adds.

When Collier was fired last June, he was making \$58,000 and had a company car, court documents state. When he was elevated to regional branch manager prior to his termination, he was promised

\$14,000 more annually in a "New Bonus program" and an increase in stock and profit-sharing benefits, Collier states in a letter to his attorney, Will Dwyer, filed with the court.

Collier alleges that he was able to observe from his office at MCA's Sun Valley branch here "thousands of 45s, LPs and cassettes that purportedly were being given, not sold, to the recipients of the shipments, ostensibly for promotional purposes. Plaintiff noted that one of the designated recipients did not ordinarily handle the kind of product it was receiving in large quantities and at no cost."

Collier claims MCA fired him, explaining that he did not assure record stores were being stocked with MCA products in a manner considered "visibly persuasive."

Collier is suing on the basis of alleged violation of Labor Code Section 970, which prohibits an employer from persuading an employee to change from any place outside California to another state through knowingly false representations. He asks the court to assess loss of earnings damages and general damages, and additionally seeks \$5 million in punitive damages from the defendant.

MCA vigorously disputed Collier's allegations via a statement issued Thursday (16) by attorney Alan Sussman, general counsel for the corporation. According to that statement, "Mr. Collier has been dismissed for ample cause. We've looked into all his allegations, and although we've not been served with a copy of the current complaint, assuming it's not different from [his] previous claims, we find it without merit.

"All actions by Mr. Collier will be aggressively countered."

At presstime, neither Nottingham Industries nor Show Industries had responded to queries regarding the complaint.

INSIDE TRACK

A DALLAS FEDERAL DISTRICT jury verdict last week reduced the Motown Records statement of \$649,000 owed by Big State Distributing there to \$459,000 with no interest. The jury also found there was a verbal agreement between Motown and Big State, which Motown breached, and awarded \$824,000 damages. The suit filed by Big State followed Motown's departure from the indie distribution ranks two years ago to go with MCA Records for domestic distribution. **Billy Emerson** of Big State, when contacted, praised Motown for its creativity and singled out **Jay Lasker** for Motown's success. "We desire an end to this litigation based on mutual consideration," Emerson added. The suit stemmed from a hassle over offsets which Big State claimed against its Motown delinquency when the parting came.

LIEBERMAN ENTERPRISES chairman **David Lieberman** and family will be vacationing starting June 6, when second-born son **John** graduates magna cum laude and Phi Beta Kappa from Harvard. The 21-year-old appears headed for the industry...**One-time Takoma Records topper Charlie Mitchell** returns to his early haunts, indie record distribution, as he attended the NAIRD convention in Philadelphia last weekend at the behest of the group's board. Mitchell, who received his law degree several years ago and joined the Capitol Records law department at that time, is going into private practice with **Perowa & Langer**, Long Beach, Calif. and will be general counsel for NAIRD...**Second Generation: Neil Norman** bows as a musician on a forthcoming album from his father's label, **GNP Records**, playing electric guitar with the **Blues Caravan** on the group's first for the label. Young Norman has made several sci fi theme albums as a producer for his dad.

VSDA Members' Feathers were a bit ruffled Tuesday (14) when **Steven Feinberg of Video Times and Consumer Reports** offered a Christmas catalog themed "Give The Gift Of Video Tapes" to an Orange County (Calif.) chapter meeting. Said one VSDA member to Track, "I am not aware of any endorsement by VSDA." There had been prior talk of the video group picking up the NARM concept on their own.

EDDIE RABBITT may not make his slated appearance at the City of Hope record industry testimonial for the **Scotti Bros.** June 27 at the Century Plaza as his two-year-old son, **Timothy**, may have a liver transplant at that time... **Barry Manilow** could move over to **RCA Records** if heavy negotiations said to be underway end with a deal. RCA owns 50% of **Arista**, which launched the composer/singer to a gold- and platinum-laden career... **Jazz harpist Corky Hale** who bows on **Bernie Brightman's Stash** label with "Harp Beat", is the wife of **Mike Stoller** of **Leiber & Stoller** fame... **Rita Coolidge** finally bows on **VH-1 Thursday** (23) doing five

hours of overnight to start, taping in New York... **Ron Berger** of **National Video** claiming his 1,000th franchisee, **Karen Gottstein**, a former Philadelphia financial consultant... Latest Atlantic City showcase is **Caesars Circus Maximus**, which bowed May 10 with **Joan Rivers**, followed currently by the **Pointer Sisters**.

WYNTON MARSALIS' next release for **CBS Masterworks** will be a June session with the **London Philharmonic**... Multi-track percussionist **Brian Slawson**, prominent for his involvement in jingles, is the next Masterworks sleeper, co-produced by **Mikey Harris**, **John Hammond's** longtime right arm... **SESAC** appears on the verge of moving its HQ from Gotham City to Music City, where the licensing organization bows its new office building this summer. **Nashville attorney Robert Thompson** was recently named president and sources indicate **VP and affiliations director Vince Candiora** may soon be a Tennessean... Watch for **Stan Lewis**, whose Shreveport conglomerate appears headed into black ink after a voluntary petition for reorganization under the bankruptcy code last year, to get even hotter as he snares **Curtis Mayfield's** label for national distribution.

MTV NETWORKS INC. has issued a release saying that it's cut a deal with the **Atlantic, Elektra/Asylum/Nonesuch** and **Warner** labels that will "assure the continued availability of those companies' rock music videos and provides that MTV may show a select number of those periods for limited exclusive videos"—i.e., that MTV has cut an exclusive deal with all the Warner labels. Exclusivity deals have been reported with both Warner and Elektra; this is the first mention of an Atlantic pact. However, MTV executives were loath to explain why they chose to announce all the deals at the same time, saying only that this was the "first official announcement" that agreements had been reached. Nor would they say what "continued availability" specifically meant.

THE NIGHT BEFORE last Thursday's USA For Africa press conference in New York (separate story, page one), the **Recording Industry Assn. of America** hosted a Congressional reception for the charity in the nation's capital. **Ken Kragen** told members of Congress, their families and staffers of the multi-million-dollar fundraising efforts. **Lionel Richie**, co-writer of "We Are The World," was also present, and spoke about his involvement in the project. He received a long and emotional standing ovation from the 400-plus invited Capitol Hill guests.

Edited by JOHN SIPPEL

SUMMER TOURS: PROMOTERS, BOOKING AGENTS ARE HOPEFUL

(Continued from page 1)

Foreigner, Bryan Adams, Robert Plant, Tina Turner, the Pointer Sisters and Tom Petty.

"The absence of a mega-tour doesn't make me very sad," Scher notes. "Mega-tours aren't all they're pegged up to be. We worked on the Jacksons tour last summer. It was excruciatingly difficult work, and as far as I can determine it didn't make anybody any money to speak of—except for the Jacksons. It probably hurt more people's business than it helped."

Tom Ross, head of the personal appearance department at the Creative Artists Agency in Los Angeles, notes: "Overall, it's a very MOR, poppish summer with not a lot of rock'n'roll acts working for some reason. It seems that everybody is in between product, or has just gone through the country and it's too soon to repeat.

"Also, radio's softening, and you're seeing some of the acts that normally go out in the summer say, 'We're not getting airplay; we don't fit into the format.' So AC/DC, the

Scorpions, Van Halen and .38 Special—all those acts—are not working."

Ross notes that the current dearth of stadium-level activity has its upside: "It's a great chance to pop a new rock'n'roll act, because there isn't much competing with it."

John Bauer, who heads his own concert promotion company in Seattle, puts it this way: "Is the summer going to be slower? Yes. But the fall is going to be twice as busy as it was last year. Everybody that was talking about summer touring plans is now looking at doing something in the fall.

"Every year it seems the peak activity is in a different quarter. Last year for us April to June was the busiest time of the year. This year it was slow. Last fall was a little slow for us, but this fall is going to be very, very busy."

Ian Copeland, president of the New York-based Frontier Booking International (FBI), is enthusiastic about that agency's tours by Simple Minds, Sting, Katrina & the Waves,

REM and the reformed Squeeze, among others. But he too notes the lack of a stadium attraction.

"We went out and looked at who's touring to see who we could get on support with, and there really isn't that much out there of any megamagnitude. Hence the possibility that Wham! can even do a stadium tour, an idea I think would be ludicrous under any other circumstances. As things are, it might turn out that they can pull it off."

If some promoters claim they don't miss the mega-tours, Jim Koplik president of New York's Cross Country Concerts, takes a different view. "I'd love to see a summer of '83 come around again," he says. "We had three Journey dates, two Police dates, two Bob Seger dates and two Bowie dates in Hartford all within 10 weeks of each other."

Koplik sees no such bonanza this year. "It's certainly slow right now," he says. "It's still possible that it will pick up, but overall it's disappointing. It just seems that everybody's running late on product,

so their tours are getting postponed."

Ron Delsener, president of his own New York-based promotion company, says he feels the season will be "good" despite the absence of stadium shows. He adds: "This summer should give us a little more breathing room to concentrate on up-and-coming acts."

But he faults acts for poor timing on their tours. "I think a little better planning by some of the artists would have brought them into the lucrative summer period. I think the outdoor environment sells tickets just as much as an act does, and I think they're losing that by planning tours that end June 7 or begin Sept. 28."

Steve Hauser, a promoter at Pace Concerts in Dallas, acknowledges that the stadium industry won't be as healthy as it has been the last four or five years, but adds that "it will still be one of the healthiest summers we've had. I would say we'll be up to our normal 25 to 30 shows a month."



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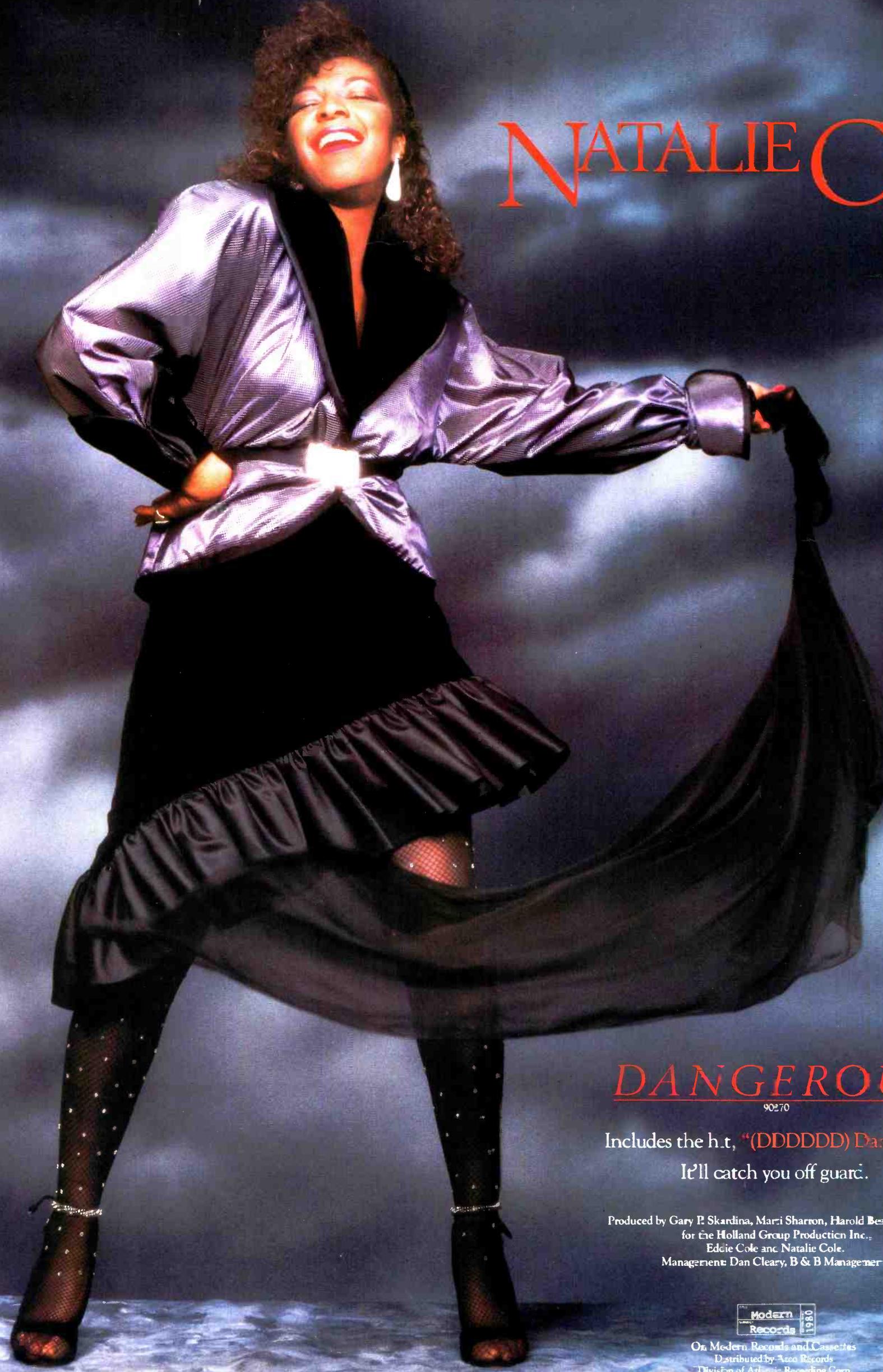
The 12" single 'The perfect kiss'

(1/4-25289)

The album 'Low-life'



Low-life

A full-page photograph of Natalie Cole. She is wearing a shiny, purple, long-sleeved jacket with a black collar and a black skirt with a ruffled hem. She is also wearing black fishnet stockings and black high-heeled shoes. She has her eyes closed and a joyful expression, with her arms outstretched. The background is a dark, smoky, blue-toned studio setting.

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