

Billboard

NEWSPAPER

"We Are The World" album ships gold as single moves to No. 1 on Hot 100
See pages 3, 68

Special NARM coverage:
CD the hot topic
See pages 1, 3, 6, 19, 25, 77, 78

Maze "Back In Stride" with No. 1 black single
See page 60

VOLUME 97 NO. 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 13, 1985/\$3.50 (U.S.)

NAB To Tackle Music Rights Weigh Non-ASCAP, BMI Options

BY IS HOROWITZ

NEW YORK Case histories of television stations that have eliminated "virtually all uses of ASCAP and BMI music" on locally produced programming will be featured at a special session next Monday (15) at the National Assn. of Broadcasters (NAB) convention in Las Vegas.

These reports, plus discussion of other options to cut dependence on music performing rights organizations, will be presented at a key meeting presided over by toppers of the All-Industry Television Station Music License Committee, still locked in hassles over rates with BMI and ASCAP (and now SE-

SAC), seven years after it launched its now failed antitrust action against the rights agencies.

In a letter mailed Tuesday (2) to the near 800 local tv stations which were party to the Buffalo Broadcasting class action, the committee voices particular ire over demands a week earlier by BMI for retroactive fees said to total about \$45 million. This would be to cover the 22-month period ending Nov. 30, 1984, during which license rates were rolled back to 1980 levels pending resolution of the court action.

The letter, over the signature of Leslie Arries Jr., chairman of the committee, urges stations to send representatives to the conclave. In addition to reviewing negotiations to date, Arries promises demonstra-

(Continued on page 74)

RIAA Figures: Cassettes Paced A Record '84

NEW YORK Prerecorded cassettes extended their market lead over LPs last year, racking up a massive 40% gain in net shipments of units and 32% in dollars at suggested list.

Figures released last week by the Recording Industry Assn. of America (RIAA), which showed the industry experiencing a record year in revenues in 1984, pegged shipments of cassettes for the year at 332 million units worth \$2,383.9 million. In 1983 the configuration moved 236.8 million units out to the trade, valued cumulatively at \$1,810.9 million at retail.

Overall, domestic manufacturers shipped recorded product valued at

(Continued on page 76)

Key Topic: Packaging CD in the Spotlight At NARM Convention

BY FRED GOODMAN

HOLLYWOOD, Fla. The Compact Disc replaced home video as the hot topic confronting manufacturers and retailers at this year's National Assn. of Recording Merchandisers (NARM) convention, held March 29 - April 1 at the Diplomat Hotel here.

Foremost among CD topics was packaging. Beginning with different manufacturers' recommendations for external packaging size, retailers, one-stops and rackjobbers debated their preferences. By convention's end, the major manufacturers reached consensus on a standard 5 $\frac{5}{8}$ " by 12-inch cardboard pack-

age including jewel box.

In a joint announcement by Henry Droz, president of WEA Distributing, and Paul Smith, senior vice president and general manager of marketing for CBS Records, the labels expressed hope that the unified package would spur marketing of the fledgling configuration. "We sincerely hope this will provide our customers with the guidelines for featuring and merchandising this format well into the foreseeable future," said Droz. A subsequent press release from CBS emphasized

(Continued on page 76)

Country Radio, Labels Mapping New Strategies

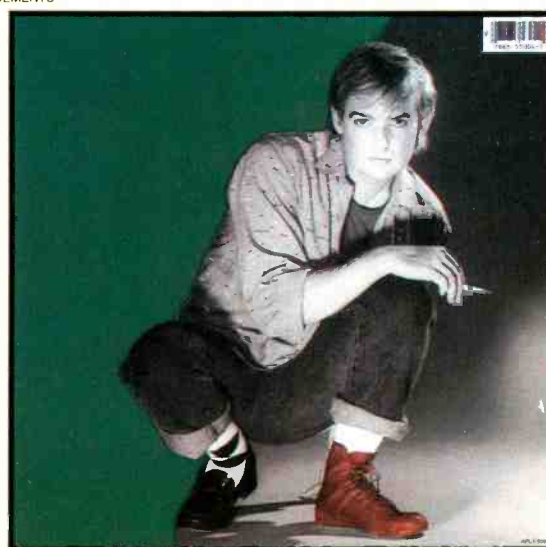
This report by Kip Kirby and Edward Morris is the fifth and final article in a series about problems facing the country music industry, and its strategies to solve them.

NASHVILLE Country radio stations are still holding their own in most markets, but programmers concede that increasing audiences for top 40 and adult contemporary formats can imperil their share of listenership. One means of averting this, say those polled by Billboard, is the development of a stronger dialog between radio and Nashville record labels. In general, broadcasters perceive country music's current difficulty as one of marketing, rather than product.

(Continued on page 76)



The COMPOSER Conducts Leonard Bernstein's first recording of his WEST SIDE STORY stars Kiri Te Kanawa, Jose Carreras, Taliana Troyanos and Marilyn Horne. COMPLETE and NEW on Deutsche Grammophon Compact Discs (415 253-2), LPs (415 253-1) and Cassettes (415 253-4). MERCHANDISING AIDS—contact your PolyGram rep.



The GARY O' single "SHADES OF '45" (PB-13985) is the poignant, contemporary rock recording that marks the 40th anniversary of the awesome dawn of the nuclear age. A dawn created when the B-29 bomber "Enola Gay" dropped the first atomic bomb on Hiroshima. The song is only one of many explosive cuts on the GARY O' album "STRANGE BEHAVIOR" RCA AFL1-5304.

CAPITOL IDEA Label's Video Arm Adds New Lines

BY JIM McCULLAUGH

LOS ANGELES Capitol Records Video Distribution & Sales will be adding the approximately 120 Pioneer Artists music-oriented laserdiscs, as well as Jack Silverman's Continental Video line, to its core distribution system.

These moves add to the February-launched operation's plans to distribute some 90 Sony rock, jazz, classical and opera titles, as well as newer family and children's titles such as the "Voltron: Defender Of The Universe" series.

A number of other associations with third party video software firms will be announced shortly, according to Dan Davis, vice president

(Continued on page 77)



The single and album, "TOUGH ALL OVER." NINE ALL-NEW SONGS COMING SOON!

JOHN CAFFERTY AND THE BEAVER BROWN BAND

Watch for the World Premiere Video on MTV™ April 22nd. On Scotti Brothers Records and Cassettes.

* 254 04891 Produced by Kenny Vance for Red Giant Productions. Management: Arnold Freedman, Normandy Sound. Distributed by CBS Records. © 1985 CBS Inc.

Bryan Adams

HEAVEN

The new single (AM-2729)

The sky's the limit
for Bryan Adams.

Bryan's "World Wide In '85" tour
touches down in the U.S. for four solid
months beginning May 4th.

RECKLESS

The platinum LP (SP-5013)

Produced by Bryan Adams and Bob Clearmountain

Available on A&M Records, Compact Discs,
and BASF Chrome Cassettes.

© 1985 A&M Records Inc. All rights reserved.



IN THIS ISSUE

VOLUME 97 NO. 15

APRIL 13, 1985

1 NEWS ▶The Compact Disc was the hot topic at this year's NARM convention. ▶NAB to weigh non-ASCAP, BMI music rights options. ▶Cassette shipments paced a record-setting 1984, according to RIAA figures. ▶Country radio stations, labels mapping new strategies. ▶Capitol adding new lines to its video distribution system. ▶3/"We Are The World" album off to fast start as single hits No. 1. SNARM report: Gil Friesen, Quincy Jones offer upbeat keynotes; industry leaders analyze business conditions. ▶4/Eight employees acquire Hal Leonard Publishing. ▶6/Dick James Organization expanding U.S. operation. ▶78/CBS seeks to bypass radio resistance to metal music with Accept promotion.

4 Executive Turntable	50 Latin
8 Newsmakers	65 Dance Trax
48 Gospel	70 Album & Singles Reviews
48 Jazz	77 Grass Route
50 Classical	78 Inside Track

9 INTERNATIONAL ▶A study of the Indonesian market finds that illegal use of copyrights is widespread, with little if anything being done to curb piracy. ▶Newline: Italy.

10 COMMENTARY ▶Guest Column: A broadcaster discusses his opposition to the proposed ban on wine and beer advertising. ▶Letters.

12 RADIO ▶KFRC San Francisco switches to "game show" format in middays. ▶Soupy Sales joining WNBC New York airstaff. ▶Vox Jox. ▶16/Promotions. ▶Yesterhits. ▶18/Featured Programming.

19 RETAILING ▶Musicland president Jack Eugster had blunt advice for retailers and manufacturers alike in his keynote speech at the NARM convention. ▶On Target. ▶22/New Releases.

23 VIDEO MUSIC ▶Attendees of a workshop at New York's Silvercup Studio were instructed in ways to keep clip production costs down. ▶29/New Video Clips. ▶MTV Programming. ▶Newline.

25 HOME VIDEO ▶Blank tape shortages will be hitting the home video market by late this year, ITA Seminar attendees warned.

36 PRO AUDIO/VIDEO ▶Stereo television and multi-channel sound will be in the spotlight at the upcoming National Assn. of Broadcasters convention in Las Vegas. ▶37/Video Track. ▶39/Audio Track.

51 TALENT ▶U2's Adam Clayton reflects on the group's impressive success without the aid of a hit single. ▶53/Talent in Action: Iron Maiden, Eddie Murphy and more.

54 COUNTRY ▶The new owners of Country Music Television are planning an extensive campaign to increase the cable channel's penetration and visibility. ▶Nashville Scene: A legendary DJ is honored.

59 BLACK ▶Philly World Records re-signs with Atlantic, pacts with Polydor for international distribution. ▶The Rhythm & the Blues: A new direction for Steve Arrington.

58 CLASSIFIED ACTIONMART

63 CANADA ▶The Canadian Radio-Television & Telecommunications Commission has approved a string of radio takeovers, and CUC Ltd. is an indirect benefactor in all of them.

73 UPDATE ▶Newline. ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: "We Are The World" becomes the first single to reach No. 1 in only four weeks since Elton John's "Island Girl" in 1975.

Top Albums	Hot Singles
16 Rock Tracks	15 Hot 100 Singles Action
48 Jazz	18 Adult Contemporary
50 Classical	56 Country
55 Country	58 Country Singles Action
63 Black	60 Black
67 Hits of the World	62 Black Singles Action
70 Top Pop	67 Hits of the World
73 Bubbling Under	64 Dance/Disco
	68 Hot 100
	73 Bubbling Under
Top Video/Computer	
22 Computer Software	
25 Music Videocassettes	
26 Videocassette Sales	
31 Videocassette Rentals	

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

As Single Hits No. 1

'WORLD' ALBUM OFF TO FAST START

BY STEVEN DUPLER

NEW YORK The USA For Africa "We Are The World" album shipped Monday (1) to the tune of approximately 750,000 initial orders, according to CBS Records. Meanwhile, the single of the same name, released last month, continues to climb the charts, reaching No. 1 on the Billboard Hot 100 this week. According to CBS and the Recording Industry Assn. of America, the single has been certified multi-platinum, with shipments of four million copies.

The USA For Africa event also makes its way into the home video market, with RCA/Columbia Pictures recently obtaining home video rights to a "We Are The World" half-hour documentary-style videocassette. No release date has been set for the title, which is said to be completely different from the one-hour USA For Africa program set to air May 1 on Home Box Office.

The 10-song album package is set at \$9.98 list, \$8.98 wholesale. In addition to the all-star "We Are The World" single, it features previously unreleased performances by Bruce Springsteen & the E Street Band, Prince & the New Power Generation, Steve Perry, Huey Lewis & the News, Chicago, Kenny Rogers, the Pointer Sisters, Tina Turner and Northern Lights, a group consisting

of such Canadian stars as Joni Mitchell, Bryan Adams, Anne Murray and Neil Young.

The album has been released in both cassette and LP format, with a Compact Disc version planned to follow, according to CBS spokesman Bob Altshuler. "The CD has been discussed, and the plan is to manufacture it at Terre Haute," Altshuler says.

Whether the CBS/Sony CD plant will indeed be the pressing site of the "We Are The World" disk, however, is currently up in the air. At the close of last week's National Assn. of Recording Merchandisers (NARM) convention, USA For Africa event organizer Ken Krage said he had been in touch with CBS, and the decision is up to CBS Records Group president Walter Yetnikoff as to whether the Terre Haute plant will manufacture the disk.

"There has been some concern that with their limited production capabilities, CBS might be reluctant to do it," Krage said, adding that other labels have offered to pick up the slack if there is a problem getting pressing time at the Indiana facility. "However," he concluded, "Walter has been so supportive, I can't imagine him turning us down."

During a special luncheon presentation at the NARM confab on March 30 in support of USA For

Africa's efforts, Krage also urged retailers to up their initial orders on the charity album. According to Krage, although retail orders have to date tallied 750,000, CBS pressed a million copies of the album as an initial run. Noting that retail orders for initial shipments on the "We Are The World" single underestimated consumer demand, Krage said short orders on the album could result in lost revenues for the charity, citing retailers' short order of singles as leading to an underestimation by CBS in the initial pressing, and eventual backorder problems.

Assistance in preparing this story provided by Fred Goodman and Tony Seideman in New York.

Krage also urged retailers to stock a full line of merchandising items, as well as the RCA/Columbia video when it arrives.

The single continues to chart strongly in virtually all categories except country. As of this week, the single has yet to appear on the Billboard Hot Country Singles chart.

At the NARM convention, Krage said that Columbia had "failed to service the record to country" in its initial promotion. "That's the only one lagging behind," he said, noting that service to country radio began on Monday (1).

The Word from Friesen, Quincy Jones Label Presidents Offer Upbeat Speeches at NARM

BY FRED GOODMAN

HOLLYWOOD, Fla. Manufacturers and retailers must be open to change if they are to remain competitive in the home entertainment market and ensure the health of their music. That was the message struck by label presidents Quincy Jones of Qwest and Gil Friesen of A&M in separate keynote addresses before last week's NARM convention here.

"It's a good time to decide where we're going," declared Friesen, whose remarks were billed as "The Manufacturer Speaks," and addressed the need to keep pace with technological shifts. "Let nothing limit the potential of music," he added.

Similarly, Jones' speech, dubbed "The Artist/Producer Speaks," also called for changes, but emphasized the need for changes in the way the industry as a whole, and manufacturers in particular, structure their business. Pointing to the current pop successes of black artists as well as the presence of a large number of white artists on the black charts, Jones called for the dissolution of barriers between labels' black and pop music departments.

Acknowledging that the creation of black music departments had once served an important function, Jones said that the continuance has now "created a monster of separateness," which prevents artists from reaching the largest audience.

"Happily," said Jones, "today's [chart] categories are inadequate descriptions of what's going on musically." Pointing specifically to the

black chart success of artists like Sheena Easton and Madonna, the AC success of Bruce Springsteen, the classical success of Wynton Marsalis and the pop success of Michael Jackson, Stevie Wonder, Lionel Richie, Prince and others, Jones declared, "It's people music and must be dealt with that way. The business needs to catch up with the people. The joining of forces must

must come from the top."

Sounding a personal note, Jones called music that defies category "our biggest breakthrough. The sales tell us that in music there are no minorities," he said, adding that music "is truly colorblind now." He termed that state of affairs the realization of "a lifelong dream."

Although emphasizing techno-
(Continued on page 77)

High-Level NARM Panel

Presidents Ponder Problems

BY ADAM WHITE

HOLLYWOOD, Fla. Seven of the music industry's most senior executives analyzed current and future business conditions in a wide-ranging panel discussion March 30 during the NARM convention at the Diplomat Hotel here. Key points of discussion included:

- The tricky transition from vinyl disk to laser-read disk, with a call for a gradual withdrawal from the older configuration;

- The dangers of repeating the creative cycle which plunged the industry into the 1979-82 doldrums, by neglecting the rock'n'roll tastes of the core record buyers;

- The threat that new technologies will continue to present to software manufacturers if no changes are made in copyright protection laws.

One panelist, PolyGram Records president Guenter Hensler, also used the occasion to emphasize his

company's longterm commitment to the U.S. market. He acknowledged that this has been the subject of much industry speculation, and that PolyGram's parent, Philips, has been considering proposals from potential partners to acquire a co-ownership position in PolyGram.

Nevertheless, Hensler maintained, "Such an arrangement would not diminish PolyGram's commitment in the U.S. market. To accomplish our growth objectives, PolyGram might consider a joint venture for distribution, but only if the company would retain primary control over the distribution of its own product."

With Hensler on the convention president's panel were Don Dempsey, senior vice president and general manager of Epic/Portrait/Associated labels at CBS; Jack Eugster, president of The Musicland Group; Gil Friesen, president of A&M Records; Robert Summer, president of
(Continued on page 77)

Eight Employees Acquire Hal Leonard

Keith Mardak New President of Music Print Giant

BY IRV LIGHTMAN

NEW YORK Hal Leonard Publishing, one of the music print giants, has been acquired by a group of eight employees headed by executive vice president Keith Mardak, who will serve as president and chief operating officer under the new setup.

According to Mardak, the company was acquired through Chappell Music and the original founding shareholders, who together controlled close to 100% of the stock.

Chappell Music acquired a 50% share in Hal Leonard in 1981 when it also shifted its print rights to the company. The Chappell move signalled a drive by Hal Leonard to extend its business into the pop mainstream after having been known largely as an educational print com-

pany since its formation in 1947.

Since Chappell's involvement, Hal Leonard has picked up such key print accounts as Paul McCartney's MPL Communications catalog, the country music catalog of the Welk Music Group, Tree Music, music controlled by Freddy Bienstock, Neil Diamond, Police, The Entertainment Company and Duran Duran.

Mardak says that Hal Leonard's annual volume is around \$20 million a year, a figure that he claims made it the No. 1 print company in 1984. The firm currently has 200 employees, with some 150 located at the company's administration and manufacturing facilities in Winona, Minn., and 50 at corporate headquarters, sales, marketing and creative offices in Milwaukee.

In addition to Mardak, other prin-

cipals in the buyout, for which no dollar amount has been revealed, are Robert Gilbertson, former executive vice president and now vice president of operations; Jack Sheehinger, who remains as vice president of marketing; Steve Rauch, who remains as vice president of sales; and Mary Bultman, formerly director of publications and now vice president of business affairs. Three others with roles yet to be determined include Herman Knoll, Daniel Bauer and Robert Neis.

Mardak says he sees "good growth for the print business, especially in the educational market, where choral business is particularly strong." He says the company has a number of video projects on the drawing board and expects to deliver computer software product, in a deal with software maker Passport, sometime this year.

Hal Leonard was established in 1947 by Hal Edstrom, Everett Leonard and Roger Busdicker. According to Mardak, they will act as consultants in the new ownership setup. The new owners arranged the deal in connection with the Norwest Bank of St. Paul, Minn., while attorney Wayne Oldenburg provided legal services.

Holmes Running ASCAP Workshop

NEW YORK Rupert Holmes, the composer/artist/producer, will once again preside over the American Society of Composers, Authors & Publishers' (ASCAP) third East Coast Pop Workshop, slated to open here April 23 at ASCAP's headquarters and meet once weekly for six consecutive weeks.

The workshop is free of charge, and open to any writer. Those interested in applying for participation are requested to submit a cassette containing two original songs, along with lyric sheets and a resumé, to: ASCAP Pop Workshop, One Lincoln Plaza, New York, N.Y. 10023. The deadline for entries is April 3.

glected payments in the most recent fiscal period. A year ago, audits produced an extra \$1.2 million.

The payout to musicians in the upcoming fiscal year will come close to \$16.2 million, says Paulson, who notes that sums from interest and co-sponsorship grants help swell regular and audit-induced payments.

While it is difficult to tie fund royalties directly to industry sales, observers nevertheless consider them a useful guide. Some speculate that the current increase, after several consecutive years of declines, also flags a jump in the sales of disks recorded domestically, compared to product cut abroad. Labels pay only on material recorded in the States or Canada.

Although royalties are based on suggested list price, the rising status of Compact Discs do not impact directly on fund income. The fund agreement with labels calls for a ceiling on list price of \$8.98, with no additional sums paid if suggested or de facto list exceeds this figure.

Label Trust Fund Payments Post Fiscal '84 Increase

BY IS HOROWITZ

NEW YORK Despite severe cuts in the applicable rate, royalties paid by record companies to the Music Performance Trust Fund inched upward last year, further evidence of the industry turnaround in sales.

Payments for the fiscal year which ends April 30 total \$8.2 million, says fund trustee Martin Paulson, topping last year's \$8.1 million. The current royalty rate of 0.35% on the suggested list price of albums, less deductions for free goods and packaging, is about 30% less than the obligation under prior contracts.

All labels that are party to recording agreements with the American Federation of Musicians are subject to Trust Fund payments on the sale of all product recorded under AFM jurisdiction. Funds are earmarked to finance live performances at union scale.

In addition to the direct payments, ongoing audits of manufacturers generated \$1.7 million in ne-

BMA To Hold Confabs in L.A., Lagos

BY NELSON GEORGE

NEW YORK There will be two Black Music Assn. conventions in 1985, one in Los Angeles and the other in Lagos, Nigeria, according to BMA president Ewart Abner. This decision and others affecting the BMA's future came out of a recent BMA board meeting in Philadelphia.

In addition, the board authorized Hilda Williams of RCA Records, president of BMA's New York chapter, to write guidelines for the relationship between the chapters and the national office; authorized journalist Norman Richman to organize a BMA chapter in Toronto; and affirmed that the BMA national office will relocate within the year from Philadelphia to either New York or Los Angeles; that a BMA-sponsored television awards show will be held in 1986; and that the 1985 BMA tribute will be held in Los Angeles,

though the subject is yet to be selected. Quincy Jones had originally agreed to be the honoree, but due to business commitments his tribute has been postponed until 1986.

The dual conferences will give the BMA an opportunity to satisfy its domestic constituency as well as to solidify its impact in Africa. "The BMA office in Lagos, opened last year, is helping combat the piracy problem there," Abner says. "The BMA is working with the Nigerian government to develop copyright laws that will ensure that our creative artists can get paid for their work there.

"Africa in general is the biggest market black has in the world," Abner continues, and this first international conference would show our commitment to it." The BMA is currently working with the Nigerian government to develop a tour package that will cut down on the cost of traveling to Africa for con-

ference attendees.

The BMA's relationship with the Congressional Black Caucus, started at last fall's conference in Washington, is ongoing, according to Abner. "Congressman Cardiss Collins is still accumulating data on the airplay practices of MTV to bring to the Federal Trade Commission. MTV is playing the videos of the superstar black artists now, but we are still not happy with its programming and will continue to put pressure on it." Regional hearings on the state of black music are being considered by Rep. Collins as well.

At the board meeting, members of the BMA's New York, Philadelphia, Washington and Florida chapters spoke with the board in an open session and, in Abner's words, "made it clear they want the organization to take more of an advocacy role on issues affecting blacks in all areas of the industry."



Legends in Their Own Time. Colonel Tom Parker, right, who managed Elvis Presley, passes on some tricks of his trade to Frank Dileo, the manager of this generation's superstar, Michael Jackson. The pair was caught during the Narm convention at a restaurant in Hollywood, Fla.

Executive Turntable

Jim McCullough is rejoining Billboard in Los Angeles as home entertainment editor, a new post. He will be involved in the publication's expanding role in home video, video music and audio/video hardware, among other areas. Reporting to him will be home video/video music editor Tony Seideman, who is based in New York.

McCullough left Billboard in 1982, when he was video/sound business editor, to become editor of Software Merchandising, a trade monthly serving the computer software field.

In his new post, McCullough will also be working on Billboard's annual Video Music Conference. The 1985 event will be held in Los Angeles in late fall.

RECORD COMPANIES. MCA Records promotes Steve Meyer to the newly created post of senior vice president, promotion, and Jheryl Busby to the newly created post of senior vice president, black music. Both were vice presidents of their respective areas. Also, Bob Zipkin is appointed to the newly created position of director of sales, special products, for MCA Distributing. He was field sales manager. All are based in Los Angeles.

Arista Records names Kenny Byrd district manager of r&b promotion, responsible for the Texas, Louisiana and Mississippi regions. He was music director at KNOK-FM in Fort Worth.

Joe Marziotto is promoted to manager of field marketing at RCA Records in New York. He was field sales representative.

Tim Gorman joins Clasica Moderna Sound & Vision as division manager/producer of a&r in Redondo Beach, Calif. He is an active studio keyboardist.

Jason Couch is appointed national field sales manager for Jeito Concepts in Los Angeles. He was regional sales manager at Dominion Music.



MEYER



BUSBY



MARZIOTTO



EMMER

HOME VIDEO. John Turner is appointed president of Media Home Entertainment in Culver City, Calif. He was managing director of Lancar Ltd. in the U.K. Also, Jack Bernstein and Philip Callaghan are named executive vice president and senior vice president of finance/administration, respectively. Bernstein was senior vice president of distribution/marketing. Callaghan was vice president of finance/administration.

Bob Emmer is appointed director of business affairs, West Coast, at MGM/UA Home Video in Culver City, Calif. He was vice president of business and creative affairs at Alive Enterprises, and was creator and executive producer of the NBC-TV series "Rock 'N' Roll Tonight."

Vestron Video International appoints Stephen Moore director of marketing for the U.K. He was marketing manager for MGM/UA Home Video's U.K. operation.

Scott A. Haines, head of Ohio-based Holiday Marketing, becomes East Coast representative for videocassette supplier Magnum Entertainment and its two newly formed subsidiary labels, Sagebrush Productions and Epic Pictures. He was national sales manager at Walt Disney Home Video.

Lightning Video names three regional sales managers: Michael Vassen, Eastern region; Ralph Walin, Western; and John Scott, Central. Vassen was with The Record Bar, Walin with Sound Video Unlimited and Scott with ASCAP. Kathy Clayton and Marla Kahn are appointed sales administrators for the firm.

Bill Hoard becomes software marketing manager at Pioneer Video in Montvale, N.J. He was with Embassy Home Entertainment.

Grant Saidiner joins Essex Video as director of sales in Northridge, Calif. He was Western regional sales manager for the IVE/Caballero Group.

Susan Roberts is named administrator of sales at All Seasons Entertainment.

(Continued on page 73)

Show up.

Show up each day, with your sales message, in Billboard's 1985-86 AUDIO/VIDEO/TAPE SOURCEBOOK.

When your advertising appears in this year's AUDIO/VIDEO/TAPE SOURCEBOOK, you'll show up to thousands of professional buyer-users of everything from blank cassettes to post-production facilities!

This primary, worldwide reference source is the one and only comprehensive guide



to equipment, duplicating and audio/tape services available. Up-to-date statistics, production charts and industry data as well as complete manufacturers' services and supplies are featured. These listings cover the U.S. and international markets in every product category.

BONUS DISTRIBUTION:

- All production facilities involved in video music
- Professional end users
- Targeted major trade shows

Issue Date: May 18, 1985

Advertising Closing Date: April 19, 1985

To show up with your selling message, contact your Billboard sales rep for rates, details and reservations.



New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-964-1885; London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8001, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033

FOUR & MORE: Camelot Enterprises becomes the first retailer in the history of NARM to win the Manufacturers' Advisory Committee's Merchandiser of the Year Award four times. Camelot founder and president Paul David shared the award and podium with his contingent, as well as dual winner Robert Higgins of Albany, N.Y.-based Transworld Records, operator of the Recordtown chain.

IN ATTENDANCE: Russ Solomon of Tower Records pushed hard for a lower registration for NARM conventions and backed it up by bringing a contingent of 24 employees with him. Absent: MTV.

RETURNS: RCA said to be mulling an end to 100% returns on singles. Rumor has the label putting out feelers for reaction to a flat 25% rebate based on gross purchase and just forgetting the whole business of handling returns of 45s. Downside reactions questioned the continued usefulness of singles for new acts and marginal releases without protections, as well as the possibility of extensive wholesale discounting based on the rebate.

TICKERTAPE: Flurry of recent public offerings is having its ups and downs. News articles mentioning Crazy Eddie as one of the retail accounts that unknowingly offered MCA counterfeits reportedly had the chain's namesake fearing a stock nosedive. And stock of New Jersey-based Jem Records also took a dip recently when a large shareholder dumped 60,000 shares after holding them six months and a

day.

INDIES MOVIN' UP: Tommy Keene goes from Record Bar's Dolphin label to Geffen, Michael Jonzun hip-hops from Tommy Boy to A&M, and 10,000 Maniacs hang their chainsaws at Elektra. Other moving notes find Rhino Records opening a New York office in the coming weeks.

CD PACKAGING was one of the major topics this year, and Warner Bros.' flight on an all-cardboard package with Prince's "Around The World In A Day" (Billboard, April 6) really got retailers buzzing. Howard Applebaum of the mid-Atlantic's Kemp Mill termed the decision to package the pop title without a jewel box "of no consequence," while Robert Simmonds of East Side Digital in Minnesota voiced what seemed the majority opinion, calling it "a mistake." Regardless of initial reaction, the next WEA title to carry an all-cardboard CD package has already been selected: Motley Crue. Also upcoming from WEA is a \$12.98-list CD on the Honeydrippers.

TOUGH TALK: During his presentation on upcoming CD capabilities (Billboard, April 6), WCI's Stan Cornyn said the industry's best chance for growth is "to nibble on your neighbors" by challenging their territories and technology. He also characterized sales spurred by MTV, Michael Jackson and Prince as "not real growth."

More tough talk: Ken Kragen's pep talk to retailers urging them to buy heavier on USA For Africa

product laid the blame for short shipments on the seven-inch on retailers. Kragen said conservative initial orders by stores caused CBS to underestimate the single, causing backorders.

Still more tough talk: Gil Friesen used his keynote address to try to squash rumors that he will use the success of the film "The Breakfast Club," which he produced, to leave A&M Records. Friesen made it as plain as he could: "I don't like people suggesting that I'm getting ready to go to films," he said.

CBS allotment shipments for CD are showing a high number of Japanese (Continued on page 74)



The Man in Gold. ASCAP assistant to the president and director of public relations Karen Sherry presents Stevie Wonder with the Society's Golden Note Award for outstanding achievement in the field of music. The ceremony took place at the NARM Scholarship Foundation dinner at the trade group's convention in Florida last week.

CHART BEAT

by Paul Grein



USA FOR AFRICA's "We Are The World" this week becomes the first single since Elton John's "Island Girl" nearly 10 years ago to reach No. 1 in only four weeks. "Island Girl" hit No. 1 in November, 1975, when Elton was at the peak of his popularity.

Only four other singles in the '70s reached No. 1 in as few as four weeks: Simon & Garfunkel's "Bridge Over Troubled Water" and the Beatles' "Let It Be" and "The Long And Winding Road," all from 1970, and Paul & Linda McCartney's "Uncle Albert/Admiral Halsey," from '71.

The last single to reach No. 1 in fewer than four weeks was the Beatles' "Get Back," which did it in three weeks in 1969.

"We Are The World" is the seventh No. 1 single for producer Quincy Jones, following Lesley Gore's "It's My Party," Patti Austin & James Ingram's "Baby, Come To Me" and Michael Jackson's "Don't Stop Till You Get Enough," "Rock With You," "Billie Jean" and "Beat It." These No. 1 hits cover a span of nearly 22 years, which is the longest span of chart-topping hits of any producer in pop history.

With "We Are The World" moving up to No. 1, 1985 becomes the eighth consecutive year that a song written or co-written by Lionel Richie has topped the Hot 100. Richie's streak began in 1978 with the Commodores' "Three Times A Lady" and continued in '79 with the Commodores' "Still," in '80 with Kenny Rogers' "Lady," in '81 with Richie & Diana Ross' "Endless Love," and in '82, '83 and '84 with Richie's solo hits "Truly," "All Night Long" and "Hello."

"Three Times A Lady," "Lady," "Endless Love," "All Night Long" and "Hello" were all nominated for the Grammy for song of the year, a situation likely to repeat with "We Are The World."

"World" is the fifth No. 1 hit written or co-written by Michael Jackson, following "Don't Stop Till You Get Enough," "Billie

Jean," "Beat It" and "Say Say Say."

DIANA ROSS this week collects the 30th top 10 pop hit of her long-running but lately erratic career, as "Missing You" jumps three points to number 10. It's Ross' 12th top 10 single since the breakup of the Supremes, with whom she scored 18 additional top 10 hits.

The Supremes' phenomenal popularity in the '60s is reflected in the

week.

For all this success on the black chart, Maze has yet to score a top 50 hit on the Hot 100. They came closest with "Feel That You're Feelin'," which hit number 67 on the pop chart in 1979. "Back In Stride" peaked at 88 last week and this week dips to 97.

SONGWRITER HOLLY KNIGHT this week collects her fourth top 10 hit in less than 18 months, as Animotion's "Obsession" leaps five points to number nine. Knight previously cracked the top 10 with Pat Benatar's "Love Is A Battlefield," Scandal featuring Patty Smyth's "The Warrior" and Tina Turner's "Better Be Good To Me."

These aren't minor-league hits, either: "Battlefield" brought Benatar a Grammy for best female rock vocal performance of 1983, and

Dick James Organization Expanding U.S. Operation

NASHVILLE Buoyed by the success of American catalog activity since moving its U.S. headquarters from New York to Nashville in 1981, the Dick James Organization is now expanding to include a Los Angeles office.

The L.A. office, scheduled to open in June, will become the new U.S. headquarters for Dick James with the relocation of general manager Arthur Braun from Nashville. Mike Hollandsworth will move into the position of professional manager for Dick James in Nashville, where the company has renewed its lease at its present site, 24 Music Square East.

Stephen James, London-based general manager for the entire Dick James Organization worldwide, explains that this expansion is aimed at capitalizing on the increased amount of pop and crossover activity generated by the firm's U.S. writers.

"We had a 37% increase in 1984 for our U.S. activity alone," James says. "Almost all this activity was done from our Nashville operation."

James notes that through its expansion, Dick James expects to further its rock and pop cuts and to take advantage of the film and television industries based on the Coast.

Braun notes that he will be looking for both writers and professional staff to work in the Hollywood offices. He emphasizes that his company is especially interested in hiring writer/artists to provide dual outlets for Dick James songs.

In his new post as Nashville professional manager for the company, Hollandsworth will oversee a staff of writers including Taylor Rhodes, Gary Harrison, Debbie Franco, Rjck Giles and Richard Giersch, in addition to administering the catalog of Charles Quillen.

Among the cuts obtained through Dick James in Nashville are Barbara Mandrell's "Only A Lonely Heart Knows," Reba McEntire's "Just A Little Love," the Kendalls' new album title track "Two Heart Harmony," Charley Pride's "Missin' Mississippi," Molly Hatchet's "Man On The Run," Alabama's "Down On Long Boat Key," Crystal Gayle's "Love Does That To Fools," Lee Greenwood's "Breaking Even," and the Oak Ridge Boys' "Come On In," from the group's new MCA album.

The Dick James Organization will be based in the Hollywood Center, formerly Francis Ford Coppola's Zoetrope Studios, at 1040 N. Las Palmas Ave., Los Angeles 90038.

KIP KIRBY

'We Are The World' completes its rapid ascent to the top spot

fact that they amassed those 18 top 10 hits in just five years and four months, whereas Ross has taken nearly 15 years to collect her 12 top 10 solo hits.

"Missing You," which was written and co-produced by Lionel Richie, is Ross' first top 10 pop hit since "Muscles" in November, 1982. That record was written and produced by Michael Jackson, Richie's collaborator on the nation's current No. 1 hit.

While Ross' two-and-a-half-year absence from the top 10 isn't a record for her (she was out of the top 10 for more than four years between 1976's "Love Hangover" and 1980's "Upside Down"), she was clearly in need of a hit. And when it rains, it pours. Ross and Bruce Springsteen are the only two members of the 46-voice "We Are The World" chorus also listed in this week's top 10 on their own.

MAZE FEATURING FRANKIE BEVERLY this week earn the first No. 1 black hit of their eight-year chart career with "Back In Stride."

The Capitol group first cracked the black chart in April, 1977 with "While I'm Alone" and first made the top 10 the following year with "Workin' Together." Maze collected four more top 10 black hits before breaking through to No. 1 this

"Better Be Good To Me" brought the same award to Turner last year.

Knight was a member of the group Spider, which had three chart hits in 1980 and '81 on Mike Chapman's Dreamland label. She is now a member of the group Devic, which is signed to Chrysalis.

WE GET LETTERS: Dave Brunot of Meadville, Pa., who describes himself as Patty Smyth's biggest fan, notes that Smyth is featured on three current Hot 100 singles: She performs "Beat Of A Heart" with her band Scandal, and also sings backup vocals on Don Henley's "All She Wants To Do Is Dance" and John Waite's "Change."

Brunot has more: "Even though Scandal's last two singles ('Hands Tied' and 'Beat Of A Heart') have mysteriously stalled at number 41, they can take some consolation in the fact that they're only the fourth act in chart history to accomplish this. The only other acts to fall one spot short of the top 40 with back-to-back releases are Bob Dylan ('Wigwag' and 'Watching The River Flow'), Cheech And Chong ('Framed' and 'Bloat On') and Linda Clifford ('Bridge Over Troubled Water' and 'Red Light')."

RICK SPRINGFIELD

HIS
FIRST
NEW
STUDIO
LP
IN
2
YEARS

CONTAINS
THE
HIT
SINGLE

"CELEBRATE YOUTH"

PB-14047

TAO
AJL1-5370

COMING SOON ON COMPACT DISC

Produced by
Rick Springfield
and Bill Drescher for
Famous Dog Productions

Management and
Direction:
Dana Miller and
Barry Gross for
Major Way Management

Don't miss **RICK SPRINGFIELD: THE BEAT OF THE LIVE DRUM**
Premiering May 6, 10 P.M. (EST). Only on **Cinemax**

RCA
Records and Cassettes



Lush Lifers. ASCAP songwriter Toshiko Akoyoshi, right, takes a break with the Society's public relations coordinator Lauren Iossa after performing with her big band at New York club Lush Life.



An Unlikely Fan. Ratt's Stephen Pearcy, center, confesses his admiration for REO Speedwagon during a backstage visit to the Epic group following their concert at the Meadowlands Arena in New Jersey. Surrounding him from left are REO's Gary Richrath, Neal Coughty and Kevin Cronin.



Cello Fellow. Philips recording artist Julian Lloyd Webber acts out an excerpt from his recently published book "Travels With My Cello" during a Virgin Airlines flight from London to New York.



Clark Is Up to Parr. "American Bandstand" host and radio personality Dick Clark poses with Atlantic recording artist John Parr, who performed his "Naughty, Naughty" single on the tv show. Standing from left are the label's West Coast director of artist relations Tony Mandich, Clark, Parr and his manager John Wolf.



Talented Trio. Tim Rice, composer of the RCA musical album "Chess," joins performer Elaine Paige in congratulating songwriter Ellie Greenwich, left, on the new Broadway show "Leader Of The Pack," which features Greenwich's songs.



Forget Us Nots. A&M Records & Films president Gil Friesen, right, offers a word of thanks to Simple Minds' Jim Kerr for "Don't You (Forget About Me)," the first single from the "The Breakfast Club" film soundtrack. Both A&M projects, the film and single, are doing well on various industry charts.



Vinyl Sweethearts. WNEW New York personality Alison Steele joins Jessye Norman to celebrate the release of Norman's first pop recording, the album "With A Song In My Heart," at a New York party. The record features John Williams and the Boston Pops.

...newsline... ITALY

AN ITALIAN JUDGE has banned sales of the Ariston album "Vanoni/Paoli... Sempre." Singers Ornella Vanoni and Gino Paoli, top names in the music world here since the late '50s, are currently in the midst of a sold-out nationwide tour. The album has been stopped because, though it contains earlier material from these artists, the court ruled that its packaging could be misleading in that it gave the impression it included songs from the show. The actual show material is set for release soon by CGD/MM.

DAVIDE MATALON, president of Ducale, has signed a license deal with U.S. jazz label GRP. In line with normal Ducale policy, the pact covers all European countries, and all production will be handled at the company's plant in Brebbia, near Milan.

A NEWLY FORMED association for independent companies not affiliated with the Italian IFPI branch is bannered DIN (Discografici Indipendenti Nazionali). Pietro Scarpettini is the president of the organization, which is headquartered at Via Podgora 12/B, Milan.

MAURIZIO CHIESURA, a noted Italian producer, has joined Discotto as a&r and sales manager. The move underlines a recent development here centered on the apparent collapse of the maxi-single market. The sales dip, which some put as high as 50%, has led to tough times for so-called "emergent/alternative" labels such as Gong. Discotti, one such label, has recruited Chiesura to help establish a more traditional record company image.

VITTORIO CASTELLI

Bogus Cassettes Widely Available PIRACY PERVADES INDONESIAN MARKET

BY GLENN A. BAKER

JAKARTA While Thailand and Singapore are subject to regular purges and campaigns to eradicate music piracy, Indonesia is so steeped in illegal use of copyrights that it has become virtually a way of life for the world's fifth most populous nation.

There appears to be no recognition or acceptance among the people that there is anything vaguely illegal or improper about their consumption of unsanctioned cassettes, videos, logos and trademarks, books and other media.

The more than 400 rooms of the plush Hotel Sari Pacific here are fed daily video programs that include large slabs of contemporary rock clips. These clips have been sourced off-air in Australia from such network programs as "Music Video" and "After Dark," as evidenced by the occasional glimpse of the show's logos or a voiceover from the host.

The source of movies shown in almost every major Indonesian hotel can only be guessed at, but it is

worth noting that in the secondary city of Ujung Pandang on the island of Sulawesi (population 800,000), one of the many video shops readily offers for sale a tape of "E.T." complete with full color slick.

Visits to video shops all over the Indonesian archipelago resulted in the impression that virtually every color Hollywood film ever made can be purchased or rented with little difficulty. The overwhelming emphasis is on violent adventures.

In the country's numerous rock

magazine, sheet music manuscripts of Western songs are reprinted freely, without any attempt at clearance. The back cover page of a flashy color publication called *Variasi* currently presents a full-page reproduction of the logo of the recently re-formed Deep Purple. Close examination of the fine print reveals that it is not an advertisement for the band or its albums, but for a cosmetics company called *Dela Pratesa*.

(Continued on page 66)

O'Sullivan, MAM Settle Royalty Dispute Is Finally Resolved

LONDON Singer/songwriter Gilbert O'Sullivan is to be paid around 2.3 million pounds in an out-of-court settlement of his long-standing royalty dispute with management company MAM.

O'Sullivan will receive \$2.04 million in royalties up to last July, plus \$187,000 in a frozen royalties account and \$160,000 interest, taking the pound sterling as \$1.20.

During a protracted series of hearings in the High Court and the Court of Appeal here, O'Sullivan had claimed that his recordings earned nearly \$17.5 million over a seven-year period in the 1970s, but that he was paid only \$600,000.

In addition to a string of U.K. hits, O'Sullivan scored a Stateside No. 1 with "Alone Again (Naturally)" and reached number two with "Claire," both in 1972. He also hit the top 10 the following year with "Get Down."

In 1982, the High Court here upheld his claim for a larger share of

record and publishing earnings in a judgment that would have cost MAM more than \$8 million. But last year the award was scaled down by the Court of Appeal, with the exact sum to be fixed by an official referee.

According to MAM director Stanley Fenn, this procedure would have involved further hearings and a two-year delay, which would have been damaging to the interests of the company and its shareholders. MAM also expects the real cost of the settlement to be reduced by tax allowances.

The resolution of the sometimes acrimonious dispute is expected to simplify merger negotiations currently under way between Chrysalis and MAM (*Billboard*, April 6). O'Sullivan, who was said in the 1982 judgment to have been "exploited and fleeced," now lives with his family in Ireland, and all rights retained by MAM in his work now revert to him, effective last August.

CBS U.K.'s Oberstein Stepping Down

LONDON Maurice Oberstein, chairman of CBS Records U.K. and of the British Phonographic Industry (BPI), will leave both posts at the end of June. The 56-year-old American plans a six-month break, but expects to return to the music business and will continue to live in Britain.

The decision, rumored for some time, was confirmed at CBS Records' recent international convention in Hawaii and announced formally to U.K. staff thereafter. "CBS made all the right approaches to induce me to stay," says Oberstein, "but after 20 years I felt it was time to move on."

Oberstein, the son of the late Eli Oberstein, RCA a&r chief and pioneer of r&b recording, joined CBS in the U.S. after running his own Rondo Records budget label and came to Britain in April, 1965, to set up CBS U.K. as an independent operation. He became managing director in 1975, following the departure of Dick Asher, and in January, 1979 was appointed to the newly created post of chairman.

Oberstein presided over one of CBS U.K.'s most successful periods. In three of the last four years, the company has topped the BPI's market share league table in the single and/or album categories.

Oberstein's departure is timed to coincide with the end of his two-year term as BPI chairman, during which he has become probably the best known figure in the U.K. record industry.

He has been closely involved with the establishment of the Gallup chart as the official industry chart, with the forging of close retail links via the BPI retail liaison committee, with the most intensive phase of the campaign for a blank tape levy (resulting this year in a government Green Paper favoring the record industry case), and with the development of the British Record Industry Awards as a major television event.

U.K. Tape Firms Fire New Levy Salvo Trade Group's Home Recording Study Contradicts BPI

BY NICK ROBERTSHAW

LONDON Any levy on blank audio and videotape introduced in the U.K. would damage the interests of consumers, retailers and manufacturers alike, the Tape Manufacturers' Group (TMG) has charged in its latest campaign to deflect the British government's Green Paper proposals (*Billboard*, March 2).

According to Christopher Hobbs, chairman of the 11-company pressure group, the suggested 10% audio and 5% video levies could, in practice, add up to 20% to the price of cassettes after allowing for markups and taxes. "That represents a major price increase that would hit the public as well as the retail and manufacturing industries," Hobbs says.

The TMG, which has asked record retailers to display posters and leaflets bearing the slogan "Make Levies On Tapes Draw A Blank," also

claims that importers would easily circumvent the levies by bringing in overseas tape and undercutting local product, while incentives to counterfeiters would be "enormous."

Perhaps unsurprisingly, figures from the group's own survey of home taping contradict the British Phonographic Industry's research. Fewer than 22% of the U.K. public buys blank tape for any purpose, it says, in contrast to the BPI's claim that 44% of the population is involved in home taping. Of the home taping that is carried out, the TMG claims, 70% is of the tapers' own records, often in order to preserve recordings in good condition.

The practice is therefore less widespread than the government maintains, the TMG concludes, and far from being merely an attempt to avoid paying for records. In any event, it says, sales of blank tapes have remained "relatively static" in

recent years, while prerecorded audio sales have increased.

However, observers here see a significant shift of position in the TMG's admission, the first in its three-year campaign against tape levies, that home taping does exist and does deprive copyright owners of income. Instead of rejecting the need for compensation, the group is now proposing that "alternative ways of recompensing rights owners" should be sought, either through a recording license sold alongside television and radio licenses, or through a levy on prerecorded disks and cassettes themselves.

Further attacks on the government Green Paper consultative document, which carries an end-of-April deadline for submissions and comment from interested parties, have come from trade bodies and newspaper comment. The Training

(Continued on page 66)

**GREAT FOOD
OPEN 24 HOURS
LARRY PARKER'S
BEVERLY HILLS
DINER**



Parker's limo service—the finest in limo luxury. Service so unique, it makes all else seem obsolete. We will send our stretch limo to your studios 24 hours a day for food deliveries or to transport your group anywhere.

206 S. Beverly Dr. at Charleville, Beverly Hills, CA • (213) 274-5658
4676 Admiralty Way, Marina Del Rey, CA • (213) 823-6615

Telephones at Each Dining Booth

Liquor Abuse

CENSORSHIP IS NOT THE ANSWER

BY ROBERT A. LINDER

Recently, a large delegation representing radio stations from all over New Jersey met with our Congressional representatives in Washington to discuss our opposition to the proposed ban on wine and beer advertising on radio and television.

Although we came away "cautiously optimistic," we realized it would be a long, hard fight. The overwhelming conservative swing caused many of the legislators to indicate that if a bill got to a floor vote they would probably have to vote for the ban.

Our job is to keep the issue from ever getting to that point.

In addition to the increasingly well documented public service announcements on alcohol abuse we're running, I think our strongest help will come ultimately from an inevitable public backlash. We can help unleash that backlash by identifying what groups like SMART (Stop Marketing Alcohol on Radio & Television) really want: prohibition.

It didn't work before, and it won't work now.

While not every commercial is ideal, the messages are not aimed at young people, or meant to encourage abuse. Most wine and beer advertising is designed to encourage brand switching.

We know that the discriminatory ending of cigarette advertising on electronic media did not decrease smoking. It actually increased. And

the extensive use of hard drugs—at least as serious a problem—has never been advertised or promoted on radio or tv.

Much like the songs, programs and commercials broadcast, we only convey messages, news and entertainment.

To censor and prevent dissemination of information on legally avail-

posed Satanic "backward maskings."

Ironically, the true conservative wants less intrusion in his or her private life by law or government edict. Conservatives supporting this proposed legislation are misguided.

Certainly, it's important to identify drunk drivers and get them off the roads. But where does it stop?



Bob Linder is vice president and general manager of WDHA-FM in Dover, N.J.

'Americans will not benefit from this wave of conservatism'

able products is wrong—legally and morally. Those who sit back and say, "That's not our problem," are making a big mistake. One form of censorship leads to another.

Aren't we all vulnerable to attacks from the extreme right? How about a committee to screen song lyrics, a panel to inspect video movies or album covers that cross state lines, and federal inspectors at rock'n'roll performances? And this is not to mention investigations already undertaken on electronic coercion of our children from sup-

When has it gone too far?

On a recent morning I was an hour late to work because of a police roadblock and breathalyzer checks. Although hundreds of people were seriously delayed, no one was arrested. However, many were given tickets for leaving their seatbelts unbuckled.

Here in New Jersey, anyone found driving while intoxicated can lose his license for six months or more and pay fines or penalties starting at \$3,000. While this kind of pressure does accomplish its pur-

pose, it's also having a devastating effect on the nightclub and restaurant business. And this directly affects the music business.

Several local clubs have worked closely with us to promote original New Jersey bands. It was not unusual for them to draw crowds of more than 1,000 on Saturday nights. But last Saturday night the average attendance at most area clubs was well under 100.

Many streets are virtually deserted except for police roadblocks. People are afraid to go out at night. Needless to say, empty clubs won't pay emerging talent to perform.

The lack of financial support to broadcasters from alcohol would affect more than music. Professional sports would also be hard hit if there was a ban on broadcast advertising. Many games would have to move to pay-per-view cable to survive.

In the long run, the American people will not benefit from this wave of conservatism. While the effect is not always easy to understand, the cause is.

Fear is the underlying problem, and there is a lot of it everywhere. While the fear many people feel is not unreasonable, their reactions frequently are.

Taking one step at a time, let's find ways to bring people closer together again. Let's find alternatives to censoring and roadblocks for alcohol abuse.

struggled to survive; soul artists were announcing bankruptcy instead of reaching top 10 status. The only hope for most black artists was to seek recognition in disco (now dance music). But disco music was aimed at whites.

Listen carefully to some of the "leftover" acts from the '60s—Gladys Knight, Ashford & Simpson, Bobby Womack, Patti LaBelle, Aretha Franklin, Tina Turner—and you will still find soul in their voices and their gospel roots intact. This is exemplified by Deniece Williams' performance on the Grammy show. The beat is no reason to classify the music as "sellout crossover."

The soul which we fans loved and cherished for so long has finally reached a level of acceptance and appreciation by the industry at large. It is not just a beat. It is history full of soul, and the audience has just now caught up.

Ramon Wells
Seattle

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.

Letters to the Editor

EXPANDING HORIZONS

As I watched the Grammys, I was once again thankful to be program director of one of the few commercial radio stations in the U.S. able to play music of every Grammy category. And once again I wondered why the majority of PDs across the country seem to be afraid to expand their musical horizons and that of their listeners by playing more jazz, blues, reggae, folk, country, bluegrass, r&b, inspirational and even classical.

I ask radio, Aren't you bored by the narrow splinter of music you're playing? Don't you feel left out of the total music scene? Give other kinds of music a chance. You owe it to your listeners, and you owe it especially to all those who make the music.

Richard Fusco
Program Director, WDST
Woodstock, N.Y.

NAME DROPPING

I was interested to see the Josephson/Silverman/Webber letter (March 30) regarding the use of the "New Music Seminar" name by Musexpo 1985.

Another announced part of the Musexpo program is the "1st International Music Video Festival." Having been involved in the organization of last October's First International Music Video Festival of St. Tropez, it makes me wonder whether the Musexpo organizers don't

know what other industry events are being held, or perhaps don't think anybody else does.

If we're going to crowd the calendar of events, let's at least be original.

John E. Nathan
New York

TAXES FOR HUNGER

Obviously USA For Africa is one of the best thought-out and finest gestures the entertainment industry has ever conceived.

As any retailer knows, store owners are participating on a non-profit basis (our cost is \$1.80, and our shelf price \$1.89). If I knew where to send our nine-cent "profit," I would gladly do so. But someone else should also, namely the government.

California, in common with most states, imposes a sales tax. In our case the tax is 6%, which breaks down to 11 cents per single sold. And so far we have sold approximately 500 "USA" singles, generating more than \$55 in sales taxes.

There should be a law requiring most of this particular tax revenue to be set aside to aid starving people in the U.S., reserving perhaps 10% for the USA For Africa Fund.

Ron Reinage, President
North County Home Entertainment
Vista, Calif.

DEFENDING COPYRIGHT

David Ladd's recent commentary (Feb. 9) articulates what I'm sure many in the music industry have been thinking. Consumers must be made to understand that the variety and quality of the music they enjoy is dependent upon just rewards for the creative forces behind it.

The problem is that the image the consumer has of the music business is that of the rich superstar. Furthermore, many young people are not receptive to the idea of "business" being part of music. An extensive program of public education announcements by artists themselves is needed to capture consumer sentiment.

On another front, those who egregiously ignore copyright for profit must be prosecuted criminally and civilly to the full extent of the law, regardless of the cost effectiveness of a particular case. Infringers feel they have nothing to lose when they are caught if the usual penalty is merely a "cease and desist" agreement. The cost to the industry is too great to coddle offenders.

Jack Littlejohn
North Bergen, N.J.

CATCHING UP WITH HISTORY

As an avid fan of soul music who has followed its rise into the mainstream, I feel obliged to comment about crossover, the theme of David Lopatin's commentary on March 2.

Throughout the '70s, soul music

Billboard Offices:

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

Editorial

Editor-in-Chief: **ADAM WHITE**
Deputy Editor: **Irv Lichtman**
Executive Editor: **Is Horowitz**
Senior Editor: **Peter Keepnews**
International Editorial Director:
Mike Hennessey

Special Issues Editor: **Ed Ochs**
Assistant Editor: **Robyn Wells**

Bureau Chiefs:
Sam Sutherland (Los Angeles), Kip Kirby (Nashville), Bill Holland (Washington)

Editors:
New York: **Steven Dupler**, Nelson George, Fred Goodman, Tony Seideman, Nancy Erlich, Kim Freeman (assistant editor), Linda Moleski (receptionist)

Los Angeles: **Rollye Bornstein**, Paul Grein, Jim McCullough, Earl Paige, John Sippel
Nashville: **Edward Morris**

London: **Peter Jones**

Charts & Research

Associate Publisher/Director of Research:
MARTY FEELY

Director of Charts/Associate Publisher:
Thomas Noonan

Country Chart Mgr.: **Don Kamerer**
Black Chart Mgr.: **Mike Mongiovi**
Research Mgr.: **JoDean Adams**

New York: **Harry Michel** (supervisor), Jimmy Canosa, Ed Coakley, Richard Cowen, Rita Ferrence, Kathy Gillis, Eleanore Greenberg, Cathy Kaslow, Robert Martucci, Lillian McGuire, Max Parra, Sharon Russell, Debra Todd, Marc Zubatkin

Marketing & Sales

Director of Marketing & Sales:
MILES T. KILLOCH

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

New York: **Norm Berkowitz**, Grace Whitney-Kolins, Jeff Serrette (classified)

Los Angeles: **Marv Fisher**, Christine Matuschek, Bill Moran
Nashville: **John McCartney**
London: **Patrick Campbell**
Tokyo: **Hugh Nishikawa**

Milan: **Germano Ruscitto**, 28-29-158
Hamburg: **Hans-Moritz v. Frankenberg**, (40) 271 3221

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

Production

Corporate & Billboard Production Director:
MARIE R. GOMBERT

Editorial Production Mgr.: **Howard Levitt**
Editorial Production Coordinator:
Tina Wilkinson

Atex System Mgr.: **Raymond H. Heitzman**
Advertising Production Mgr.: **John Wallace**

Administration

Publisher: **SAM HOLDSWORTH**
Assistant to the Publisher: **George T. Finley**
Vice President & Executive

Editorial Director: **Lee Zhitto**
Divisional Controller: **Don O'Dell**
Circulation: **Rich Miller**, **Sandy Summer**
License & Permissions Mgr.: **Georgina Challis**
Directory Services Mgr.: **Leslie Shaver**

Billboard Publications Inc.

President & Chief Executive Officer:
GERALD S. HOBBS

Executive Vice Presidents: **Sam Holdsworth**, **Jules Perel**
Senior Vice President: **Ann Haire**
Vice Presidents: **John B. Babcock**, **Paul Curran**, **Rosalee Lovett**, **Martin R. Feely**, **Lee Zhitto**

Managing Director, Billboard Ltd.:
R. Michael Hennessey

WESTWOOD ONE PRESENTS



David Lee Roth

Off the Record

with Mary Turner

You don't have to wait 'till summer to get *crazy from the heat*—just join Mary Turner on the Westwood One Radio Network the week of April 8th as she presents an hour-long **Off The Record Special** featuring David Lee Roth. Diamond Dave tells Mary all about his debut solo outing, *Crazy From The Heat*, the past, present and future of Van-Halen, the role of his '51 Merc low-rider in his songwriting, the care and feeding of his libido and much more. This hour of raucous rock 'n' roll repartee is the latest exclusive from Mary Turner, whose **Off The Record Specials** with rock's biggest superstars are heard on more than 250 Westwood One Radio Network affiliates in North America and around the world 52 weeks a year. For details contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



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

New Programming Unveiled

KFRC PLAYING GAMES IN MIDDAYS

SAN FRANCISCO "We're not going to be a talk station or a news/talk station. We will continue to be a music station, but yes, we are going 'game shows' in middays," says KFRC PD Mike Phillips as he unveils the new 9 a.m.-3 p.m. programming hour by hour.

Station personalities Dave Sholin and Chuck Browning will host the 9 a.m.-noon and noon-3 p.m. blocks respectively, with 9-10 a.m. devoted to "Dear Duke," a show where callers discuss their problems and offer solutions, with prizes awarded to the best solutions (or perhaps problems, as in "Queen For A Day").

"KFRC Secret Sounds," where listeners who unscramble a secret phrase are eligible to guess the current KFRC "Secret Sound" (which carries a hefty jackpot), is featured from 10 to 11 a.m.

In the 11 a.m.-noon slot, there are special guest hosts and weekly surprise guests (the first of which are Channel 4's Roz Abrams and Huey Lewis, respectively), and noon-1 p.m. features "Jukebox Jackpot," based on the "Name That Tune" concept, as listeners go into the

"Solid Gold Spinoff Round" and try to discover the "Mystery Melody Montage."

"Showbiz Showdown" follows from 1 to 2 p.m., based on show business trivia, while a talent contest approach is taken in the 2-3 p.m. hour as listeners sing, tap or impersonate their way to stardom in "Expose Yourself."

"The decision to expand the format was [general manager] Pat Norman's," says RKO consultant Walt Sabo. "Mike [Phillips] and I worked out the details about how to develop the games. What we've done is expand upon one of the elements of KFRC. The station has always been known for its great contests."

"All we're doing is adding to our present format," adds Norman. "I'd be the last to say our business is boring, but there's a certain sameness to what we all do. Maybe this concept will take us apart from that."

"Between this and 'Car Radio' on KHJ (Los Angeles) or someone like Soupy Sales on WNBC (separate story, this page), we are in a position where we can redefine what

AM can be. You look at the current success of daytime game shows and see that 'Wheel Of Fortune' is the most watched show—it even beats out 'Dallas,' I think—and you see a trend here. If you want to be a mass appeal station, you've got to pay attention to trends in society as well as music, and that gives broadcasters the license to press their luck and be creative."

"People from other forms of entertainment will develop an interest in radio, and we'll once again get the creative minds back that left us years ago. This also gives AM radio access to new advertising dollars," adds Sabo, who envisions a slice of the advertising revenue now lavished on tv game shows.

Capitol Buys Jon Coleman's Research Firm

RALEIGH, N.C. Capitol Broadcasting here broadens its range of media holdings with the acquisition of Dallas-based Coleman Research for an undisclosed sum.

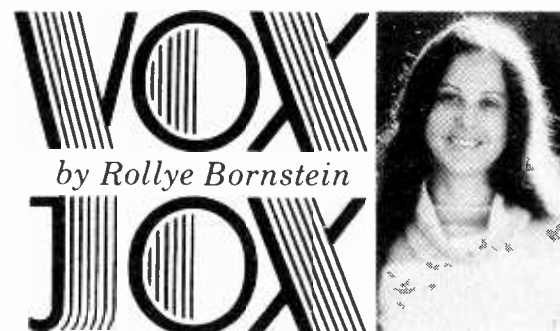
Headed by founder and president Jon Coleman, the seven-year-old firm specializes in providing data on strategic positioning, audience perception and library testing for radio, tv and cable outfits. The firm's current clientele includes 60 radio and 10 tv stations and a few cable channels.

Coleman says his firm will retain the Coleman Research name and its 15-person staff and will remain in Dallas, with few changes other than administrative ones. He says the sale was motivated by the fact that Capitol's cash flow will enable him to pursue researching approaches that were financially unfeasible in the past.

"Research is becoming more important in both sales and programming," says Coleman, adding that the sale will "allow us to jump into areas we couldn't explore before." He says he expects the move also to result in an expansion of research activities for tv, although he claims radio will remain the company's primary focus.

With the merger, conflict of interest questions are likely to arise in markets where Coleman Research's services are requested by Capitol competitor stations. Pointing to Sunbelt Communications' ownership of The Research Group, Coleman notes that it's not unusual for a broadcaster to house a research firm and says he doesn't intend to impose "any real strict policies."

Capitol Broadcasting's radio properties include WRAL Raleigh, WRNL/WRXL Richmond, Va., KBEQ Kansas City, KISS San Antonio, WKEE-AM-FM Huntington, W. Va., and, pending FCC approval, new acquisitions WOHS Shelby, N.C., and WCKS Coco Beach, Fla. Capitol also owns WRAL-TV Raleigh, four radio networks, Seeberg Music (a background music service) and other properties.



BILL LATZ'S VP/GM SLOT at Fort Wayne's WOWO has been filled by **Charles R. Slavik**, who joins the Price Communications AM powerhouse and its new FM counterpart, WIOE, from **Jack Roth's KONO/KITY** in San Antonio. Slavik's sales and management background also includes a few stints with Gulf (WQAL Cleveland and WNDE/WFBQ Indianapolis), Heftel (WIKS Indianapolis) and Gannett. **WGMZ/WWCK** Flint VP/GM **Ron Shannon** leaves that Reams Broadcasting post to take over Little Rock's **KLRA/KLPQ** as president/COO of Signal Media of Arkansas . . . Former **WHJJ/WHJY** Providence owner **John Franks** is back in the biz, as he agrees to purchase **SRO's KHTT/KSJO** San Jose for \$8.25 million.

Charles Slavik is replacing Bill Latz at WOWO/WIOE

Back on the East Coast, Norfolk's **WGH/WNSY** has been sold again. Susquehanna gets the legendary outlets for \$3.2 million . . . Former L.A. manager **Brad Melton** joins **KLZQ** Uvalde, Tex. as manager and morning personality. Known as **Q-102**, the AC outlet will feature a great deal of cross-over country material.

Meanwhile, in Milwaukee, **WBCS-AM** expands its talk programming to full-time. The FM, not to worry, continues its country format, though the **Dick & Ellen Stout** morning show will be simulcast on both stations. Programming the AM outlet at 1340 is **WGN** Chicago's **Catherine Catalane**, while her former **WGN** co-worker **Barbara McElroy** comes on board as assistant PD.

Roger Cary's back in action. Most recently at San Diego's **KSDO-FM**, Cary now does mornings on **George Johns**-consulted **KZBS** Oklahoma City, replacing **Mike Donahue**, who is joining George's San Diego outlet **KLZZ** in afternoons.

Scott Sherwood's back at Jacksonville's **Y-103 (WIVY)**. He had been with Gannett's **WHYT** Detroit—which, by the way, has renewed **Mike Joseph's** "Hot Hits!" license agreement for a third year . . . Upped from MD to PD at San Antonio's **KITY** is morning man **Rick Upton**, while evening jock **Elvis Duran** adds to his duties, be-

coming MD.

WDQY Minneapolis' **Tom McGuire** now programs Peoria's **WXCL**, replacing **Tweed Scott** . . . **Jean Taylor** slides into the midday slot at 1-95 (**WINZ-FM**) Miami from Ft. Lauderdale's **K-102** (formerly **WCKO-FM**), replacing **Johnny Dolan**.

Roger Gaither's replacement on the **WQEN** Gadsden morning show is in, as **WMPZ** (it's in Soperton, Ga.) jock **Bill St. John** now wakes up the town. Returning to the outlet after a two-year hiatus from radio is afternoon personality **Jeff Tanner**.

Into the afternoon slot on Hartford's **WKSS** goes **Jon Howe**, who hails from New Haven's **WKCL**, while **WICC** Bridgeport's **Lee Roberts** comes on board as a part-timer . . . Crossing town in Topeka is **Jim Kelly**, who leaves **KDVV** for the **KSKX** midday slot.

Upped to assistant PD at **WMZQ** Washington is **Debby White**, while **KIIS** L.A.'s **Dennis Crowley** replaces the legendary **Evan Carl** as news director.

IT'S KNOWN AS the best day in Michigan radio: The Great Lakes Radio Conference, sponsored by Central Michigan Univ. and the Specs Howard School of Broadcast Arts. **Gary Stevens** keynotes this year's confab, slated for Saturday, April 27, at CMU. **Duffy's Marty Greenberg** will also be on hand, as will Josephson's **Ed Christian**, **Steve Goldsten**, **Fred Jacobs** and countless others. If you'd like to know more, give **Dick Kernen** a call at (313) 569-0101.

Ed Shane's got a new locale. The address and phone number of the Texas-based consultant is 6405 Richmond Ave., Suite 311, Houston 77057; (713) 952-9221 . . . When you go to see "Rocky IV," look for the screen debut of **WKTU** New York jock **Al Banderio**.

Back in L.A., **KIIS** personality **Raechel Donahue** is driving her way to stardom as she partakes in the Toyota Celica Pro Celebrity Race, held on the Grand Prix course driven by Indy car racers the following day in Long Beach. Joining her will be the likes of **Tony Danza**, **Lorenzo Lamas** and **Perry King**.

Steve May is putting together a jazz show for West Palm Beach's **WNJY** and thus is looking for product as well as jazz publications. You can reach him at 10045 Riverside Drive, Palm Beach Gardens, Fla. 33410.

(Continued on page 17)

Soupy Sales Joining WNBC Veteran Comic Will Do Middays

NEW YORK "Let's just say that something finally came between Imus and Stern," laughs WNBC New York program director Dale Parsons about the hiring of veteran television funnyman Soupy Sales as the contemporary station's midday personality.

Sales will be flanked by morning man Don Imus and afternoon drive host Howard Stern, and Parsons sees his role as "establishing consistency through our dayparts. He'll further enhance WNBC's image as New York's personality radio station. With Soupy, we have three comedic geniuses on the air from 6 a.m. to 7 p.m., but each has his own brand of humor.

"Soupy's schtick will be familiar in format to Imus and Stern—I ex-

pect he'll play about six or seven records an hour," says Parsons, who says he's confident the humor that Sales was known for on television will translate well to radio.

While Sales spent several years in the medium before his rise to national prominence on the kiddy show—which carried such lore as the time he asked the kids to go through daddy's pants pockets and send him all the pieces of green paper with pictures of presidents on them—Sales' only connection with top 40 radio came through his lone hit record in the '60s, "The Mouse."

Frank Reed, who had been in the midday slot, moves to evenings when Sales debuts April 22. Former evening talent **Allen Beebe** will exit the station.

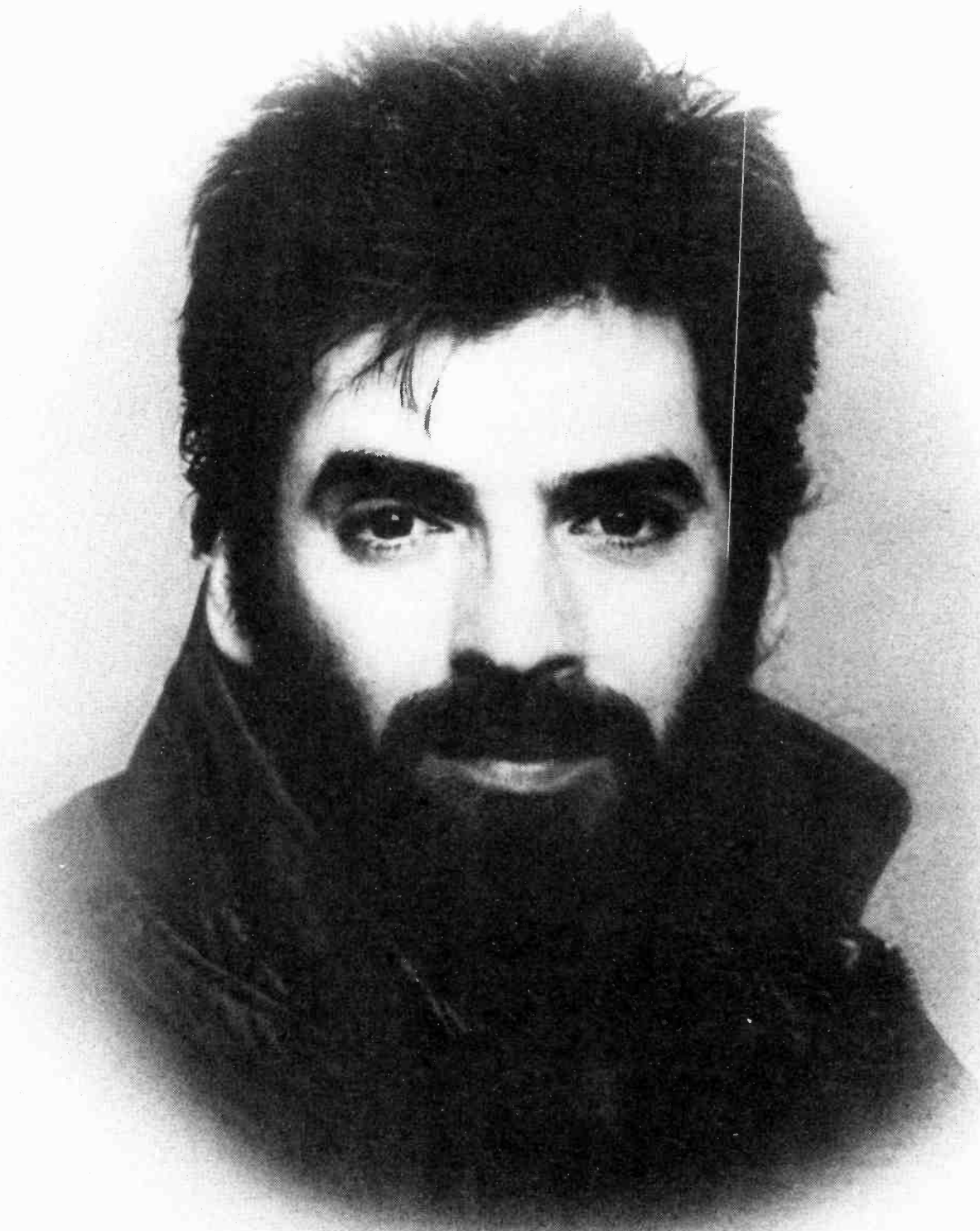


Night Sweep. WPLJ New York morning man Jim Kerr, left, meets with Chuck Blore & Don Richman Associates president Don Richman, alias the "night janitor" whose face has graced a series of promotional tv spots as a clean-up man aspiring to the DJ's chair.

ON THE WESTWOOD ONE RADIO NETWORK

S T A R T R A K P R O F I L E S

KENNY LOGGINS



The Westwood One Radio Network proudly presents an exclusive two-part **Star Trak Profile** featuring Grammy-winning pop vocalist and composer **Kenny Loggins**, airing the weeks of Monday, April 8 and April 15 on more than 250 Westwood One affiliates across the country. Join Kenny as he talks about life, love and marriage and traces his career from his first songs and gigs in high school to Loggins & Messina, from their breakup to his near-decade of success as a solo artist. Kenny gives special emphasis to *Vox Humana*, his sixth and latest solo album—his concept for the LP, producing himself alone for the first time, the guest appearances by Philip Bailey, The Pointer Sisters and more, and why it's his most personal LP ever. **Star Trak Profiles Kenny Loggins**—two hours of hit music and bright conversation you won't want to miss! It's the latest exclusive from the series that brings you the biggest artists in contemporary pop music *all year long!* If you're not already part of the action, contact your Westwood One representative at (213) 204-5000.

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

KMJK Portland In Madonna Ticket Flap

PORTLAND, Ore. Belly-baring Sire recording artist Madonna seems to carry controversy around with her like a cosmetic case. At top 40 outlet KMJK here, the latest Madonna-generated conflict preceded the artist by a good two weeks.

It all started three weeks ago with a cross-up involving the city of Portland, Madonna's manager and the local concert promoter handling her April 15 and 16 dates at the Arlene Schnitzer Hall. The situation has since become a classic case of "turning a negative into a positive" for KMJK, says program director Jon Barry.

Three weeks ago, Madonna's manager Freddy DeMann disclosed that tickets for her show would go on sale March 23. This announcement came almost simultaneously with a call from the tour promoter to withhold the news from the airwaves, a request from the city of Portland to keep kids from camping out in the streets for tickets. While other Portland stations either ignored or didn't get the request, KMJK complied, drawing a slew of complaints from ticketless listeners claiming that "we misled them," says Barry.

KMJK's recourse was a "plea of sorts," says Barry, who launched a series of promos for the March 23 weekend conveying, he says, "that we were embarrassed and angry too." KMJK's next step was an audience postcard petition to keep Madonna in the city for a third date, a campaign that has gone unanswered by the artist's camp so far. "Whether she does another date or not," says Barry, "we got all we could ask for out of this." During the last week, KMJK was the subject of several local news and talk tv show segments and newspaper articles. While postcard response has been "somewhat disappointing," Barry says the station's jammed phone lines are reflecting listeners' renewed faith in the outlet.

KIM FREEMAN

For the Record

The cartoon on page 14 of Billboard's March 30 issue appeared courtesy of Stereo Review.

re: ACTION!

That's what you'll get when you advertise in **ACTIONMART**



the Billboard Classified. Call toll free (800) 223-7524, NY residents dial (212) 764-7388.



Need to know what's happening? The latest chart numbers, the current playlists, the most up-to-date retail action? Who's hot in music video? Who are the talent newsmakers? The movers and shakers in production and technology?

You can find it all every week in Billboard, the #1

publication for the music and home entertainment business. We give you the latest news and developments *every week* in these fast-moving fields.

Can you afford to be without it? So subscribe to Billboard—we'll give you the business 52 weeks a year.

To: Billboard Subscription Service Dept., PO Box 1413, Riverton, NJ 08077-7013

U.S.		<input type="checkbox"/> YES! ENTER MY BILLBOARD SUBSCRIPTION TODAY
<input type="checkbox"/> 1 year (51 issues)	\$148	
<input type="checkbox"/> Alaska (First Class only)	215	
Canada		Name _____
<input type="checkbox"/> 1 year	\$158U.S.	Company _____
		Address _____
		City _____ State _____ Zip _____
Overseas		Signature _____
<input type="checkbox"/> Australia & New Zealand	\$250	Nature of Business _____
<input type="checkbox"/> Central America & Caribbean	230	
<input type="checkbox"/> Mexico (Billed in Pesos)	\$225	
<input type="checkbox"/> South America	285	
<input type="checkbox"/> Continental Europe**	£ 140	
<input type="checkbox"/> Asia, Africa, all others	350	
<input type="checkbox"/> Japan	Y80,000	
Please remit in U.S. currency only.		
All overseas subscriptions include air post.		
Please allow 6 weeks for delivery of first copy.		

Charge my credit card as follows:

American Express _____ Card Number

Visa _____

Master Card _____ Card Expires

Renewal

I do not wish to receive promotional material from other mailers

Master Card Bank # _____

P

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 189 REPORTERS		NEW ADDS	TOTAL ON
HAROLD FALTERMEYER	AXEL F MCA	51	122
RICK SPRINGFIELD	CELEBRATE YOUTH RCA	51	115
FRANKIE GOES TO HOLLYWOOD	WELCOME TO THE PLEASURE DOME ZTT/ISLAND	42	61
GLENN FREY	SMUGGLER'S BLUES MCA	41	73
KATRINA AND THE WAVES	WALKING ON SUNSHINE CAPITOL	38	108

NATIONAL 190 REPORTERS		NUMBER REPORTING
POINTER SISTERS	BABY COME AND GET IT PLANET	39
HAROLD FALTERMEYER	AXEL F MCA	25
HOWARD JONES	THINGS CAN ONLY GET BETTER ELEKTRA	25
KENNY LOGGINS	VOX HUMANA COLUMBIA	21
BILLY OCEAN	SUDDENLY JIVE/ARISTA	20

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
- WJBQ Portland, ME
- WSPK Poughkeepsie, NY
- WPRO-FM Providence, RI
- WMJQ Rochester, NY
- WPXY Rochester, NY
- WGFY Schenectady, NY
- WFLY Troy/Albany, NY
- WRCK Utica/Rome, NY

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

- WQQQ (Q-100) Allentown, PA
- WFBG Altoona, PA
- WJLK-FM Asbury Park, NJ
- WBSB (B-104) Baltimore, MD
- WMAR-FM Baltimore, MD
- 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 5 IA,KS,MN,MO,NE,ND,OK,SD

- KFYR Bismarck, ND
- KFMZ Columbia, MO
- KIHK 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 3 FL,GA,NC,SC,East TN,VA

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

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

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

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

- KFYR Bismarck, ND
- KFMZ Columbia, MO
- KIHK 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 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 (Magic102) Houston, TX
- KRBE-FM Houston, TX
- WOKI Jackson, MS
- KKYK Little Rock, AR
- KBFM McAllen-Brownsv, TX
- WMC-FM (FM-100) Memphis, TN
- WJDO (Q-101) Meridian, MS
- WABB-FM Mobile, AL
- WHYF-FM Montgomery, AL
- WKKY (KX-104) Nashville, TN
- WZKS (Kiss) Nashville, TN
- WZEB (B-97) New Orleans, LA
- WQUE-FM New Orleans, LA
- KITY San Antonio, TX
- KTFM San Antonio, TX
- KWTX-FM Waco, TX

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

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

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

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

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

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

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

- A-1 One Stop New York, NY
- All-Service One-Stop Union, NJ
- Alpha Rack New York, NY
- Benel Dist. Bronx, NY
- C&M 1-Stop Hyattsville, MD
- Eastern One-Stop Philadelphia, PA
- Elroy Enterprises Roslyn, NY
- Gallery of Sound Wilkes-Barre, PA
- Harmony Music Bronx, NY
- J&R Music World New York, NY
- J.E.K. Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Music Factory Brooklyn, NY
- Musical Sales Baltimore, MD
- Musidcen 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
- Tap King One Stop Hillside, NJ
- The Wiz Brooklyn, NY
- Tower New York, NY
- Universal One-Stop Philadelphia, PA
- Waxie Maxie Washington, DC
- Wee Three Philadelphia, PA
- Win's Records Long Island City, NY

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

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

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

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

REGION 5 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
- Musidcen Minneapolis, MN
- Musidcen St. Louis, MO
- Musidcen Minneapolis, MN
- Record Bar Cedar Rapids, IA
- Record Bar Norman, OK
- Streetside Records St. Louis, MO
- The Record Shop Edina, MN

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

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

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

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

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

- Budget Boise, ID
- Budget Cheyenne, WY
- Dan-Jay Tuilwila, WA
- Eli's Records & Tapes Spokane, WA
- Eucalyptus Records Napa, CA
- Leopold's Records Berkeley, CA
- Music People Oakland, CA
- Musidcen Billings, MT
- Musidcen 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.

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

TOP ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of AOR radio playlists.	
				ARTIST LABEL	TITLE
1	1	2	6	ERIC CLAPTON DUCK/WARNER BROS.	FOREVER MAN
2	2	5	5	TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
3	5	9	8	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
4	6	7	13	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
5	4	4	9	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
6	3	1	12	DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
7	12	21	4	TEARS FOR FEARS Mercury	EVERYBODY WANTS TO RULE THE WORLD
8	7	3	11	THE FIRM ATLANTIC	RADIOACTIVE
9	9	11	6	MICK JAGGER COLUMBIA	LONELY AT THE TOP
10	11	14	6	CHICAGO FULL MOON/WARNER BROS.	ALONG COMES A WOMAN
11	8	6	13	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
12	14	22	4	FIONA ATLANTIC	TALK TO ME
13	13	17	5	GEORGE THOROGOOD EMI-AMERICA	I DRINK ALONE
14	20	39	3	JOHN FOGERTY WARNER BROS.	CENTERFIELD
15	19	34	3	PHIL COLLINS ATLANTIC	INSIDE OUT
16	10	8	10	MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
17	21	29	5	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
18	23	38	3	KENNY LOGGINS COLUMBIA	VOX HUMANA
19	22	31	4	VAN MORRISON Mercury	TORE DOWN A LA RIMBAUD
20	31	41	3	ERIC CLAPTON DUCK/WARNER BROS.	SHE'S WAITING
21	32	44	3	JOHNNY VAN ZANT Geffen	I'M A FIGHTER
22	35	—	2	TOM PETTY MCA	REBELS
23	17	12	13	BRYAN ADAMS A&M	SOMEBODY
24	18	13	10	PHIL COLLINS ATLANTIC	ONE MORE NIGHT
25	15	15	9	SANTANA COLUMBIA	SAY IT AGAIN
26	16	10	10	ALAN PARSONS PROJECT ARISTA	LET'S TALK ABOUT ME
27	27	32	4	USA FOR AFRICA COLUMBIA	WE ARE THE WORLD
28	26	26	5	LOS LOBOS WARNER BROS.	WILL THE WOLF SURVIVE
29	25	19	6	THE FIRM ATLANTIC	CLOSER
30	39	—	2	DAVID LEE ROTH WARNER BROS.	JUST A GIGOLO
31	24	16	12	THE CARS ELEKTRA	WHY CAN'T I HAVE YOU
32	NEW			REO SPEEDWAGON EPIC	ONE LONELY NIGHT
33	43	—	2	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
34	NEW			DON HENLEY Geffen	DRIVING WITH YOUR EYES CLOSED
35	NEW			BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
36	28	23	7	GARY O. RCA	SHADES OF 45
37	44	—	2	PHIL COLLINS ATLANTIC	DON'T LOSE MY NUMBER
38	38	42	5	MICHAEL BOLTON COLUMBIA	EVERYBODY'S CRAZY
39	34	28	5	JOHN PARR ATLANTIC	MAGICAL
40	29	18	10	DAVID BOWIE/PAT METHENY EMI-AMERICA	THIS IS NOT AMERICA
41	30	20	8	DEEP PURPLE Mercury	NOBODY'S HOME
42	NEW			PHIL COLLINS ATLANTIC	I DON'T WANT TO KNOW
43	33	27	10	TRIUMPH MCA	FOLLOW YOUR HEART
44	36	24	7	GREG KIHN EMI-AMERICA	LUCKY
45	NEW			U2 ISLAND	A SORT OF HOMECOMING
46	37	25	6	THE TUBES CAPITOL	PIECE BY PIECE
47	40	40	9	ROBIN GEORGE BRONZE/ISLAND	HEARTLINE
48	41	30	9	DAVID LEE ROTH WARNER BROS.	EASY STREET
49	42	33	12	JOURNEY Geffen	ONLY THE YOUNG
50	45	37	17	SURVIVOR SCOTTI BROS.	HIGH ON YOU

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Philadelphia Freedom, Elton John, MCA
2. Lovin' You, Minnie Riperton, EPIC
3. No No Song/Snookey, Ringo Starr, APPLE
4. Express, B.T. Express, ROADSHOW
5. Poetry Man, Phoebe Snow, SHELTER
6. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
7. Lady Marmalade, LaBelle, EPIC
8. Chevy Van, Sammy Johns, GRC
9. What Am I Gonna Do With You, Barry White, 20TH CENTURY
10. Once You Get Started, Rufus, ABC

POP SINGLES—20 Years Ago

1. I'm Telling You Now, Freddie & the Dreamers, TOWER
2. Stop! In The Name Of Love, Supremes, MOTOWN
3. Can't You Hear My Heartbeat, Herman's Hermits, MGM
4. Shotgun, Jr. Walker & the All Stars, SOUL
5. The Birds And The Bees, Jewel Akens, ERA
6. King Of The Road, Roger Miller, SMASH
7. Game Of Love, Wayne Fontana & the Mindbenders, FONTANA
8. Nowhere To Run, Martha & the Vandellas, GORDY
9. I Know A Place, Petula Clark, WARNER BROS.
10. Red Roses For A Blue Lady, Vic Dana, DOLTON

TOP ALBUMS—10 Years Ago

1. Physical Graffiti, Led Zeppelin, SWAN SONG
2. An Evening With John Denver, RCA
3. Have You Never Been Mellow, Olivia Newton-John, MCA
4. Blood On The Tracks, Bob Dylan, COLUMBIA
5. For Earth Below, Robin Trower, CHRYSALIS
6. Perfect Angel, Minnie Riperton, EPIC
7. Rock 'N' Roll, John Lennon, APPLE
8. Autobahn, Kraftwerk, VERTIGO
9. Young Americans, David Bowie, RCA
10. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA

TOP ALBUMS—20 Years Ago

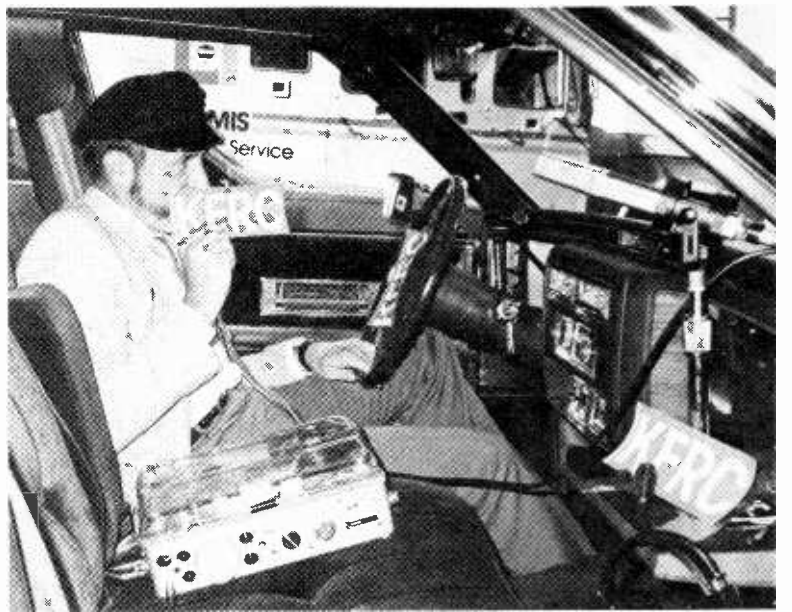
1. Mary Poppins, Soundtrack, VISTA
2. Goldfinger, Soundtrack, UNITED ARTISTS
3. Beatles '65, CAPITOL
4. L-O-V-E, Nat King Cole, CAPITOL
5. Introducing Herman's Hermits, MGM
6. Blue Midnight, Bert Kaempfert & His Orchestra, DECCA
7. My Fair Lady, Soundtrack, COLUMBIA
8. You've Lost That Lovin' Feelin', Righteous Brothers, PHILLES
9. The Return Of Roger Miller, SMASH
10. Where Did Our Love Go, Supremes, MOTOWN

COUNTRY SINGLES—10 Years Ago

1. Always Wanting You, Merle Haggard, CAPITOL
2. I Just Can't Get Her Out Of My Mind, Johnny Rodriguez, MERCURY
3. Have You Never Been Mellow, Olivia Newton-John, MCA
4. Roses Are Love Songs, Ray Price, ABC
5. The Pill, Loretta Lynn, MCA
6. Still Think 'Bout You, Billy "Crash" Craddock, ABC
7. It Do Feel Good, Donna Fargo, ABC/DOT
8. Blanket On The Ground, Billie Jo Spears, UNITED ARTISTS
9. Best Way I Know How, Mel Tillis & the Statesiders, MGM
10. (You Make Me Want To Be) A Mother, Tammy Wynette, EPIC

SOUL SINGLES—10 Years Ago

1. L-O-V-E (Love), Al Green, HI
2. Shoeshine Boy, Eddie Kendricks, MOTOWN
3. Love Finds Its Own Way, Gladys Knight & the Pips, BUDDAH
4. Walking In Rhythm, Blackbyrds, FANTASY
5. Once You Get Started, Rufus, ABC
6. My Little Lady, Bloodstone, LONDON
7. Living A Little, Laughing A Little, Spinners, ATLANTIC
8. Shakey Ground, Temptations, GORDY
9. What Am I Gonna Do, Barry White, 20TH CENTURY
10. Shining Star, Earth, Wind & Fire, COLUMBIA



Driving Under the AM Influence. An unnamed KFRC San Francisco staffer drives a specially wired car throughout various Bay Area suburbs while comparing the strength of stations on the AM and FM bands. The reported result, KFRC came in strong and clear in problem spots where most FMs faded.

Promotions

HOMETOWN REUNION PARTIES

K-101 San Francisco (AC)
Contact: Cindy Spodek
Since the Bay Area is largely comprised of transplanted residents, even the greatest San Francisco flag wavers occasionally find themselves beset with homesickness. Consequently, K-101 has come up with a series of "Hometown Reunion Parties," set at local sponsors' club locations. The first such offering last week was "New York Night" at Perry's on Union St.

Former New Yorkers were invited to partake in such delicacies as Sabrett hot dogs, Rheingold beer, and of course Yoo-Hoo Chocolate Drink, which were in large supply and available to be purchased. Additionally, such goodies as an autographed copy of Mayor Koch's book, pairs of Bloomingdale's "Bloomies" underwear and tickets to Mets and Knicks games, with airline tickets to get the winners in the

grandstands, were given away by K-101 personalities.

ALBUM RAPPER

WPLJ New York (contemporary)
Contact: Maxwell Felder
In a combination of the current "rapping" craze and the old "supermarket sweep" concept, WPLJ twice a night takes the 95th caller as its "Album Rapper." The contestant has 10 seconds to name all of his favorite albums when the jock says "zoom." A certificate is then issued for each of the albums named, redeemable at a local retailer.
The idea not only creates excitement for the contestant, but listeners are fascinated to see how good the caller is. The current record, by the way, is 32 album titles in 10 seconds.

Y-DANCE

WHLY (Y-106) Orlando (contemporary)
When Central Florida had been without rain for nearly a month, "Breakfast Club" morning team member Jeff Cohen vowed to do something about it. Staging a rain dance at a local mall, complete with "Rage The Wonder Horse" (real Indians were unavailable on such short notice and rarely work without a contract these days), Cohen managed to put the morning show on the Channel 9 Noonday Report, but didn't do a darn thing about the weather.

Poll Places Pia High on Guest List

LOS ANGELES While she may stink of sexism to some feminists, Pia Zadora came out smelling like roses in last year's list of hot radio talk show guests. In addition to her surprising Grammy nomination in the best female rock performance category, Zadora has been ranked the third most desirable talk show guest by Newsmaker Interviews here.

Zadora, an actress, singer and recent mother, fell in line behind George Burns and Bill Cosby, while beating out fourth-ranked Bob Hope. Hope was followed, in order, by Paul Anka, Toni Tennille, Michael Landon, author Judith Krantz, baseball star Steve Garvey and former U.S. Senator S.I. Hayakawa.

In phase two of the Newsmaker Interview survey, stations responded that film and tv personalities were far preferable to sports figures in terms of listener interest.

Appropriately, he sulked and vowed he wouldn't return to work until he had been successful. That was mid-week. The following Sunday, being St. Patrick's Day, a bike race was scheduled featuring fellow Y-106 personalities, the chief engineer and even the general manager. You guessed it: They were deluged. Water poured out of the skies as it can only do in Florida.

Needless to say, the downpour became the subject of running banter the following morning, creating a topical and humorous continuing bit that gave the guys something to talk about and a bit more notoriety for over a week. ROLLYE BORNSTEIN

VOX JOX

(Continued from page 12)

CLEVELAND EARLY RISERS (anything before noon is early to us) will wake to some new voices on top 40 WGCL. The new morning team is headed by **J. Michael Wilson**, who crosses the street from WRQC, filling "Hutch In The Morning's" shoes now that he's in San Antonio. Joining J. are **JoAnne Hart**, **Greg Brinda**, **Dave Baron** and **Sharon Taylor**.

Over in Chicago, another Ok City vet comes to WMET. **Mike Kenneally**, who did not work with **PD Reid Reker** at KZBS, but rather across town at KOFM in the morning slot, will do the 7-midnight show on the Doubleday Windy City outlet.

Meanwhile, **George Johns** promotes a couple of deservings in San Diego. Moving into the operations manager post at KLZZ is morning man **John Forsythe**, while midday "storyteller" **Jason Williams** becomes assistant operations manager.

KINK Portland assistant **PD Carl Widing** stops assisting as he takes over **Rick Scott's** former **PD** title, while **Scott** moves up in the King Broadcasting ranks, programming San Francisco's **KSFO**.

There's even more in the mornings on Magic—**WMAG**, that is. Joining **Bill Flynn** and **Jim Ballard** on the High Point/Greensboro/Winston-Salem station is **Rod Davis**, who most recently hosted "PM Magazine" there. In addition to his morning contributions, **Rod** will also solo in the 9-11 a.m. slot.

WOW Omaha brightens mornings in the midlands with the team of **George Woods** and **Cathie Fife**. Both are local media celebs there... New to Harrisonburg, Va.'s **WQPO** is **Dan Wright**, who will do overnights on "The New Q-101," putting the finishing touches on **PD Brian Charette's** **AC** efforts, which now include the **JAM** jingle package heard on L.A.'s **KMGG**.

"All New Hit Music" has debuted in Tallahassee, as **WTHZ (Z-103)** makes its initial splash with a concert giveaway that sent a pair of listeners to L.A. to see **Phil Collins**.

LOOKING FOR WORK? If you're a recent college grad, check into the new "Job Finder" service available from the Radio Information Center. They'll get in touch with the right

universe of folks—providing you want to lick a whole lot of envelopes. The number is (212) 371-4828.

Finding a job is **Susan Berkeley**, who joins **WRFM** New York during weekends. She, like several other folks, was aided by **WCBS-FM** New York's **Bob Shannon**, who is producing some fine demo tapes out of his "Studio Studio" there. You can reach him at (212) 599-0140. Write it down. We tried for days to get it from directory assistance and finally gave up.

Congratulations to **Pat St. John**,

who accomplishes a major feat: his 12th anniversary in afternoon drive in New York. Not only has he been at the same station, but he's successfully seen **WPLJ** through its format switch as well.

Cleaning up the loose ends from last week, we managed to leave out a well-deserved promotion with the announcement that **Richard Sands**, who had been acting as **PD**, would get the nod officially... Over in San Rafael, **Frank Erikson** becomes **PD** of **KTIM**. He had been doing mornings in Aspen at **KSPN**.

Rick Andrews is upped to **MD** at **Steven King's** **WZON-AM** Bangor, as **Michael O'Hara** gives up those duties while continuing his morning shift and starting a new challenge on the top 40 station's sales staff.

Things are looking up for **KHIS** Los Angeles morning sports ace "Coach **Charley Wright**," who is recovering nicely from a kidney transplant... **Dave "Byrd" Coldren** (of Boston's **WCOZ** and **WBOS**) moves into the night slot at "Superhits" **WCGY**. The Lawrence, Mass. oldies station also brings

back **Doug Edwards** as news director; he can be heard in oldies heaven on his Saturday night show.

Over in Worcester, **Scrap Jackson** of Holy Cross's **WCHC** is named the urban station's top jock, handling the evening slot... **WQLS** Painesville, Ohio (near Cleveland) personality **Jim Cullen** adds music director to his duties.

Former **WAPP** New York personality **Amy Wright** is ready for any challenge. The former **WMGQ** New Brunswick personality can be reached at (201) 233-0410.

Special Prepublication Sale

Order Our Two New Blockbuster Releases Before They're Released — And Save 20%!

DATE CHARTED **YEAR** **WEEKS CHARTED** **ARTIST** **Album Title** **LABEL & NUMBER**

11-01-61	55	11	NEIL SEDAKA	Neil Sedaka Sings His Greatest Hits	DECCA 36-A-267
12-07-74	23	102	Neil Sedaka	Neil Sedaka Sings His Greatest Hits	DECCA 36-A-267
10-11-75	16	102	The Huggins Years	The Huggins Years	DECCA 36-A-267
5-01-77	59	7	A Star	A Star	DECCA 36-A-267
10-22-77	143	5	Neil Sedaka's Greatest Hits	Neil Sedaka's Greatest Hits	DECCA 36-A-267
5-17-80	135	13	By The Week	By The Week	DECCA 36-A-267
1-07-67	132	7	The Swells	The Swells	CAPI 100-200
8-12-67	87	8	Future	Future	CAPI 100-200
12-14-65	42	96	PETE SEGER	We Shall Remain	DECCA 36-A-267
5-17-75	181	1	Together In Company	Together In Company	DECCA 36-A-267
6-05-65	145	1	THE SEEKERS	The Seekers	Mercury 2800
6-12-65	62	16	The New Seekers	The New Seekers	Mercury 2800
9-25-65	123	16	A World Of Our Own	A World Of Our Own	Mercury 2800
2-25-67	10	26	George Guit	George Guit	Mercury 2800
8-19-67	97	10	The Heart Of The Seekers	The Heart Of The Seekers	Mercury 2800
1-02-67	199	2	GEORGE SEGAL	The Lovers	Mercury 2800
2-08-67	62	10	THE SIEGA SYSTEM	The Siega System	Mercury 2800
10-31-70	171	4	Managers!	Managers!	Mercury 2800
7-22-72	180	11	THE SIEGA SYSTEM	The Siega System	Mercury 2800
1-03-73	188	6	Back In 72	Back In 72	Mercury 2800
1-12-75	131	18	Decadent Layer	Decadent Layer	Mercury 2800
5-01-76	34	110	BOB SEGER & THE SILVER BULLET BAND	Live Bullet	Mercury 2800
11-13-76	8	88	Night Moves	Night Moves	Mercury 2800
5-22-78	4	110	Stranger In Town	Stranger In Town	Mercury 2800
1-15-80	116	110	Against The Wind	Against The Wind	Mercury 2800



JOEL WHITBURN'S TOP POP Albums 1955-1985

Soundtrack and Original Cast Sections list the principal actors/actresses as well as composers, conductors and songwriters.

Various Artists Section is broken down further into sections by Label, Radio/TV Celebrities, Concerts, Concept/Rock Operas, Jazz and Disco.

Other Big Special Sections include Television, Aerobics, Comedy, Classical, Christmas, Children's and Miscellaneous albums.

Top Artist & Album Achievement Sections list the Top 100 artists, the Top 100 albums, the top albums of longevity, artists with the most #1 albums and the most charted albums, and more.

The #1 Albums Section lists the #1 albums (including total weeks at #1) in chronological order by peak date.

WILL BE \$50

Now Just **\$40**

BILLBOARD'S MUSIC YEARBOOK 1984

Compiled by Joel Whitburn

One of our best sellers is back for its second big year! Here you'll find complete chart data on the Hot 100, Bubbling Under The Hot 100, Top LPs, Bubbling Under The Top LPs, Country Singles & LPs, Black Singles & LPs, Adult Contemporary, Dance/Disco, Jazz LPs, Classical LPs, Inspirational LPs and Spiritual LPs — all in one compact, comprehensive volume.

NOW JUST \$20!

Order today!
Offer ends June 1, 1985

COVERS 14 MAJOR CHARTS

Count Me In On Prepublication Savings!

Top Pop Albums 1955-1985* (Will be \$50.00) Now just \$40.00

Music Yearbook 1984* (Will be \$25.00) Now just \$20.00

*Beautiful softcover edition; anticipated publication date: June, 1985

Postage & Handling 3.00

Total — Enclosed is my check or money order for \$

Name _____

Address _____

City _____

State _____ Zip _____

Hurry! Offer ends June 1, 1985

Mail to:
Record Research
Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051



Paul's True Calling. Paul McCartney makes a dream come true for **WIOQ** Philadelphia personality **Helen Leicht** during the eighth anniversary of her "Breakfast With The Beatles" program.

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

HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	3 weeks at No. One ◆ PHIL COLLINS	
1	1	9		ONE MORE NIGHT	ATLANTIC 7-89588	◆ PHIL COLLINS
2	3	7	4	WE ARE THE WORLD	COLUMBIA US7-04839	◆ USA FOR AFRICA
3	2	3	12	NIGHTSHIFT	MOTOWN 1773	◆ COMMODORES
4	5	8	7	RHYTHM OF THE NIGHT	GORDY 1770/MOTOWN	◆ DEBARGE
5	6	11	5	CRAZY FOR YOU	GEFFEN 7-20051/WARNER BROS.	◆ MADONNA
6	4	2	12	TOO LATE FOR GOODBYES	ATLANTIC 7-89589	◆ JULIAN LENNON
7	10	12	6	I'M ON FIRE	COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
8	8	9	7	YOU SEND ME	COLUMBIA 38-04754	◆ THE MANHATTANS
9	9	4	12	CAN'T FIGHT THIS FEELING	EPIC 34-04713	◆ REO SPEEDWAGON
10	12	16	5	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆ SADE
11	7	5	13	KEEPING THE FAITH	COLUMBIA 38-04681	◆ BILLY JOEL
12	13	13	8	DON'T CALL IT LOVE	RCA 13987	DOLLY PARTON
13	17	29	3	SUDDENLY	JIVE/ARISTA 1-9323	◆ BILLY OCEAN
14	11	6	17	CARELESS WHISPER	COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL
15	14	14	6	EMOTION	COLUMBIA 38-04707	◆ BARBRA STREISAND
16	15	15	20	MISSING YOU	RCA 13966	◆ DIANA ROSS
17	20	25	4	I JUST WANNA HANG AROUND YOU	WARNER BROS. 7-29042	GEORGE BENSON
18	16	10	13	CRAZY	RCA 13975	◆ KENNY ROGERS
19	25	31	3	GO DOWN EASY	FULL MOON/EPIC 34-04835	DAN FOGELBERG
20	18	18	8	UNDER THE CLOCK	ARISTA 1-9304	◆ JANEY STREET
21	29	34	3	SOME THINGS ARE BETTER LEFT UNSAID	RCA 14035	◆ DARYL HALL & JOHN OATES
22	34	37	3	FRESH	DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
23	21	17	18	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	◆ FOREIGNER
24	24	28	5	WHEN I FALL IN LOVE	ASYLUM 7-69653/ELEKTRA	LINDA RONSTADT
25	19	19	7	SECOND NATURE	MCA 52519	◆ DAN HARTMAN
26	23	22	20	FOOLISH HEART	COLUMBIA 38-04693	◆ STEVE PERRY
27	26	24	21	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. 7-29126	◆ CHICAGO
28	32	—	2	EVERYTHING SHE WANTS	COLUMBIA 38-04840	◆ WHAM
29	22	21	12	TIME DON'T RUN OUT ON ME	CAPITOL 5436	◆ ANNE MURRAY
30	30	32	11	PRIVATE DANCER	CAPITOL 5433	◆ TINA TURNER
31	NEW	—	—	RUN TO ME	ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW
32	33	35	4	THERE'S NO WAY	RCA 13992	ALABAMA
33	28	26	13	EASY LOVER	COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS
34	27	20	11	I WANNA HEAR IT FROM YOUR LIPS	GEFFEN 7-29118/WARNER BROS.	◆ ERIC CARMEN
35	36	—	2	GROOVIN	COCO PLUM 2002	WAR
36	37	40	3	THAT WAS YESTERDAY	ATLANTIC 7-89571	◆ FOREIGNER
37	NEW	—	—	ALONG COMES A WOMAN	FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO
38	31	27	11	NEUTRON DANCE	PLANET 13951/RCA	◆ POINTER SISTERS
39	39	38	9	THE HEAT IS ON	MCA 52512	◆ GLENN FREY
40	NEW	—	—	LOVE IS WHAT YOU MAKE IT	LIBERTY 1524/CAPITOL	KENNY ROGERS

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.

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.

80 REPORTERS	NEW ADDS	TOTAL ON
DIONNE WARWICK AND BARRY MANILOW RUN TO ME	13	28
KOOL & THE GANG FRESH	11	31
ERIC CARMEN I'M THROUGH WITH LOVE	10	17
REO SPEEDWAGON ONE LONELY NIGHT	9	15
BILLY OCEAN SUDDENLY	9	50

- 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
- KMGX Dallas, TX
- WLAD Danbury, CT
- WHIO-AM Dayton, OH
- KHOW Denver, CO
- KRNT Des Moines, IA
- WRIE Erie, PA
- WEIM Fitchburg, MA
- WTIC-AM Hartford, CT
- WENS Indianapolis, IN
- WSLI Jackson, MS
- WIVY Jacksonville, FL
- KLSI Kansas City, MO
- KUDL Kansas City, KS
- KMJJ Las Vegas, NV
- KMGJ 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
- WHYH 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
- KEX Portland, OR
- KGW Portland, OR
- WPJB Providence, RI
- WPRO-AM Providence, RI
- WRVA Richmond, VA
- WHAM Rochester, NY
- KQSW Rock Springs, WY
- WSGW Saginaw, MI
- KSL Salt Lake City, UT
- KFMB-AM San Diego, CA
- KFMB-FM San Diego, CA
- K-101 San Francisco, CA
- WGY Schenectady, NY
- KKPL Spokane, WA
- KSD St. Louis, MO
- KKJO St. Joseph, MO
- WIQI Tampa, FL
- WVWM Toledo, OH
- KRAY Tulsa, OK
- WLTT Washington, DC
- WMAL Washington, D.C.

Featured Programming

AND THE ENVELOPE, PLEASE: Spring has sprung, and so have a slew of award winners that warrant space in this humble column. Shifting, for a change, to the advertising campaign perspective, Dick Orkin's Radio Ranch of Hollywood took three trophies in the 25th annual International Broadcasting Awards ceremony last month, an affair sponsored by the Hollywood Radio & Television Society.

It's the third year Orkin's operation has won the Grand Sweepstakes honor as overall winner in all radio categories, while the company got additional kudos for best 60-second humor spot and best radio series, both won by campaigns for Adweek magazine.

Earlier in the month, New York radiophiles celebrated a similar ceremony at the New York Market Radio Broadcasters Assn.' Big Apple Radio Awards, a luncheon graced by a brief appearance from the city's Mayor Ed Koch. Most of the 11 awards presented to the producers of the market's best commercials or PSAs went to advertising agencies. But two Connecticut stations were honored: WSTC/WYRS Stamford took home the best local PSA award for its poignant "Drunk Driving" spot, and WEZN Bridgeport edged its way into the limelight for the best station-produced spot with its "The Rabbit Places A Want Ad" piece for a Volkswagen dealer. And New York's WNEW-FM and Z-100 (WHTZ) ranked second and third in the same category.

Another noteworthy Big Apple winner was Profile Records trio Run-D.M.C., for their informational rap about venereal disease. Produced by the health education wing of the New York State Health Dept., the group's spot is entitled "Check It Out (VD Rap)."

The NYMRAD event over, the next gala extravaganza on our calendar is the seventh annual Rock Radio Awards, to be presented April 22 at Jerry Brandt's posh Gotham eatery, Jerry's. DIR Broadcasting is taping the two-hour event for a Memorial Day weekend air date on its 200-plus affiliates. Program directors and staffers at these same affiliates are now playing the jury for nominees in the eight categories.

WESTWOOD ONE throws James Brown feet first into his new role as the network's public relations director. While he's based at WWI's headquarters in Culver City, Calif., we caught him last week in New York overseeing the company's live, "surround-sound" holophonic broadcast of the Roger Waters concert from Radio City Music Hall. Brown's "meet-the-press" jaunt must have been a real twist for the 13-year Los Angeles Times radio and tv critic. Currently a media commentator of KABC Los Angeles' "Ken & Bob Company" program, Brown at one point was editor of the station's "Let's Talk" magazine and has been involved in several WWI projects over the years.

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

April 14-20, George Thorogood & the Delaware Destroyers, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

April 15-19, Wham!, Music Of The 80's, DIR Broadcasting, one hour.

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

April 15-21, Dazz Band/DeBarge, The Concert Hour, Westwood One, one hour.

April 15-21, The Firm, Off The Record Specials with Mary Turner, Westwood One, one hour.

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

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

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

April 19-21, Earl Thomas Conley, Hot Country Gold, Barnett-Robbins, 90 minutes.

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

April 19-21, Beach Boys, Turtles, Dave Clark Five, Memory Makers, Barnett-Robbins, two hours.

April 19-21, Manhattans, Street Beat, Barnett-Robbins, 90 minutes.

April 19-21, Barbara Mandrell, Country Magic, Barnett-Robbins, 90 minutes.

April 19-21, Elton John, On The Radio, NSBA, one hour.

April 19-21, Smokey Robinson & the Miracles, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

April 19-21, Joe Williams, The Great Sounds, United Stations, four hours.

April 19-21, Charley Pride, Weekly Country Music Countdown, United Stations, three hours.

April 19-25, Loudness, Metalshop, MJI Broadcasting, one hour.

April 20-21, Hank Williams Jr., The Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

April 20-21, Chaka Khan, On The Radio, NSBA, one hour.

April 21-27, Elton John, Rock Over London, Radio International, one hour.

April 21-27, U2/Daryl Hall & John Oates/Phil Collins/Foreigner, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

April 22-27, Kevin Cronin of REO Speedwagon/Julian Lennon, The Inside Track, DIR Broadcasting, 90 minutes.

April 22-28, Jeffrey Osborne, The Concert Hour, Westwood One, one hour.

April 22-28, Greg Kihn, Off The Record Specials With Mary Turner, Westwood One, one hour.

April 22-28, Gary Morris, Country Closeup, Narwood Productions, one hour.

KIM FREEMAN

Computer Aids Video Store Apollo Reaping Myriad Benefits

LOS ANGELES Use of computers may yet play a major role for mom-and-pop home video stores. At tiny Apollo Video Rentals in suburban Orange County, a computerized operation helps keep inventory to a lean, efficient size, allows for identifying individual tapes that might be getting too much wear, and targets overtime charges, among other functions.

Store owners Stan and Beverly Rice credit the computer with bulwarking the little store amid competition from a nearby Licorice Pizza, Warehouse and Music Plus Video outlets as well as other independent video stores.

Of the 1,400 titles maintained by the nearly four-year-old Apollo Video Rentals, Rice says, "I do a ranking every Sunday and look at the top 50 by title. This is how I can tell if I can afford to buy 10-12 of a title at \$60 each. I can't buy product as cheaply as Licorice Pizza," he says of his immediate competition a few

doors away. Warehouse just opened across the street, and Music Plus Video is only a few blocks away on Tustin Blvd. (Billboard, Feb. 23).

Not only does the computer allow Rice to maintain a lean but profitable inventory; it also allows him to target turnover. He says he expects to turn a movie 30 times "as quickly as possible to get the cost out." By the same token, because the store prides itself on selection, Apollo can maintain adequate levels in older but popular titles.

Among myriad benefits of computerizing, Rice also thinks getting a handle on late returns is a big payoff. As an example, he cites Sunday returns.

Apollo's rentals are due back by 3 p.m. Sunday. "We come in and check the return slot," says Rice, who has constructed a funnel from the slot so the pile of returned videocassettes is manageable. "By 4
(Continued on page 20)

Musicland Chief Delivers NARM Keynote BLUNT WORDS FROM JACK EUGSTER

BY EARL PAIGE

HOLLYWOOD, Fla. Record/tape retailers and vendors alike came in for some blunt advice from Jack Eugster, president of Musicland, at the National Assn. of Recording Merchandisers (NARM) convention here. Eugster, who was named president of the retail organization, said the challenge to merchandisers comes from two main fronts: Compact Disc and home video.

In an opening day keynote at the Diplomat Hotel March 30, Eugster, who has headed the 435-unit chain since coming from The Gap in 1980, cited differences he sees between record/tape merchandising and other retailing segments.

"I see an imbalance between risk and reward," he said. "Stores have taken some risk, but in the areas of merchandise markdown and product research, it has shifted to the labels."

Eugster suggested that labels tend to feel "they have the right to

push product on the retailer. We need time to mature. The manufacturer that pushes product on the retailer deserves to have it come back as returns."

While lauding the LP as "a damned good package still useful for browsing" even if the consumer's eventual purchase is a cassette, Eugster predicted a quicker disappearance of the large disk than most retailers expect. "I see the LP dropping in five years to 10%" of sales, he said. Last month, the LP's share of Musicland volume was 35%.

Calling for "an orderly withdrawal" from the LP, Eugster urged manufacturers to pace LP releases, maintain consistent return policies and not cram product down the pipeline. For retailers, he urged use of new media and more in-store excitement during the phase of transition between configurations in audio, as video continues to explode.

Echoing a theme from last year's NARM convention, Eugster called for accepting "the reality that the total is what is in focus"—i.e., home entertainment.

Congratulating NARM's leaders for three years ago seeing the viability of embracing the Video Software Dealers Assn. (VSDA), Eugster nevertheless hit at product compartmentalism: "I hate to see the video-only store partitioning off records and tapes, or video going to the book stores. Music is entertainment; so is video."

Eugster, following Gil Friesen of A&M (separate story, page 3), made references to the challenges Friesen discussed, but maintained that the future, all the same, is bright. "Yes, there is home copying; yes, there will be electronic transmission into the home, with prices going up and the LP waning," he said. But he pointed to newer merchandising methods, including tab-

(Continued on page 20)

ON TARGET

by Mike Shalett

IF SOMEONE is paying more than \$10 to see a particular act in concert, would you assume that person has purchased that act's latest record? At first thought, the answer seems to be yes, but when you look at that question you begin to realize that isn't necessarily the case.

Some people are brought to concerts on a date and are not necessarily fans of the band. Others are attending the show on the strength of a band's catalog product, or because they've heard new songs on

mulated to give us a profile of the attendee.

On the night of this particular survey, the act in question would most likely be classified as being a "pop" or "contemporary" group. The makeup of the audience was 54% male and 46% female. Half of the crowd was between 19 and 24 years old. About 30% were between 16 and 18. Another 6% were younger than 16. Approximately 15% were above the age of 24.

As we look at the difference between those at the concert who hadn't bought the group's current album and those who had, we start

audience. Radio is the strongest stimulus, but wanes a bit with our current product buyers. Word of mouth also falls off from overall to current buyer. The group's video play and tour information on MTV have had significant impact.

There is an interesting trend in regard to their favorite type of radio, too. The band's strength at top 40 radio increases with catalog buyers and goes even higher among those attendees who had purchased the band's current album. Album radio listeners who attended the concert show a decrease, as we classify them as catalog buyers and then purchasers of the current product.

Where do these concert-goers usually buy their records? Overall, the fans of this particular act prefer to shop at a record store located in a mall. The exact percentage is 61%. However, when we start to look at the concert-goer who has bought the current product, we find a lower percentage of mall shoppers and a higher percentage of non-mall record store shoppers—a strange twist indeed!

Overall almost two-thirds (63.6%) of the concert-goers we surveyed at this particular show had bought an album by that night's artist, while 25% said they had bought the current product.

"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.

A survey of concert attendees yields some surprising results

the radio, or they're attending out of curiosity. There could be myriad reasons to buy tickets for a show aside from a new album.

Street Pulse Group has begun to survey concert audiences throughout the country in an attempt to identify a band's particular audience, and to help promoters identify who the fans attending their particular venue are. We thought we'd share some of the information that we found recently in one such survey.

Without naming the promoter or the band, we will tell you that the concert took place in an arena in a major metropolitan area. At the time of the survey, the band had a No. 1 single on the pop chart.

We gather our information by surveying the concert-goers once they have entered the venue and are on their way to their seats. We ask them a series of questions for-

to find interesting numbers.

The sex demographic begins to change when we look at those who have bought catalog product of the group, and changes even further when we look at who has bought their current album.

The makeup of the catalog buyers is just slightly more female than the overall concert-goer. When we look at the attendee who has purchased the current product, we find that the sex demo has flipped over 55/45 female to male. From other data we have gathered on this particular night, we also find that more high school attendees than college students have bought the current product. Yet the overall audience contains more college students.

We asked each person how he or she found out about the show. The buyers of the current product mentioned MTV more than our overall

ATTENTION MUSICIANS, ARTISTS AND PERFORMERS!

Have you had difficulty getting your tapes heard by the majors? Now there is a new route. Have your tapes evaluated by our professionals and then we will present them for you. Send tape and bio plus \$10.00 evaluation fee to:

GWL Music Evaluation
45 West 57th St. Suite 301
N.Y.C., NY 10019

KENNY ROGERS

DIVIDER CARDS

BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL

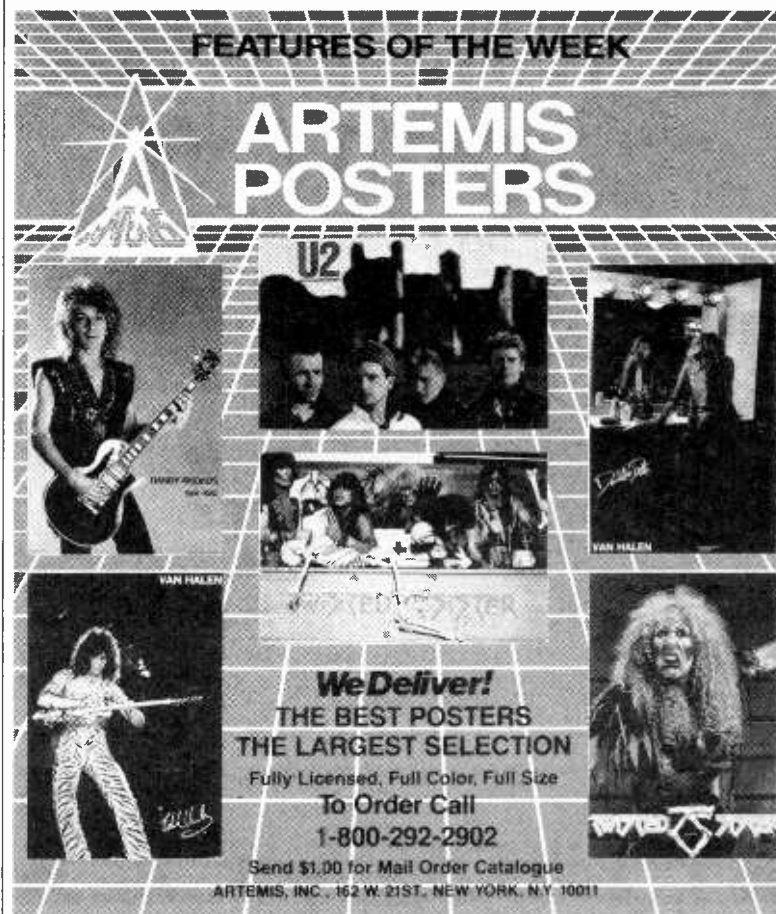
800/648-0958

GOPHER PRODUCTS CORP
2201 Lockheed Way
Carson City Nev 89701



FEATURES OF THE WEEK

ARTEMIS POSTERS



We Deliver!
THE BEST POSTERS
THE LARGEST SELECTION

Fully Licensed, Full Color, Full Size
To Order Call
1-800-292-2902
Send \$1.00 for Mail Order Catalogue
ARTEMIS, INC., 162 W 21ST, NEW YORK, N.Y. 10011

APOLLO VIDEO RENTALS

(Continued from page 19)

p.m., no one is putting anything through the door," he says, meaning that most meet the 3 p.m. deadline. "We charge \$2 [regular overnight price] even if they're 30 minutes late. And we know who's late."

Understandably, Rice has backups for all his computerized data should disaster hit. Every function has its duplicate diskette. He's also found he and his wife and three

part-time assistants "can go manual if we have to."

The Rices are no strangers to computers. Their son, Scott, operates a separate office supplies store next door which has been computerized for four years, and some functions of both stores are now combined. Payroll and accounts receivable are handled there, and Scott's wife is able to coordinate certain tasks from a home computer.

Possibly as valuable as any benefit of computerizing for Rice is maximizing the sales space in such a tiny store. It's important to get customers in and out quickly, he notes, and the computer has aided this with four terminals and two printers in use.

While he doesn't have a rental club, Rice does furnish customers with a laminated computerized card. "At first I was worried they would think, 'Oh another card I have to carry.' But now I see they realize its value to them," he says.

As an illustration of streamlined checkout time, Rice says he can now take advantage of movies being returned late on a Saturday afternoon. He can get some of them turned around and out the door again before 7 p.m.

Still another advantage of the computer is the easing of the check-in load for his wife. "It used to be Beverly would be working four or five hours every Sunday," he says. "We wouldn't have all the returns

processed until 3 or 4 p.m. Monday. Now an hour-and-a-half on Monday morning and we're ready to go again."

A major benefit for the Rices is being able to know their customers better. "We have 3,000 on file now," Stan Rice says. Also valuable is being able to pinpoint where customers come from.

"We were always amazed at how we draw so much from Garden Grove, because it's so far away and there's so many stores there now," he notes. "This business has fallen off. We think we draw from there however because we're one of the few stores starting in the 'A's' in the phone book."

Not only can Apollo identify customers by location and target them more effectively, but the computer identifies those who drop off. From a roster of currently inactive renters, Rice designs a mailing and pulls many back in again.



Licorice Pizza Takes a Hard Line. Warner Bros. recording group the Blasters recently did lunch with personnel from Licorice Pizza. Shown digesting the latest copy of the chain's newsletter Feedback are, from left, Shelley Heber of Image Consultants, Dave Alvin of the Blasters, Theresa Conroy of Image Consultants, Bill Bateman of the Blasters and George Briner of Licorice Pizza.

HOLD THE PHONE!



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

One-Stops Divided on CDs Pricing a Sensitive NARM Issue

HOLLYWOOD, Fla. Among the many issues impacting Compact Disc, one-stops here at the NARM convention were somewhat divided on pricing policies—and extremely reluctant to discuss the issue openly.

The crucial distinction comes between the so-called "pure" or exclusive one-stops and those with allied operations, such as companion racking firms or retail stores.

With just one or two labels attempting some sort of price break consideration for one-stops, some exclusive one-stops say they feel restricted paying, as one delegate puts it, "the same price as the mom-and-pop down the street." Another

source, w.o. asked not to be identified, said, "The one-stops billing \$30 million with other side operations can afford to wait out the CD situation."

Several sources reported that among the widening diversity of one-stop CD customers are audio stores. One-stops would like some margin for working with these accounts, so often inexperienced in software and not in it for the long haul.

Overall, delegates at the NARM one-stop advisory committee huddle were edgy about discussing price policies among one another for fear of becoming vulnerable to price fixing charges. **EARL PAIGE**

EUGSTER'S NARM KEYNOTE

(Continued from page 19)

roids, direct mail and MTV.

Essentially, Eugster tried to reflect what he described as the "cyclical" nature of the record/tape/home entertainment business. At one point he played an audio-only tape tracing key recording artists for the past several decades. "They say history has a way of repeating itself," he said, "but hardly ever the next year."

Discussing the quick growth of CD, he said, "If Detroit ever starts installing CD players in cars, it could be just one configuration. That might be a godsend to some of us."

However, Eugster noted, CD requires careful attention. He accused "both major and minor" producers of failing to maintain standard bar coding and said the Recording Industry Assn. of America (RIAA) "needs to work harder."

Calling particularly for low-priced video, Eugster recounted Musicland's success with the Paramount Home Video \$25 price point during the past Christmas season. He said he supports initial "higher prices for rental inventory" and a lower price in three or four months to drive the sale market in home video.

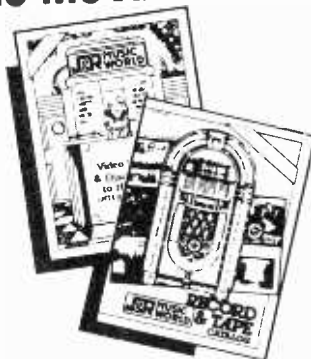


INTRODUCING OUR NEW... RECORD, CD And VIDEO MOVIE DEPT.

BIG APPLE ENTERTAINMENT: A leading distributor of home entertainment products serving dealers from coast-to-coast

LARGEST INVENTORY OF ANY DISTRIBUTOR: We stock Beta as well as VHS immediate delivery on all products Jazz, Classical, Pop Large selection and extra profits

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES: •Daily Specials •Product information by Phone •Export Division •One-Stop Distribution •Monthly Newsletter on Our Specials



NARM Honors Ad Campaigns

HOLLYWOOD, Fla., Merchandising and advertising campaigns for NARM's "Gift Of Music" and NARM/RIAA's "Get Into Grammy Music" were spotlighted here on the opening day of the NARM convention, as awards recognized the best campaigns and displays in the country.

Brandi Merolla, art director of Tower Records in New York, was the winner of the first "Get Into Grammy Music" contest. Her display was judged best in a field of 172 submitted for judging.

The "Give The Gift Of Music" advertising awards included two total campaign winners, Lieberman Enterprises in the wholesaling category and Harmony House in retail. Other winners were chosen for the

separate newspaper, radio and television categories.

One-stop Budget Records & Tapes and rackjobber Lieberman took newspaper awards, while Lieberman and Harmony House won radio honors. For television advertising, the winners were Musicland, along with Lieberman and Budget Records & Tapes.

WHO ME?

Yes, you can make money in collectable records. **How?** Just send for our **free** wholesale catalog. It's loaded with 1000's of **rare & hard-to-find** record bargains, all **new** and factory sealed. It's going to make **saving time & money** easier than you ever dreamed possible.

ENTERTAINMENT RECORDINGS

OF AMERICA (E.R.A.)

445 West Garfield Ave.,

Glendale, CA. 91204

(818) 500-9366

(Only dealers with resale number are eligible)

ACTIONMART

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

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

Direct from Manufacturer

Call or Write

Sam Lempert

(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

Special Volume Rates

We Buy Used and

Obsolete Cards

PLEASE SEND ME FREE VIDEO CATALOG

PLEASE SEND ME FREE RECORD TAPE CATALOG

OR CALL TOLL-FREE **1-800-221-3191** IN NEW YORK CALL (212) 233-0747

NAME _____

TELEPHONE _____

TITLE _____

ADDRESS _____

COMPANY _____

CITY _____

BB _____

STATE _____

ZIP _____

15 PARK ROW, NEW YORK CITY, NEW YORK, 11038



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

The Panasonic® Video Watchdog System.

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

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

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

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

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

For more information, call your nearest Panasonic regional office:

Northeast: (201) 348-7620
Midwest: (312) 981-4826
Southeast: (404) 925-6835
Southwest: (214) 257-0763
West: (714) 895-7200

Panasonic
Industrial Company

POPULAR ARTISTS

THE ANSWER
LP QL Digital QL1005/\$8.98

CHINA CRISIS
Flaunt The Imperfection
LP Warner Bros. 1-25296/WEA/\$8.98
CA 4-25296/\$8.98

DATA
Elegant Machinery
LP Sire 1-25297/WEA/\$8.98
CA 4-25297/\$8.98

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

KERSHAW, NIK
The Riddle
LP MCA MCA-5548/\$8.98
CA MCAC-5548/\$8.98

LONE JUSTICE
LP Geffen GHS 24060/WEA/\$8.98
CA M5G 24060/\$8.98

LORDS OF THE NEW CHURCH
The Method To Our Madness
LP IRS SP 70049/A&M/\$8.98
CA CS 70049/\$8.98

PETTY, TOM & THE HEARTBREAKERS
Southern Accents
LP MCA MCA-5486/\$8.98
CA MCAC-5486/\$8.98

SHOOTING STAR
Silent Scream
LP Geffen GHS 24056/WEA/\$8.98
CA M5G 24056/\$8.98

SHYSTER
Bernadeane
EP Focus FR 1001/\$5.99
CA FRC 901/\$5.99

THRASHER
Supersession
LP Combat MX-8017/Important/\$8.98

WILLIAMS, ROGER
Amadeus With Love
LP MCA MCA-5574/\$8.98
CA MCAC-5574/\$8.98

BLACK

LASALLE, DENISE
Love Talkin'
LP Malaco MAL 7422//\$8.98
CA MAL 7422/\$8.98

COUNTRY

HAGGARD, MERLE
His Best
LP MCA MCA-5573/\$8.98
CA MCAC-5573/\$8.98

LAWSON, DOYLE & QUICKSILVER
Once & For Always
LP Sugar Hill SH-3744/\$8.98
CA SH-C-3744/\$8.98

OAK RIDGE BOYS
Step On Out
LP MCA MCA-5555/\$8.98
CA MCAC-5555/\$8.98

THE WHITES
Whole New World
LP MCA MCA-5562/\$8.98
CA MCAC-5562/\$8.98

JAZZ

FERGUSON, MAYNARD
Live From San Francisco
LP Palo Alto PA 8077/\$8.98

KLUGH, EARL
Soda Fountain Shuffle
LP Warner Bros. 1-25262/WEA/\$8.98
CA 4-25262/\$8.98

(Continued on page 65)

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
ENTERTAINMENT	1	1	65	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	4	73	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	3	2	16	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	4	3	5	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•							
	5	6	35	SARGON III	Hayden	Chess Program	•			•						
	6	5	19	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•							
	7	RE-ENTRY		RAID OVER MOSCOW	Access	Strategy Game			•							
	8	7	27	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	9	9	22	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	10	11	17	SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	11	RE-ENTRY		SARGON II	Hayden	Chess Game	•	••	••							
	12	19	6	BRUCE LEE	Data Soft	Adventure Game	•	•	•							
	13	8	45	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	14	10	64	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	15	12	78	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	16	13	2	AMAZON	Telarium	Adventure Game	•		•							
	17	14	79	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	18	RE-ENTRY		SPYHUNTER	Sega	Action Arcade Game		♦	♦							
	19	16	3	KARATEKA	Broderbund	Action Arcade Game.	•									
	20	20	2	TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•				

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
EDUCATION	1	1	80	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	2	2	63	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	3	3	28	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	4	RE-ENTRY		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	5	4	35	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.	•		•	•						
	6	NEW ▶		BIG BIRD SPECIAL DELIVERY	CBS	Encourages children to develop basic skills. Also gives practice in classifying objects. Preschool age children.		♦♦	♦♦	♦						
	7	5	4	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•						
	8	7	55	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	9	NEW ▶		UP & ADD'EM	Fisher Price	A math skills program for children ages 3-7.	•		••							
	10	6	23	BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
HOME MANAGEMENT	1	1	38	PRINT SHOP	Broderbund	At Home Print Shop	•									
	2	3	80	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	3	2	5	FAST LOAD	Epyx	A cartridge that speeds up load time.			♦							
	4	4	19	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	5	5	72	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	6	10	12	PFS: WRITE	Software Publishing	Word Processing Package	•			•					•	
	7	7	21	TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•				•	
	8	NEW ▶		PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•							
	9	6	2	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.				♦♦						
	10	8	18	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						

America's Favorite Music Program



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



Going to a Go West. Music and video executives gather at a Chrysalis Records listening/viewing session held recently at New York's Hit Factory for Go West. From left are Chrysalis chairman Chris Wright, West Coast a&r director Ron Fair and senior a&r vice president Jeff Aldrich; Bette Hisiger and David Benjamin of "Friday Night Videos," and Chrysalis Records president Jack Craigo.

New York's Silvercup Studio Plays Host Clip Workshop Focuses on Cost-Cutting

BY JIM BESSMAN

NEW YORK Some 250 attendees at Silvercup Studio's March 28 music video workshop were urged to keep production costs down and instructed in doing so by panelists representing a variety of music video functions.

While bankers, investors, cinematographers, sound consultants, tv syndicators and government officials were on hand to impart their wisdom to the producer-heavy audience, most of the talk came from the directors present. After screening his recent clip for Isley-Jasper-Isley's "Look The Other Way," director Steve Kahn traced his lineage in music video back 14 years to

RCA Records, where he started shooting performance videos for as little as \$300.

"I still look at video from the record company standpoint," said Kahn, stating that music video's primary function continues to be getting exposure for records, with the goal being increasing sales. Claiming that the Isley clip, which was made at Silvercup, cost \$40,000, he said that a "good figure to work with" would be not less than \$30,000, but that anything more than \$70,000 would be a "sin."

"We all want to be on the receiving end," conceded Kahn, "but we must think of the long term and not the short term. If we keep spending that kind of money, the bottom will fall out eventually."

Kahn cautioned both producers and record companies. "I see another recession coming which will hurt the younger artists first," he said, noting that these artists are the ones most in need of the promotional benefits of music video.

In terms of profit margin, Kahn noted that \$3,000 was the "least profit I would take." Working with a producer under a 50/50 profit split arrangement, Kahn said, provides an "added incentive for him to cut a better deal." As for cutting better deals, which he called necessary in order to make more money, Kahn said that he would neither "pay rate card" or "overcommit."

Video funding problems for independent record companies and video producers were taken into consideration by Fredrick Deane, a corporate loans officer at Marine Midland Bank in New York. Admitting that bank financing of video production was a new, uncharted area, Deane

described it as "analogous" to feature film production, where borrowers with established track records would be entitled to standard corporate loans, while "factored" loans on accounts receivable could be made available to those holding credit-worthy record company contracts.

Such latter loans would differ from banking norms in that they would be made on a deal-by-deal basis instead of only to regular customers, said Deane.

George Back, president of All American Television, which syndicates "America's Top 10," said that his company and several major record labels were co-financing video production needed for "Deja View," a catalog music video show slated for the fall which would program three new conceptual videos per episode using the original artist if he is "still with us and can speak his own name." The co-finance deal will give All American an exclusive "window" for television, with the record companies getting the same for home video.

Back described his new show as "one of the first times that music video is being produced primarily for entertainment, and a way for it to go in a different direction." Citing a "tremendous interest" in long-form conceptual music video on broadcast television, he added that "Deja View" would not only tap into "pre-1980" music as a video source but would tie together record companies with television along the lines of "Miami Vice" or movies like "Purple Rain."

Using "Miami Vice" and "Purple Rain" as examples, Back also dif-

(Continued on page 65)

Martha Quinn: Japan Wants Its MTV VJ Finds Rising Popularity in Land of the Rising Sun

NEW YORK That MTV translates well into Japanese was recently discovered by MTV VJ Martha Quinn during a six-day promotional tour of Japan. The tour, which included the usual appearances at record company functions and in-stores, press interviews and concert openings, was the first by an MTV emissary since the American music channel began providing four hours of programming weekly to Japan's TV Asahi network.

According to Quinn, MTV has been available in Japan since last October, and is broadcast on weekends more or less "in place of 'Saturday Night Live,'" so that two hours of her stint gets shown on Sunday nights, while Saturday night's programming offers one hour of fellow VJ J.J. Jackson's show and Mark Goodman's regular "Top 20 Video Countdown." The programming, adds Quinn, is in English and subtitled so as to maintain its "Americanism."

"They want their MTV just like everybody else gets it and not watered down," she explains. "It's kind of like if they made Levis kimono-style there, which they'd never want, because they like Levis because they're Levis. The whole

point in bringing MTV to Japan was having the original MTV through a local outlet, because they felt that MTV was the credible show in terms of video."

Quinn notes that Asahi Broadcasting's chief producer Ryoichi Hara had said that several earlier music video clip programs had failed before the network came to MTV. "They needed MTV's credibility and program package in its exact form, as it was seen in the States."

Besides the subtitles, the only other difference from Stateside MTV programming is that the Japanese version does not run clips which haven't been cleared by the Japanese record companies. "Like in the U.S., the goal of MTV there is to sell records," notes Quinn, adding that Don Henley and Twisted Sister were especially singled out by the record companies as artists whose Japanese record sales had benefitted from MTV exposure.

During her late February tour of Japan, Quinn was feted by 20 record company executives in Osaka and twice that many in Tokyo. In Osaka, she guested on the "Good Morning Asahi" program and was inducted into the 60,000-member "MTV

Club" before leaving for Kyoto to appear on a game show.

"They had some very wild television over there," she reports, noting that on one show she was asked to stand behind a cardboard cutout of a tv screen bearing the MTV logo. Her game show appearance on a "Beat The Clock"-like program including a rock concert segment by a local band named Black Mountain-side, required her to call numbers for a Bingo game as well as to guess the nature of traditional Japanese items, usually with comic results.

In Tokyo, Quinn did an interview segment on TV Asahi's "Midnight" (Continued on page 24)

Club VJs Display Their Skills

Chicago Pool Holds Remix Contest

BY MOIRA McCORMICK

CHICAGO In an effort to promote regional club VJs, as well as to showcase video remix artists, clip compilation service Video Pool here has sponsored the first of what it hopes will be a series of video remix contests.

Eight regional club VJs, from Chicago, Los Angeles and Dallas, submitted remixed dance-length videos for an official judging held March 21 at Video Pool's North Side headquarters, according to company head Jim Thompson.

First place went to Dan Anderson of Chicago's Berlin Video Bar, for his version of Frankie Goes To Hollywood's "Relax," which incorporated footage from four available video versions of the song, as well as original effects. According to Thompson, first-through fifth-place videos will be compiled and sent to major record companies as an example of quality video remixing.

"VJs have been doing remixes for a long time," says Thompson, "but they frequently use illegal footage, such as current movie scenes." Record companies have been put off of remixing not only due to the use of

illegal footage, theorizes Thompson, but also because of "their concern that their artists might be misrepresented."

On the other hand, he notes, representatives of several major record labels have expressed that they are "in favor of long-form video for clubs. What's kept them from making them is the cost."

Remixing by club VJs is an effective, low-cost alternative to too-short dance-floor videos, says Thompson. Hence the contest, which was devised "to promote [dance-length] videos, find talented remixers, and bring them to the attention of record companies."

Video Pool's contest rules specified that competing remixes must be comprised either of footage from the video which is being remixed or extended, public domain film, original graphics owned outright by the remixer, or a combination thereof.

All entries were judged in the following categories: audio remix, vocal and instrumental synching to video image, quality of edits, continuity of images, use of original footage or graphics, and aesthetic enhancement of original video.

In addition to top vote-getter An-

derson, second-through fifth-place winners will be placed on the compilation tape. They are Grant Smith of Dallas' Mistral (for "Such A Shame" by Talk Talk), Mike Carter of Hideaway II in Forest Park, Ill. (for Julian Lennon's "Too Late For Goodbyes"), Robert Blackmon of L.A.'s Red Onion (for "How Soon Is Now?" by the Smiths) and Shelley Howard of Video Metro in Chicago (for Eurhythmic's "Sex Crime").



Public Video Making. Director C.D. Taylor directs the shooting of General Public's "Never You Done That." From left are General Public guitarist Kevin White, Taylor and General Public vocalist/guitarist Dave Wakeling.



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.

PHILIP BAILEY
Chinese Wall
Chinese Wall/Columbia
Steve Buck/Fusion Films
Duncan Gibbons

MICHAEL BOLTON
Everybody's Crazy
Everybody's Crazy/Columbia
Curt Marvis
Wayne Isham

PETER BROWN
Zie Zie Won't Dance
Snap/Columbia
Simon Fields/Limelight Productions
Daniel Kleinman

PHIL COLLINS
Sussudio
No Jacket Required/Atlantic
Paul Flattery
Jim Yukich

DAN FOGELBERG
Go Down Easy
High Country Snows/Epic
Larry Johnson VDO
Gary Burden

IAM SIAM
She Went Pop
Iam Siam/Columbia
Alan Kleinberg/Big Z Productions
Zbigniew Rybczynski

THE MANHATTANS
You Send Me
Too Hot To Stop It/Columbia
Eric Meza/Meza Movies
Bill Mason

MIGHTY FLYERS
Too Young To Have Fun
File Under Rock/Takoma/Allegiance
Terry Ingram/Sunrise Video West

JOHN PALUMBO
Blowing Up Detroit
Blowing Up Detroit/HME
John Norwood/Video Record Plant
Michael O'Neal

JOHN PARR
Magical
John Parr/Atlantic
Gordon Lewis
Jim Pope

PROCESS & THE DOO RAGS
Stomp & Shout
Too Sharp/Columbia
Eric Meza/Meza Movies
Bill Mason

SLADE
Little Sheila
Rogues Gallery/CBS Associated
Scott Millaney/Fiona O'Mahoney
Nick Morris

BRUCE SPRINGSTEEN
I'm On Fire
Born In The U.S.A./Columbia
John Sayles

STREETS
Don't Look Back
Crimes In Mind/Atlantic
Ken Walz
Norman Smith

TOTO
How Does It Feel
Isolation/Columbia
Fusion Films
David Hogan

WHAM!
Everything She Wants
Make It Big/Columbia
Big Features
Andy Morahan

MARTHA QUINN

(Continued from page 23)

Roppongi Show" and was interviewed extensively by the Japanese press. She also starred at an in-store at the Yamano Gaki Record Store, which, to her surprise, was held outside and conducted by an MC.

The climax of the trip was a Toto concert at Budokan, which Quinn MCed. "I was worried that no one would know who I was, but was amazed by the reception," she says. Throughout her trip, she says, she marvelled at the polite and friendly consideration shown her by industry and citizenry alike, as well as the international extent of her celebrity.

"They had camera crews waiting for us when we first got off the plane, and even in Kyoto, sightseeing at the old, old temples; kids would come over to say hello and talk about the Motley Crue videos. It really was the height of the cable/satellite age."

Aside from obtaining a Toto interview and footage of her own trip for future U.S. MTV use, Quinn says that her Japan trip was extremely helpful in furthering MTV-Japan relations. "MTV is seen in a lot of Japanese homes," she concludes, noting the channel's "consistent" 40 average share. "Not only did we strengthen our position with the record companies there and the station that carries us," she says, "but we also solidified our hold on the viewers."

JIM BESSMAN

...newsline...

RCA VIDEO PRODUCTIONS AND DELILAH FILMS are going crazy about cars in a new co-production, "Car Crazy." The program, currently in pre-production, will feature footage of classic cars, film clips from features where autos have had leading roles, and music. Jim Mervis, formerly of MGM/UA Home Video, will serve as executive producer for the show, while Delilah's Stephane Bennett will be producer. RCA Video director of program production Sue Steinberg will oversee the production from the corporation's end. No details yet as to where the show may be released or aired, but Delilah has some impressive video credits, including MGM/UA Home Video's "The Compleat Beatles."

CAMPUS ENTERTAINMENT NETWORK IS MOVING its entire production services department to Panavideo. The new location will be 248 E. 35th St. in Manhattan. Panavideo already does one music video show, NBC's "Friday Night Videos."

JGB PRODUCTIONS AND MCDONOUGH-JONES PRODUCTIONS are getting some heat. The two companies have picked up television rights to "Street Heat," a music-oriented effort that had its first showing as an "experimental piece" at New York's Studio 54 in January. Shooting will start this summer, the companies say, in a "rock video format." They describe the show as a "musical morality play." Producer for "Street Heat" is Joseph Beck; Mike Millus of MCA Music is handling song and music development. A documentary on the first "Street Heat" effort is being distributed by Entertainment Media of New York. It's titled "Street Heat: Backstage." JGB and McDonough-Jones claim they're currently working with MCA Music to sign some name artists.

SHOWTIME IS GETTING "REBELLIOUS" again in April and May, premiering two new episodes of its series set in a mythic London nightclub where top rock groups come to play called "Rebellious Jukebox." Kevin Godley and Lol Creme are co-directing; Barry Diamond and Hilary Shapiro will do comic routines; Jools Holland, who MCs MTV's "The Tube," will take on hosting duties for this program as well. Appearing in the April episode are General Public, Lords Of The New Church, Reflex and the Fixx. Meat Loaf and Stewart Copeland will also do comedy turns. May's show will spotlight Frankie Goes To Hollywood, Spandau Ballet and Raise The Dragon.

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: • Newest Releases
• Quick Service
• Highest Quality
• Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises, Inc.
#1 way of staying on top of video music

Dial (201) 667-4026

Every Week In Billboard Computer Software Chart

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

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION								
BRYAN ADAMS HEAVEN A&M BOY MEETS GIRL OH GIRL A&M FLASH KAHAN ONE AT A TIME Capitol FOREIGNER THAT WAS YESTERDAY Atlantic GLENN FREY SMUGGLER'S BLUES MCA HDNEYMOON SUITE STAY IN THE LIGHT Warner Bros. JOHN PARR MAGICAL Atlantic GREG PHILLINGANES BEHIND THE MUSIC Planet VITAMIN Z BURNING FLAME Geffen WHAM! EVERYTHING SHE WANTS Columbia	POWER LIGHT LIGHT POWER BREAKOUT LIGHT BREAKOUT LIGHT LIGHT POWER	JDHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros. DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA JULIAN LENNON SAY YOU'RE WRONG Atlantic MADONNA INTO THE GROOVE Warner Bros. TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA POWER STATION SOME LIKE IT HOT Capitol DAVID LEE ROTH JUST A GIGOLO Warner Bros. PETER WOLF OO-EE-DIDDLEY-BO! EMI America	4 3 2 3 4 3 2 5	*CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros *PHIL COLLINS ONE MORE NIGHT Atlantic PHIL COLLINS SUSSUDIO Atlantic *THE FIRM RADIOACTIVE Atlantic FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island *GLENN FREY THE HEAT IS ON MCA *DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen *MICK JAGGER JUST ANOTHER NIGHT Columbia JOHN PARR NAUGHTY NAUGHTY Atlantic *BRUCE SPRINGSTEEN I'M ON FIRE Columbia *SURVIVOR HIGH ON YOU Scotti Bros./Epic *U2 A SORT OF HOMECOMING Island USA FOR AFRICA WE ARE THE WORLD Columbia	7 8 2 10 16 10 6 8 19 3 13 6 5	ANIMATION OBSESSION Mercury *ERIC CLAPTON FOREVER MAN Warner Bros. HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis *MADONNA CRAZY FOR YOU Geffen SANTANA SAY IT AGAIN Columbia SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M TEENA MARIE LOVER GIRL Epic TIL TUESDAY VOICES CARRY Epic	20 6 6 11 7 11 19 6	DEPECHE MODE PEOPLE ARE PEOPLE Sire FIONA TALK TO ME Atlantic GENERAL PUBLIC NEVER YOU DONE THAT IRS GO WEST WE CLOSE OUR EYES Chrysalis JASON & THE SCORCHERS WHITE LIES EMI America HOWARD JONES THINGS CAN ONLY GET BETTER Elektra GREG KIHN LUCKY EMI America B.B. KING INTO THE NIGHT MCA LIMAH! NEVER ENDING STORY EMI America LOS LOBOS WILL THE WOLF SURVIVE Warner Bros. ALAN PARSONS PROJECT LET'S TALK ABOUT ME Arista SADE SMOOTH OPERATOR Portrait TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury GEORGE THOROGOOD I DRINK ALONE EMI America TOMMY SHAW FREE TO LOVE YOU A&M	3 5 6 9 5 5 8 9 4 14 7 9 4 3 5	LLOYD COLE PERFECT SKIN Geffen DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia THE FOOLS DO WAH DIDDY Passport ROBIN GEORGE HEARTLINE Bronze/Island GARY O SHADES OF '45 RCA THE SMITHS HOW SOON IS NOW Warner Bros. THE TUBES PIECE BY PIECE Capitol VAN ZANT I'M A FIGHTER Network/Geffen ZOT URANIUM Elektra	11 5 4 10 6 8 4 4 2 7	JOAN ARMATRADING TEMPTATION A&M BANG BANG THIS IS LOVE Epic THE BLASTERS COLORED LIGHTS Slash/Warner Bros. MICHAEL BOLTON CRAZY Columbia CONEY HATCH FANTASY Mercury DOKKEN ALONE AGAIN Elektra DIGNEY FIGNUS THE GIRL WITH THE CURIOUS HAND Columbia GIUFFRIA LONELY IN LOVE Camel/MCA JOHN HIATT LIVING A LITTLE Geffen CHRIS ISAAK DANCIN' Warner Bros. KEEL THE RIGHT TO ROCK Gold Mountain NIK KERSHAW THE RIDDLE MCA B.B. KING LUCILLE MCA PATTI LABELLE NEW ATTITUDE MCA LOUDNESS CRAZY NIGHTS Atco ALISON MOYET INVISIBLE Columbia DAVID SANBORN LOVE & HAPPINESS Warner Bros. JULES SHEAR STEADY EMI America THE STRANGLERS SKIN DEEP Epic TOTO HOW DOES IT FEEL Columbia TRIUMPH FOLLOW YOUR HEART MCA ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis THE VELVETS LOOK MY WAY Mercury NARADA MICHAEL WALDEN GIMME GIMME Warner Bros.	4 5 3 3 5 2 3 2 5 6 3 4 2 8 4 2 4 3 8 4 3 4 4 3 8 4	ACCEPT MIDNIGHT MOVER Portrait PETER BROWN ZIE ZIE WON'T DANCE Columbia JOE "KING" CARRASCO DINERO New Rose COSMETIC SO TRANQUILIZIN' Gramavision SHEENA EASTON SWEAR EMI America FAT BOYS CAN YOU FEEL IT Sutra NOMO RED LIPSTICK Atco MARK ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros. YELLO VICIOUS GAMES Elektra	2 2 2 5 2 3 2 2 2

* Denotes Sneak Preview Recurrent.

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



Gumby Gets Promoted. Family Home Entertainment executives gather around the incredibly flexible green superstar Gumby as they get ready for a major promotion of his product, currently scheduled to kick in on May 22, titled "A Gumby Celebration." From left are Family vice presidents Nancy Steingard and Wendy Moss, Gumby, and Gumby's parents Gloria and Art Clokey.

Warning Sounded at ITA Seminar Blank Tape Shortages Seen Near

BY TONY SEIDEMAN

WESLEY CHAPEL, Fla. Moderate to severe blank tape shortages will be hitting the home video market by the fourth quarter of 1985, with spot shortages already occurring, and no easy end in sight. That was the view of executives here at the 15th annual International Tape/Disc Assn. (ITA) Seminar.

"I would expect the shortages this fall will be right across the industry," with "almost all major manufacturers" running behind demand, said Sony Tape Sales vice president of sales and marketing John Birmingham after the conference.

"The potential for severe shortages is there," said Birmingham. His comments were seconded by other executives at the gathering representing tape firms, as well as a number of duplicators.

"Demand will exceed capacity," said Gary Schwartz, JVC Co. of America's national marketing and sales manager, Magnetic Tape Division, describing the current videotape marketplace as "complex chaos."

That chaos has made shortages almost inevitable, say manufacturers, with ferocious competition in the consumer marketplace driving down profits so low that companies are reluctant to invest in expanding existing facilities, and virtually ruling out building new plants.

Coupled with the continued strength of VCR sales, manufacturers say that market conditions make shortages unavoidable. VCRs are currently selling at a pace about 75% above last year's levels. Projections were that the machines would be selling about 20%-30% above last year's levels, at a rate that would move out 9.5 million units in 1985. The current pace is 12.5 million to 13 million units.

Projections for the amount of blank tape that will be sold this year varied widely. Birmingham saw 160 million consumer and 40 million duplicator units moving; Schwartz projected 160 million to 170 million blank videotapes sold in toto.

Either way there will be shortages, the manufacturers said. Both the prerecorded and consumer sides of the industry will be hard-hit, said Birmingham, adding, "I would say it's [the shortages] going to be equal" for the different sectors.

Executives from video duplication firms said they felt the shortage will be most concentrated in C-0 units, i.e. cassette shells. It will be in the "plastic," not the tape itself, where the shortfall will be greatest, said an executive from one of the

nation's top duplicators. He predicted that the shortfall could end up being as high as six million to 10 million units, especially if the prerecorded video business ends up having a strong year.

Price erosion due to heavy competition is the blank tape industry's most important problem, executives at ITA said, with Panasonic Southern group tape manager George Casteel saying that for retailers, "gross margin is only 10%-15% on a \$5 item," and that margins that short are spread throughout the entire business.

Higher-grade blank tapes, with their more generous margins, are capturing an increasingly large share of the marketplace, manufacturers said, putting the ranges at around 15%-20% of total sales. But the price erosion is hitting in those categories, too, they admitted, with even high-quality blank tape often used as a loss leader by retailers and mass merchants.

The manufacturers warned that with all the different grades of tape available, the risk is that retailers and consumers will become confused. One recommendation voiced was that the industry start taking steps to standardize naming procedures for high-grade product.

One outgrowth of the confused marketplace has been that duplicators often end up seeing cassettes selling for lower prices on the consumer market than they pay for them in bulk. "Consumers go out to the corner and pay \$3.99 with cellophane and labels," said Maxell Corp. of America's national marketing manager James Ringwood. "He [the duplicator] is not paying that price, and he's buying hundreds and thousands of units."

Kwiker: Getting Into Video Is Expensive Record Dealer's Words Chill NARM Panel

BY TONY SEIDEMAN

HOLLYWOOD, Fla. A single dollar figure quoted by a retailer virtually guaranteed that the video panel at this year's National Assn. of Recording Merchandisers (NARM) convention did more to move the cause of video in record/tape outlets back than to advance it.

Commenting on the cost for record stores on getting into video, Warehouse Entertainment's Lou Kwiker said that "probably \$300,000 investment money" was needed—a statement that made a

near-full room of record and video executives gasp.

The \$300,000 figure was for a video department of 3,000 square feet, with a library of between 2,000 and 3,500 titles. Adding a sale library would put \$100,000 more on the tab, Kwiker said, adding that the expense was necessary if a retailer "want(s) to be a factor."

Another key issue covered by the sale-oriented panel was home video manufacturers' promotional and advertising support for product. Panelists complained that home video manufacturers are holding on to

tight returns policies and keeping a short leash on promotional budgets and credit policies as if they were scared the business was about to collapse.

Sell-through would "explode" if manufacturers became more flexible, the panelists claimed. But their words on corporate policy had far less impact than Kwiker's one comment on what he saw as the cost of opening a new store.

Although Ingram Video's Joani Lehman had said earlier on the panel that a library of between 800 and

(Continued on page 32)

Roach Enters Home Market Studio Launches Film Classics Arm

BY HARRY WEINGER

NEW YORK A \$14.95 suggested retail price for 100 titles from Hal Roach Studios will thrust the firm into the home video field in May.

A new division of the studio, Hal Roach Film Classics Inc., will administer the production and marketing of the company's extensive film library. Michael Agee has been named president. Cheryl Gersh, formerly of CBS/Magnetic Video, is director of marketing.

Of the 100 feature-length titles, made between the '30s and the mid-'50s, 20 are in color. Gersh says 60 will be on the market May 1, with the remaining 40 set to roll out Aug. 1.

Also debuting in May is a series of colorized versions of classic black-and-white films. The first colorized title to be released will be "Topper," the 1937 film starring Cary Grant, which will retail for \$29.95. The controversial technique of first negative-enhancing, then computer coloring black-and-white films will be applied to a number of titles in the Hal Roach library,

which will be released one at a time over the next several months.

"We already have commitments for huge orders throughout the end of the year," Gersh says. "I'm saying in the upper hundreds of thousands just on the classics."

With that kind of volume, it appears Roach may be looking ahead to mass merchandisers for distribution of their product, although Gersh says the firm will maintain status quo for now.

"We prefer to sell to them through existing distributors," she says, "because they are better equipped in the field and on the phone to sell us."

Also included in Roach's video entry is the marketing of a 60-minute videocassette on the making of the "Kids Inc." television show. The syndicated program, which debuted last September, is produced by Hal Roach Studios. The cassette lists for \$24.95 and will be the focus of a major campaign, including a studio-sponsored contest the first prize of which is a five-day trip to Hollywood.

(Continued on page 32)

FOR WEEK ENDING APRIL 13, 1985

Billboard

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

TOP MUSIC VIDEOCASSETTES

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	3	ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
2	1	3	PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
3	3	3	MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	7	3	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
5	4	3	DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
6	5	3	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	6	3	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	SF	29.95
8	8	3	PRIME TIME	I.R.S. Video MusicVision 6-20419	The Go-Go's	1984	SF	19.95
9	10	3	THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video RCA/Columbia Pictures Home Video 1002	The Police	1984	C	39.95
10	NEW ▶		SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	C	39.95

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

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95 29.95
2	5	2	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95 89.95
3	2	150	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	59.95 59.95
4	3	17	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98 29.98
5	6	4	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95 19.95
6	7	108	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95 24.95
7	8	4	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95 16.95
8	4	17	PRIME TIME ▲	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	39.95 39.95
9	11	19	RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95 39.95
10	12	41	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95 24.95
11	15	52	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	59.95 59.95
12	9	67	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95 24.95
13	10	18	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98 79.98
14	14	11	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95 16.95
15	13	60	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95 39.95
16	24	8	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98 39.98
17	20	6	DURAN DURAN SING BLUE SILVER ●	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95 29.95
18	21	7	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95 79.95
19	29	66	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95 39.95
20	30	3	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95 89.95
21	18	18	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	29.95 29.95
22	32	25	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	29.95 29.95
23	22	3	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	79.95 79.95
24	26	9	ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	29.95 29.95
25	25	79	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	24.95 24.95
26	23	54	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	24.95 24.95
27	27	72	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95 24.95
28	NEW▶		WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95 14.95
29	16	11	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95 79.95
30	22	17	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	79.95 79.95
31	17	6	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	79.95 79.95
32	31	15	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	79.95 79.95
33	33	29	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98 79.98
34	36	60	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	39.98 39.98
35	RE-ENTRY		ROBIN HOOD ▲	Walt Disney Home Video 228	Animated	1973	G	79.95 79.95
36	35	2	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	89.95 89.95
37	28	8	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	19.95 19.95
38	38	65	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	29.95 29.95
39	37	6	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	79.95 79.95
40	39	8	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	09.95 09.95

◆ 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.

Home video

Tri-Mark Targets Children
'Curious' Marketing Ploy

BY JIM BESSMAN

NEW YORK Alan J. Shalleck, creator of the five-minute "Curious George" cartoon series based on the '40s children's book series by H.A. and Margaret Rey, has devised a three-way cooperative marketing strategy for merchandising new books and audio and videocassettes based on the trouble-prone monkey at the same time.

Calling it the Tri-Mark System to highlight its triple marketing nature, Shalleck says that the idea is to bring the three types of "Curious George" product available under one merchandising roof, as well as to promote children's reading development via the home video tie-in.

Last October, Sony released the first three volumes of "Curious George" videocassettes, each containing five of the 104 cartoon features which have been televised since 1982. Shalleck says that the next three volumes are due out in April, and that the entire library will eventually be released.

Shalleck adds that his Tri-Mark endeavor is currently in action at the Waldenbooks chain, which is using a tree display to merchandise the Sony videos, Warner Audio Publishing cassettes and Houghton Mifflin books together. Sony says that Ingram Video is also using the system in its video distribution channels.

The "Curious George" videotapes utilize what Shalleck terms the "tele-story" method, whereby animation is restricted to minimal movement in order to keep the story line

easily comprehensible to the pre-school to third grade target audience.

"In essence, the cartoon looks like a book on tv," explains Shalleck. "We cut the character out of the book in one piece, and instead of letting it move through animation, we move it as a still picture."

"This way, instead of taking kids away from books like most children's video programming, we take them back to books. By looking at the 'Curious George' videocassette, I've trained them into looking at books according to what's being said, because I've cut out all the animated action and excess characters which can be confusing to this age group. Thus, video becomes a reading teaching tool."

Shalleck, a former producer and director at CBS-TV in New York, originated his "tele-story" technique with "Pixanne," a local Philadelphia tv program also isolating pictures with appropriate text. For his eight-year-old and younger viewers, he recognizes that "redundancy" is the "key factor" in maintaining children's pleasure through repeated story tellings. This means that all variations of "Curious George" product—book, audio and video—should be in synch with each other in story and text, something he claims hadn't been done until Tri-Mark was introduced.

"The three product formats are symbiotic, so that mother can pick up a book, audiocassette or videocassette all at once," continues Shalleck. "The problem is that each product was made separately by a different manufacturer, so you don't have the same stories in each configuration."

"With Tri-Mark, we want to start from scratch with new stories and package all three configurations in the same marketplace so customers can mix and match. This will rectify the problem of everybody doing their own thing with 'Curious George.'"

Houghton Mifflin recently republished the first four Curious George books using the original stories and artwork from the videos, and plans to continue publication of new titles at the rate of four a year. Shalleck hopes that the publisher will work more closely with Sony to ensure simultaneous release of the same stories.

Shalleck has two additional plans for future Tri-Mark product. First, he looks to acquire existing "chestnut" and literature for the purposes of tele-story creation concurrent with audio-cassette production of the videocassette's audio track.

Second, he is seeking "celebrated" authors branching into children's books, who will get involved with Tri-Mark at the beginning. "We'll do art for the video, which in turn will be used in the book," says Shalleck.

Shalleck stresses that Tri-Mark is geared to marketing videocassettes outside the regular video retail outlets. "Publishing people generally don't want their product to be displayed next to dirty videocassettes," he explains.

For the Record

In an article detailing the first long-form video release from Jive Records act A Flock of Seagulls, Jive's parent company was incorrectly identified. The parent is formally known as the Zomba Group of Companies. Additionally, the article stated that Arista Records, Jive's domestic distributor, will retain broadcast and pay-television rights to the video. Rights in fact remain with Zomba.

SOLD!

bought, rented, hired, whatever you need, we'll tell the world in

ACTIONMART
BILLBOARD CLASSIFIED ADVERTISING SECTION

Call Jeff Serrette today
—(800) 223-7524 (NY residents dial 212-764-7388).

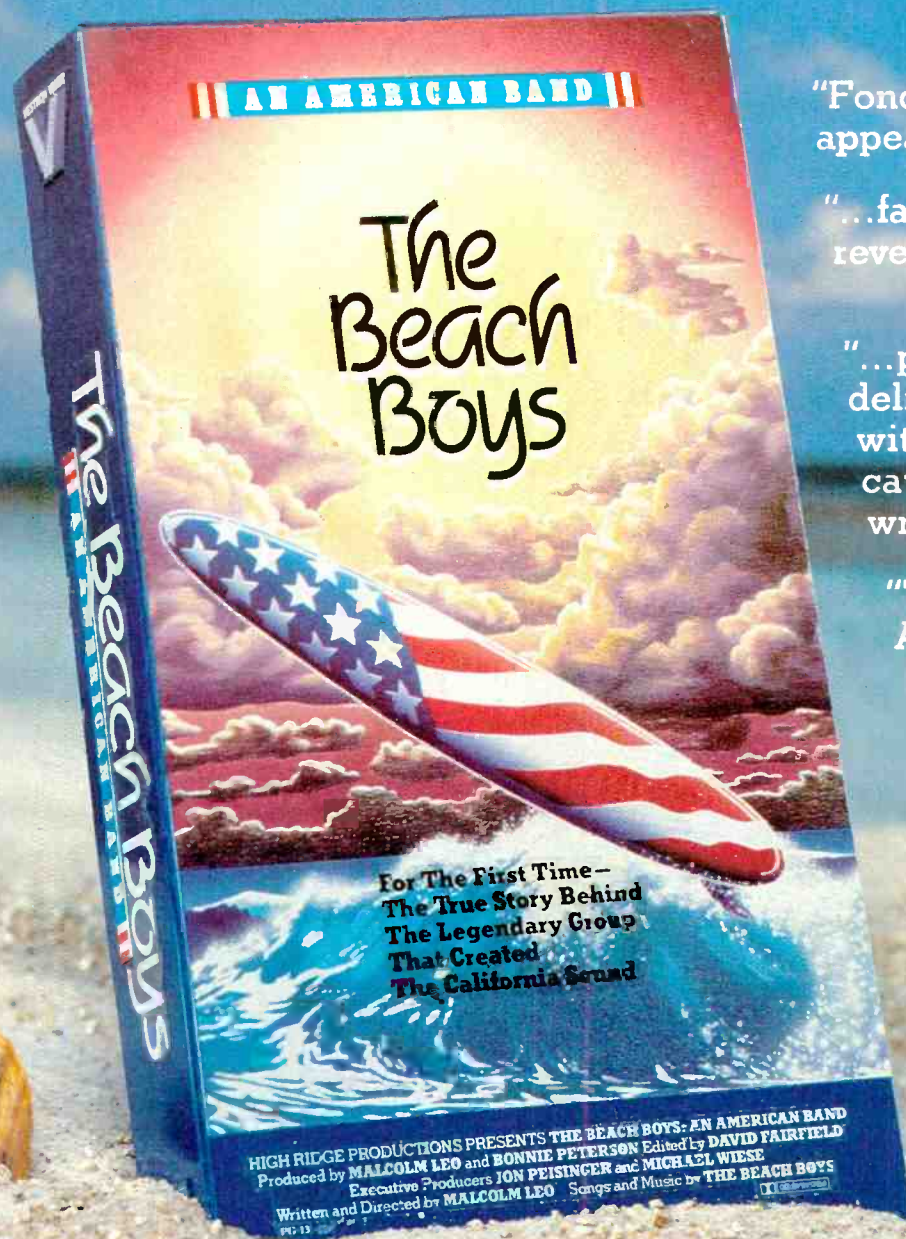
GOOD VIBRATIONS!

|| AN AMERICAN BAND ||

The Beach Boys

For the first time—the full-length feature film that tells the true story behind the legendary group that created the California Sound!

Direct
From
National
Theatrical
Release!



"Fond, fast-paced...so appealing." —Variety

"...fascinating...a revelation." —Los Angeles Times

"...pure, innocent delight...jam-packed with some of the catchiest tunes ever written." —Los Angeles Weekly

"The Beach Boys: An American Band is fun, fun, fun." —Pasadena Star-News

"...a fun party movie—good to get it and take it home." —KABC-TV

The highly-acclaimed candid film biography of America's favorite clean-cut, candy-striped and harmonic family. Featuring never-before-seen footage from THE BEACH BOYS own archives plus over 40 original BEACH BOYS songs!

NATIONAL RELEASE DATE: MAY 22, 1985

VHS: VA5080; Beta: VB5080; CED: VC5080; Laser: VL5080;
103 Minutes; Rated PG-13; 1985.

© 1985 Vestron Video
1011 High Ridge Road
P.O. Box 4000
Stamford, CT 06907

DOLBY STEREO

Beta hi-fi Hi-Fi STEREO VHS

NIGHT



*Variety

The streets are crawling with weirdos, hookers and perverts. And this time, they're wearing badges.

NIGHT PATROL

"Night Patrol" is more consistently amusing than "Police Academy!"
—Variety

LINDA BLAIR PAT PAVLESEN JAYE P. MORROW
JACK RILEY GAILY GARTY MURRAY LANGSTON

RAW COURAGE

Find it or die.

They started out running for glory, ended up running for their lives.

BRUNY LEE TIM MAZED GUY HERSH
M. ERNEST WOLFE

Alvin Rides Again

and David!
"The most hilarious comedy since 'The Sandlot'!"

Starring
CRAIG T. LUNCLELL

BURY ME AN ANGEL

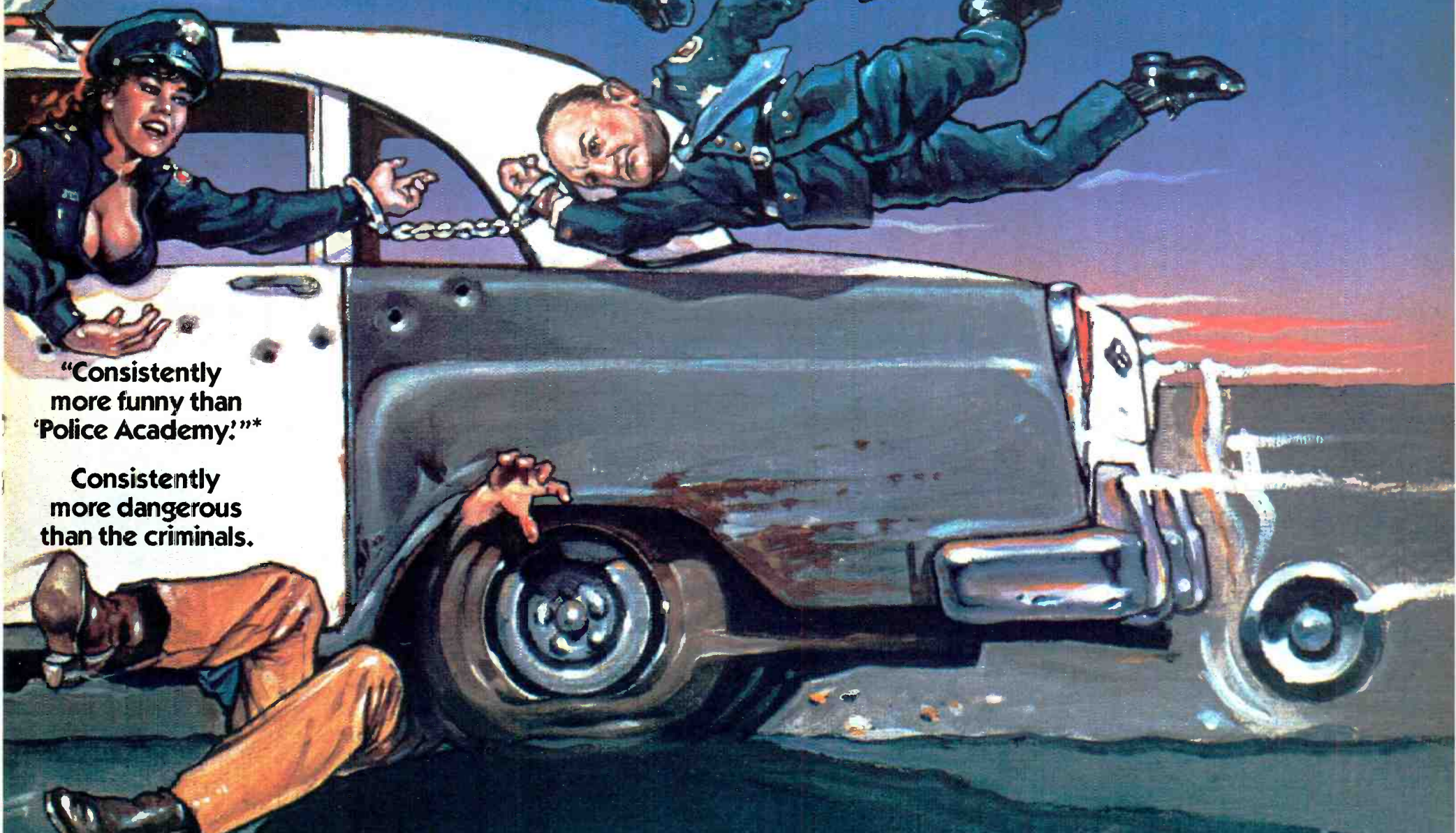
SHE TOOK ON THE WHOLE GANG.

DIXIE PEABODY
DAN HAGGERTY

NEW WORLD FILMS

Now on videocassette.

PATROOL



"Consistently more funny than 'Police Academy.'"*

Consistently more dangerous than the criminals.

Variety found New World's "Night Patrol" "consistently more funny than 'Police Academy.'" No wonder. Linca Blair, Pat Paulsen and Billy Barty make "Night Patrol" a very arresting, talent-packed comedy.

Alvin Purple. A man irresistible to the average woman. Or any woman for that matter. Watch out, because "Alvin Rides Again." And again. And again.

"Raw Courage" stars Ronny Cox of "Beverly Hills Cop" and "Taps." Tim Walker

of "Psycho II." M. Emmett Walsh of "Bladerunner" and "Reds." They start a marathon 72 mile run and end up running for their lives.

In "Bury Me An Angel," a six-foot dynamo of vengeance is after her brother's killers. It's obvious she has a score to settle. And she'll take on the whole gang.

New World Video.

More than just a great variety of movies.

A great variety of stories and stars.



NEW WORLD VIDEO



**TODAY,
RODEO'S THE BIG THING.
SOMEDAY I RECKON,
IT'LL BE VIDEO.**

*THE NOSTALGIA MERCHANT
RIDES AGAIN.*

That's right, Pilgrim. Video-pokes are replacin' cow-pokes. And the Nostalgia Merchant's got the goods for 'em. First he rustled up 42 video titles; good ol' films from the good ol' days.

Now he's added 25 other ones, and the whole kit and kaboodle's priced from \$19.95 to \$39.95. Everything from "Topper" to "The Count of Monte Cristo." And starrin' everyone from Cary Grant to those buckaroos, Laurel & Hardy. Even yours truly appears.*

If this group of videos is as popular as the last, I reckon folks'll take to 'em faster than Indians to George Armstrong Custer.

*Suggested retail price. Exclusively distributed by



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

NOW ON VIDEOCASSETTE

Bohemian Girl • Carefree • Cartoon Parade #1 • Count Of Monte Cristo • Destination Moon • Dressed To Kill • Gay Divorcee • Hal Roach Comedy Classics • Lady Vanishes • Laurel & Hardy Volume 2 • Laurel & Hardy Volume 8 • Man In The Iron Mask • Man Who Knew Too Much • My Man Godfrey • Plan 9 From Outerspace • Rocketship X-M • Sinbad The Sailor • Stage Door • Suspicion • Tales Of Tomorrow Volume 2 • Things To Come • Three Stooges Comedy Capers • Tom Corbett—Space Cadet I • Tom Corbett—Space Cadet II • Topper

Sony's 8mm Camcorder Hits European Marketplace

LONDON Less than three months after launching the 8mm video format in Japan, Sony has introduced its lightweight CCD-V8 camcorder to selected European markets, including France, West Germany, Belgium and the U.K., where it will go on sale in May, retailing at around \$1,300 including accessories.

A range of 8mm blank tapes, even smaller than audiocassettes and giving a recording time of up to three hours in the long play mode, will also be launched, priced from \$8.50. An optional tuner-timer costing \$230 will be made available, permitting time-shift recording from broadcast television.

Some 130 manufacturers have now signed the universal format accord finalized 12 months ago by the 8mm Standardization Committee. But the rush to the marketplace once anticipated has not materialized, and early speculation that 8mm would ultimately replace existing half-inch video formats (VHS, Beta and V2000) has been largely discounted.

However, the likely impact of "active video" on the home movie market has led a number of major names from the photographic industry to become involved in 8mm video, and both Kodak and Fuji have camcorders on sale in the U.S. and Japan.

In general, enthusiasm for the new format among electronics companies has been roughly in proportion to how well or badly they are doing with the established half-inch hardware. Philips, for instance, is thought to be eager to see 8mm establish itself because its own V2000

system is not selling well. Japanese firms, on the other hand, are content to continue with the successful VHS format, which has achieved dominance in most world markets and is deemed capable of further refinement.

Sony's own position is, to some extent, ambivalent. Beta's market share has dropped, and corporate figures for the three months ending Jan. 31 show video equipment sales down 4.7%.

The introduction of 8mm, the impact of which Sony likens to that of roll film on photography, should help. But it's significant that at its European launch the company also announced details of the Super Beta version of its Beta Hi-Fi machine, due for U.K. launch later this year, and of the new BMC Betamovie camcorder, which uses standard Beta tapes, due to be introduced in May.

While the 8mm format is "destined to become a major force in home video in the years ahead," the company said, "we still expect an important market for Beta machines among those consumers who merely require a video to time-shift off tv and replay prerecorded material."

Predicting a U.K. market this year of around 75,000 portable video systems, two-thirds of them camcorders, Sony said it has now captured 60% of the Japanese market for such products. Its chief rival is the VHS-C mini-format developed by JVC, which uses a small cassette replayable in full-size VHS machines.

'Model' How-To Title Due Learning Annex, Casablancas Team

BY HARRY WEINGER

NEW YORK The Learning Annex, the largest adult education center in the U.S., has entered into a joint venture with John Casablancas, president of the Elite Modeling Agency, to produce a 45-minute video based on one of the Annex's most popular courses, "How To Break Into Modeling."

According to Bill Zanker, president of the Learning Annex, production begins in May at a budget of "over \$100,000." Casablancas will narrate the video and Zanker will direct.

The video is expected to be delivered for December release and will be touted as a Christmas item. Retail price is set at \$19.95.

The deal was signed last month, although the project has been in motion since the introduction of the Annex's series of "how-to" books published by Ballantine, last year. Zanker sees tremendous potential in the video side of the "how-to" market, and points to Jane Fonda's exercise product as his sales barometer.

The modeling tape is the first in a

series of six videos to be coproduced by the Annex and a yet-to-be-named production firm. "We hope to build up a library of video courses," Zanker says. "The 'how-to' market is the next area of growth in video. You can get a hundred people into a room for a class, and there's a thousand waiting to get in."

Major manufacturers are reportedly expressing interest in the Annex line. Zanker is seeking retail and rental video outlets, with an emphasis on chain-store distribution. "The K Mart market is huge for 'how-to' videos," he says.

Zanker will be leaning heavily on the company's bread-and-butter to get the word out on the videos, however: 1.3 million Learning Annex magazines, distributed free each month around six national locations.

Zanker also notes that consumer privacy is a marketing factor for "how-to" tapes. "There are some classes people wouldn't be caught dead in, like 'How To Meet A Lover.' They'll be able to take the course in their own home on their own time. We feel these tapes will be big sellers."

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
2	2	5	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
3	3	5	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
4	4	6	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
5	8	4	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
6	6	8	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
7	7	9	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
8	5	14	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
9	9	6	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
10	11	4	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
11	12	17	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
12	10	11	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
13	14	6	THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG
14	13	30	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
15	34	2	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
16	16	19	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R
17	17	2	SHEENA	RCA/Columbia Pictures Home Video 6-20404	Tanya Roberts Ted Wass	1984	PG
18	15	9	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
19	NEW ▶		THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
20	18	29	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG
21	20	3	C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R
22	NEW ▶		THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
23	24	11	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG
24	19	18	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG
25	22	3	EXTERMINATOR 2	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
26	21	16	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG-13
27	26	20	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
28	31	26	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG
29	23	14	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
30	32	4	MEAN STREETS	Warner Brothers Pictures Warner Home Video 11081	Robert De Niro	1973	R
31	29	8	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG
32	27	11	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R
33	25	27	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R
34	40	26	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG
35	NEW ▶		TERROR IN THE AISLES	Universal City Studios MCA Dist. Corp. 80126	Donald Pleasence Nancy Allen	1984	R
36	28	2	IMPULSE	ABC Motion Pictures Vestron 5066	Meg Tilly Tim Matheson	1984	R
37	33	6	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R
38	30	22	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R
39	35	10	MIKE'S MURDER ●	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R
40	36	7	ELECTRIC DREAMS	MGM/UA Home Video 800487	Lenny Von Dohlen Bud Cort	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.

COLOR PRO



THE RECOTON V615 STEREO COLOR PROCESSOR ALLOWS YOU TO PRODUCE UP TO 4 HIGH QUALITY VIDEO TAPE COPIES SIMULTANEOUSLY FROM ONE ORIGINAL WHILE ADJUSTING THE COLOR, CONTRAST, TINT, AND DETAIL OF VIDEOTAPES YOU WISH TO DUPLICATE OR RECORD OFF THE AIR.

Video Magazine's October 1983 Test Report stated:

"The Recoton V615 is an effective color processor with a wide range... we recommend it for its flexibility and cost."

For the best possible picture insist on Recoton "Gold Connection" high performance Video Hookup Cables.

Recoton... Setting New Standards of Technical Excellence in Video, Audio Computer, Telephone, and Stereo Headphone Accessories.

RECOTON F.C.C. & U.L. Approved

Recoton Corporation, 46-23 Crane Street, Long Island City, New York 11101, 718-392-6442

KWIKER'S WORDS AT NARM

(Continued from page 25)

1,000 rental titles plus 50 to 100 units put aside for sale would probably be more than enough to establish a record store in the home video marketplace, at a cost somewhere around \$40,000, the \$300,000 figure offered by Kwiker was the one that had record retailers and home video manufacturers talking.

Most home video executives said that Kwiker's figure was probably right for stores of Wherehouse's scope, but that record outlets could open video wings for about a tenth of that amount and operate them successfully.

Although there was sharp disagreement on the cost of installing a video department, the NARM panelists had nothing but good words for the potential of videocassettes in record stores.

Commenting on the traffic-boosting abilities of video, session chairman John Marmaduke of Hastings Books, Records & Video said, "None of us is stupid. We all put video in the back of the store."

"In every case that we've added video, we've seen nice increases in our record business," claimed Terry Worrell of Sound Warehouse. The main problem with video, Worrell said, was the uncertainty of the competition.

In the record business, he noted, music retailers know their competition well by now. In home video, the competitive picture is constantly changing. And while specialty

stores may be the main combatants one week, mass merchandisers and drug stores may have moved into the business by the following week.

All of the panelists recommended against moving into music video alone. "If you're going to go into video, go into video," said Worrell. Kwiker, Stan Goman of Tower Records and others also advised that, despite the high price tag of video, real cassettes, not empty boxes, should be out on the shelves for consumers to handle.

"It takes a lot of courage to do it," Goman said, referring both to where to put cassettes and to how many to keep in inventory. "But you stock them high and you sell them low."

Goman said that a lot of Tower's happiness with music on video "has to do with laserdiscs," especially the eight-inch versions, which are list priced at \$10.99. "They sell as fast as we can buy them," he said.

Record retailers should ask a number of questions of themselves before they try out video, said Ingram's Lehman. "Do you want to

just sell video, or do you also want to rent video?," she asked, noting that the difference in this case was between stocking a rental library of 800 to 1,000 titles, or a hit-oriented sell-through library of 50 to 100 titles—but settling for a much smaller video presence in the bargain.

The panelists also noted that video's costs do not stop with the initial inventory, with constant purchases of new product essential to keeping libraries current and customers coming in the door.

Going into video requires a complete commitment, the panelists agreed, claiming that just testing the waters no longer works. A real commitment to video means a store is "committed to your customers," said Lehman, which also means protection against competition from mass merchants. Specialty stores and record outlets with large libraries have "a level of supply that the new channels of distribution are not able to offer," she said, meaning they will be able to survive even when competing against lower prices.

HAL ROACH FILM CLASSICS

(Continued from page 25)

"We always resisted the videocassette business," says Earl Glick, chief executive officer and chairman of the board of Hal Roach Studios. "We have always leased out our library, but the technical advantages that were available to us really sparked our investment into the field."

Each black-and-white film will go

through negative enhancement, greatly improving classics that have deteriorated in storage or mishandled, according to Glick. The studio head also says all titles in the library will eventually go through the colorization process, a boon to the Colorization firm of Toronto, which is housed in a building owned by Hal Roach Studios.

In related negotiations, Hal Roach Studios has agreed to terms of an option to acquire Hollywood Video Library for in-house duplication of cassettes. The studio is purchasing additional equipment to handle manufacturing. Hollywood Video Library, managed by Margalite Tamplin, is expected to become a full-fledged division of Hal Roach Film Classics Inc.

Aiwa Planning To Make, Sell 8mm Recorders

TOKYO Aiwa here has decided to start its own production and sale of 8mm video recorders, beginning this fall. The firm originally planned to sell 8mm camcorders produced under contract by Sony, but now has opted for a stake in the 8mm video recorder marketplace.

Sony and Pioneer are already selling 8mm camcorders in Japan, but Aiwa will be the first to market 8mm video recorders, which can also be used as digital audio machines. Demand is expected to be greater than that for camcorders.

Since Aiwa's 8mm video recorder won't require the lens needed in a camcorder, the retail price is expected to be around \$100 less than that of the camcorder, which runs at roughly \$1,000.

Monthly production of the video recorder in the fall is expected to start at around 5,000 units, at Aiwa's Utsunomiya City plant, north of Tokyo, which currently makes half-inch VCRs.

Aiwa plans to proceed with its plan to sell camcorders from Sony. But the company admits that it will be difficult to carry on indefinitely selling both the camcorder and 8mm recorder, and it is likely eventually to concentrate on the latter.

Films in the initial Roach release of 100 titles include: Alfred Hitchcock's early British films "The 39 Steps," "Secret Agent," "The Man Who Knew Too Much" and "The Lady Vanishes"; "A Farewell to Arms"; "Meet John Doe," with an additional six minutes; "The Fabulous Dorseys"; Laurel & Hardy's "Flying Deuces"; and rare two-reel comedies starring Charlie Chase, Harry Langdon and Thelma Todd. Color films available include "Life With Father," the animated "Gulliver's Travels" and "Perils Of Pauline."

Also planned is a major campaign for a colorized version of "The Third Man." Discovered in the restoration process was an extra 15 minutes, says Glick, and that fact will be well publicized.

The full release schedule for colorized videos through the end of the year is as follows: Laurel & Hardy's "Way Out West," available in June; the original "One Million Years, B.C.," summer; Frank Capra's "It's A Wonderful Life," fall; and "The Outlaw," starring Jane Russell, in time for Christmas.

In one week
the Loveline will be open.



ATTN: BARRING

THE SUCCESS CONTINUES

As the fastest growing distributor of prerecorded video, Ingram Video's momentum enables us to seek dynamic individuals to join our winning team. Our commitment to customer service has created new opportunities within our company.

** POSITIONS OPEN **

FIELD SALES MANAGER

Manage field marketing and sales representatives. Experience required.

FIELD MARKETING REPRESENTATIVE

Provide marketing and sales service in the field; "knocking on doors."

MARKETING DEVELOPMENT SPECIALIST

Develop video promotional and merchandising programs.

TELEMARKETING REPRESENTATIVES

Furnish personalized product information to customers.

MARKETING REPRESENTATIVES

Present marketing and sales programs to prospective customers.

Aggressive, professional, creative and personable applicants required!



Share Our Success

If you have what it takes,
send resume and salary requirements to
Ingram Distribution Group Inc. • 347 Reedwood Drive • Nashville, TN 37217
Attn: Director of Human Resources

Equal Opportunity Employer

PLAYHOUSE VIDEO IS PROUD TO ANNOUNCE ITS FIRST RELEASES

The Fabulous Muppets™

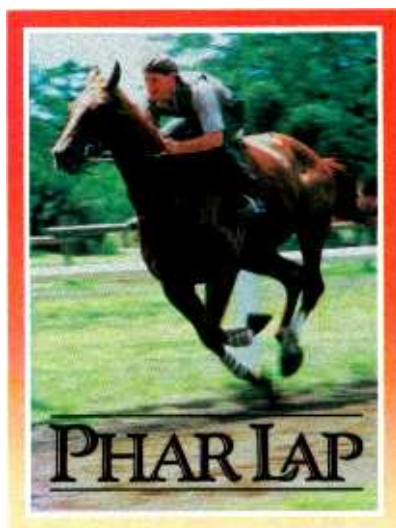
They're cute. They're funny. They're exciting.
And they're born superstars. Introducing Jim Henson's Muppet Video—
four magical programs with such hilarious regulars as Kermit, Gonzo, Fozzie
and the queen of movie stars, Miss Piggy herself.



FEATURING
Julie Andrews, Charles Aznavour, Harry Belafonte, Judy Collins
Alice Cooper, John Denver, Debbie Harry, Cheryl Ladd, Rita Moreno, Tony Randall
Helen Reddy, Linda Ronstadt, Leo Sayer, Brooke Shields, Paul Simon, Loretta Swit, Twiggy, Ben Vereen
Raquel Welch, Paul Williams
© MCMLXXXV Henson Associates Inc.

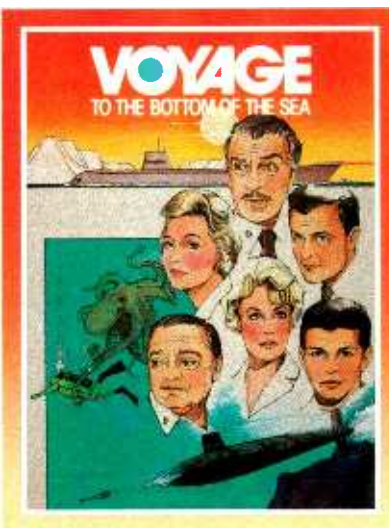
Major Family Theatrical Releases

The entire family will ride with PHAR LAP—a true adventure of a pug ugly horse who rose from nothing
to win 37 races in three years. In its theatrical release it was acclaimed by critics everywhere.
Finally, a VOYAGE TO THE BOTTOM OF THE SEA—with the dazzling special effects and breathtaking thrills
of one of Hollywood's timeless science fiction films.



STARRING Tom Burlinson, Martin Vaughan,
Judy Morris, Celia DeBurgh, Ron Leibman

Copyright © 1984 Phar Lap Management, Inc. All Rights Reserved.



STARRING Walter Pidgeon, Joan Fontaine,
Barbara Eden, Peter Lorre, Robert Sterling,
Michael Ansara, Frankie Avalon

Copyright © 1961 by Twentieth Century-Fox Film Corporation. All Rights Reserved.

Copyright ©1985 The CBS/FOX Company. All Rights Reserved. Playhouse Video is a division of CBS/FOX VIDEO.



PLAYHOUSE

V I D E O

FAMILY ENTERTAINMENT YOU CAN TRUST.

NAB MEET TO FOCUS ON STEREO TV

Audio Firms Getting More Heavily Into Broadcasting

BY STEVEN DUPLER

NEW YORK Stereo television and multi-channel sound will be the watchwords at the National Assn. of Broadcasters (NAB) convention, to be held in Las Vegas, April 14-17. As quality audio and conversion to MTS (multi-channel television sound) broadcasting inch closer to becoming a reality, manufacturers are finding themselves more heavily involved in the broadcast field.

Exhibiting manufacturers will also have a wide range of product on display, and, for the most part, are looking forward to good floor traffic and strong sales activity.

"This will be a very strong show as far as stereo tv and multi-channel sound," says Sony Pro Audio national sales manager Phil DeSantis. "One problem with speeding its arrival has been that developments have not been focused in any one particular area, but rather spread around in production, post-production and transmission, without any real cohesiveness among them. That's beginning to change now."

DeSantis says the upcoming expo will be the "biggest NAB for Sony Pro Audio ever," noting a large number of new product entries that will be on display in Las Vegas. "For the first time, we'll be showing and taking orders on our new ana-

log recorders, the APR-5002 and APR-5003, which will be available for May delivery. We'll also have the APR-2003, which is a portable center-track time code recorder, available for August delivery."

Other Sony Pro Audio products on display at the NAB will be a new line of lavalier microphones, including what the company claims is the "world's smallest mike," as well as the final version of Sony's Sync Master software, which "focuses on Sony product interfaces," and creates a synchronizer "unique in its method of developing edit lists," among other functions. Sony will also be taking orders on the PCM-3102 two-track DASH recorder and its 15 i.p.s. sister machine, the 3202.

According to DeSantis, the NAB is a strong selling show for Sony, although it's not officially set up as such. "With the expense of trade shows today, it's hard to understand how any show can be regarded as anything but a selling show," he says. "We do come to NAB primarily to disseminate information and show our products, but if in the course of that activity we happen to sell product, then so much the better. I think the market in general is looking especially to this NAB to make some major purchasing decisions."

At Studer Revox America Inc.,

Sam Borgerson says that the growing excitement about MTS broadcasting will figure strongly at NAB. "At Studer, we've actually been feeling that for several years now," he says. "The production facilities we deal with have largely been involved with stereo since a few years ago. Much of the excitement is being generated now because the transmission facilities are beginning to turn that way at last."

On the stereo broadcast and production side, Borgerson says Studer will be showing its two-channel stereo recorder with center time code channel, as well as stereo-capable

(Continued on page 41)



Maiden Voyage. Wolfgang Palm, left, president of PPG in Europe and inventor of the PPG 2.3 Wave and Waveterm, visits the U.S. for the first time and stops in at New York's Unique Recording. With Palm, from left, are Geoff Farr of Europa Technology, U.S. distributor of the PPG; Michael Weir, PPG sales manager and programmer; and David Frank, synthesist for the System.

Sundance's New EmulsiFilter

Process Gives Video Images Look of Film

NEW YORK A unique, proprietary computer program called EmulsiFilter, developed by the Sundance Companies of Dallas, gives images shot on one-inch videotape a look very closely resembling that of film. According to Sundance's president Rush Beesley, the process enables music video producers to save "up to 35% in film costs on a typical video clip production, by shooting in one-inch tape and letting us convert it to a 35mm film-like look."

Attempts to produce a film look from videotape are not new. "Both Ikegami and Panavision spent millions developing video cameras which would replicate the look of film," Beesley notes. "But the result was never truly 'film-like,' even though it looked better than standard video cameras." The EmulsiFilter, he says, represents the first time a computer program-based solution has been successfully applied to the problem.

The process, which was in development for five years, required Sundance's engineering and technical staff to develop a program which could isolate and computer-analyze a single frame each of film and one-inch videotape in order to compare differences in such factors as contrast, gamma curves, colorimetry, frame rate and noise parameters. The name EmulsiFilter stands for "an emulation of emulsion via digital computer filtering," according to Beesley.

The EmulsiFilter is currently configured for real-time application, thus yielding immediate turnaround. The video producer sends an edited one-inch Type C master to Sundance for conversion, and is sent back the original tape and a second one-inch tape which contains the converted image. Other tape sizes can also be converted, Beesley says, including three-quarter-inch, two-inch and half-inch, although the client is charged additionally for this.

Costs for the service are broken down into commercial and program material. Converting a commercial running up to 60 seconds in length costs \$770. Multiple spots on the same reel are \$770 for the first spot, and \$490 for each additional spot.

Program material costs \$77 per minute, with a seven-minute minimum.

"The idea behind the service is to allow producers to control costs and make optimum use of the imagination," Beesley says. "To create the fantasy look necessary for music video, shooting on film is essential. The advantages of shooting on videotape, however, are obviously cost-effectiveness, immediacy and control." EmulsiFilter, he claims, pro-

vides a highly effective compromise between the two.

Productions completed so far with the EmulsiFilter include spots for McDonald's and Pizza Hut, as well as several music videos, including one for "Sesame Street." Beesley is currently considering opening conversion suites both here and in Los Angeles, to allow clients to eliminate shipping time and costs to Sundance's Dallas facility.

Print your label copy right on your cassette with the apex printer



Forget about paper labels. Print up to 5,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 4¢ or more per cassette.

4 models to choose from:
Two one-color table top models.
Two high production multi-color consoles, that print up to three colors in one pass.



400 Madison Avenue
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419

Apex Machine Company
3000 N.E. 12th Terrace
Fort Lauderdale, FL 33334
Telephone: (305) 566-1572

An Inside Look at the Business, the Personalities, the Future of the Fastest Growing Trend in Television Today.

LIVE FROM N.Y. . . .

MUSIC VIDEO

In cooperation with N.Y. T.V. Academy

SATURDAY, APRIL 27, 10 am-5 pm

PARTICIPANTS:

- Martha Quinn**, V.J. MTV
- Bob Pittman**, Chief Operating Officer & Exec. V.P., MTV
- Bob Giraldi**, Director of Michael Jackson's "Beat It"
- Ken Walz**, Producer. Cyndi Lauper
- Martin Kahan**, Director "Kool and the Gang"
- Bob Small**, Pres. Robert Small Enterprises
- George Back**, Pres., All American Television
- Bunny Freidus**, V.P. of Columbia Records Int'l
- Pia Lindstrom**, commentator, NBC TV

VIEW

Large screen projection of current music videos

THE NEW SCHOOL

66 West 12th Street New York, N.Y. 10011

Register Today for Course #A0039A

For registration information call (212) 741-5690

Tuition: \$60. Master Card/VISA accepted.

For more information call Mary Blake (212) 741-8903



WANT TO STOP TRAFFIC AT AES? STEP UP BOOTH VOLUME? EXPOSE YOUR MESSAGE TO TOP CONTACTS AT THIS KEY INDUSTRY EXPOSITION? DO IT IN BILLBOARD!

Billboard's May 11 AES Show issue will receive bonus distribution at the high-traffic AES Exposition. The issue features a specially expanded Pro Audio/Video section, plus New Product photo reviews.

- Announce your presence at this important show... display your booth/room numbers so that other attendees know where to find you.
- Introduce new product at this critical audio/video exposition.
- Reinforce your at-show message... your contacts will be bringing their May 11 Billboards back to the studio/office/plant.
- Even if you **can't** make it to the show - you can **still** reap the rewards with your high-exposure message in Billboard!



Pro readers **depend** on Billboard - their only weekly source for complete, across-the-board coverage of the audio/video industries. Reach them all in the hottest editorial environment during the industry's top show!

May 11 AES Show Issue
Issue Date: May 11 **Ad Deadline:** April 19

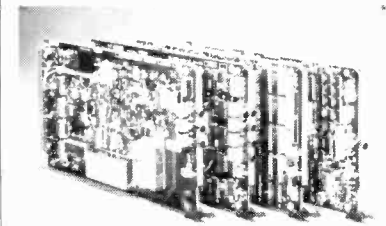
For full details, call Ron Willman in New York at (212) 764-7350, Diane Daou in Los Angeles at (213) 859-5312, or contact any Billboard Sales Office around the world.



1515 Broadway, N.Y., N.Y. 10036

The International Newsweekly of Music and Home Entertainment

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145;
 Toronto, Canada: 416-964-1885; London, England: (01) 439-4911; Paris, France: 1-738-4321;
 Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000,231-8319;
 Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033




Sony's unique BKH-2150 is being called the first plug-in time base corrector with Dynamic Tracking. Designed to plug into the new-generation of BVH-2000 and BVH-2180 one-inch VTRs, the BKH-2150 employs advantages provided by Sony's research in digital LSI design. Consisting of four small plug-in circuit boards, the time-base corrector fits into four existing slots inside the one-inch decks and provides significant reductions in size, weight, power consumption and price over the Sony BVT-2000 external time-base corrector. The BKH-2150 makes its industry debut at the NAB show in Las Vegas, April 14-17.

Australia's Biggest Production House Gets Even Bigger

NEW YORK AAV-Australia Pty Ltd., Australia's largest audio and video production house, has acquired West Melbourne-based Flagstaff Recording Studios. The agreement adds Flagstaff's two 24-track recording rooms to AAV's two music studios, three voice production studios, sound sweetening and outside broadcast operations.

Flagstaff's manager Ernie Rose now moves to AAV to become manager of audio operations, while Flagstaff owner Mike Brady will "continue to have a close working relationship with both AAV and Flagstaff," according to a spokesman for AAV. Flagstaff, says Ted Gregory, general manager of AAV, will "continue to operate independently" under the day-to-day supervision of senior commercial production engineer Steve Williams.





**RECORD PRESSING
 CASSETTE DUPLICATION
 MASTERING · PLATING
 COLOR SEPARATIONS
 PRINTING · TYPESETTING**



**QCA
 CUSTOM PRESSING**

2832 SPRINGROVE AVE.
 CINCINNATI, OHIO 45225
 (513) 681-8400

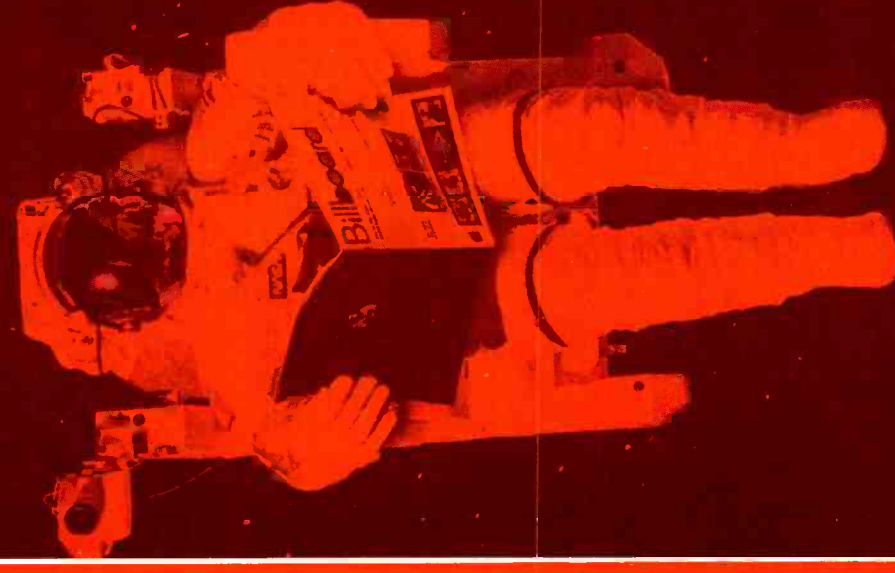
FOR WEEK ENDING APRIL 13, 1985

Billboard

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

TOP VIDEO CASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE		Compiled from a national sample of retail store sales reports.		Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4	4	4	4	4	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95 29.95		
2	5	2	2	2	2	2	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95 89.95		
3	2	150	150	150	150	150	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	59.95 59.95		
4	3	17	17	17	17	17	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98 29.98		
5	6	4	4	4	4	4	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95 19.95		
6	7	108	108	108	108	108	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95 24.95		
7	8	4	4	4	4	4	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95 16.95		
8	4	17	17	17	17	17	PRIME TIME ▲	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	39.95 39.95		
9	11	19	19	19	19	19	RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95 39.95		
10	12	41	41	41	41	41	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95 24.95		
11	15	52	52	52	52	52	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	59.95 59.95		
12	9	67	67	67	67	67	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95 24.95		
13	10	18	18	18	18	18	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98 79.98		
14	14	11	11	11	11	11	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95 16.95		
15	13	60	60	60	60	60	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95 39.95		
16	24	8	8	8	8	8	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98 39.98		
17	20	6	6	6	6	6	DURAN DURAN SING BLUE SILVER ●	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95 29.95		
18	21	7	7	7	7	7	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95 79.95		
19	29	66	66	66	66	66	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95 39.95		



Every week everywhere...
Billboard
brings you the latest video news, charts and reviews.

NAB CONVENTION

(Continued from page 38)

broadcast consoles.

One product for which Studer is expecting an enthusiastic response at NAB is its A725 professional Compact Disc player for the broadcast market. "At \$1,500, we feel it's positioned for the majority of stations who are looking for a professional unit, but don't want to spend four or five thousand dollars for a system," Borgerson says. He adds that Studer will have "four or five" of the machines on hand and set up for demonstrations to show off their pro cueing, balanced line outputs, time-remaining displays for both track and disk, and other pro features.

Also at the show will be production models of the A820 analog mastering recorder, introduced at last October's Audio Engineering Society show, although the digital D820 will be absent, as "we don't feel the

digital machine is a broadcast product at this time," Borgerson notes.

He does point out that the NAB is a strong show for Studer, and getting stronger. "More and more, broadcast is expanding as a percentage of Studer's overall sales," he says. "As audio for video becomes stronger, we're expanding into product areas that haven't been traditionally strong for us, such as our video layback machine and broadcast consoles."

Otari's John Carey agrees that the growing importance of audio in the broadcast industry is healthy. But he says that Otari itself benefits in a mostly indirect fashion. "To the extent that audio has become a focal point in the broadcast industry, that will benefit all of us in the audio field," he says. "However, in the actual broadcast chain, Otari products don't figure.

"The segment of the market we serve is in production and post-production, and in that area, we don't see a major shift, as most of those people are already equipped for stereo production and have been for some time. Certainly, some people will upgrade, either to go from mono to stereo or to improve the audio quality of the stereo equipment they now have, but you won't be seeing us hanging signs all over the NAB floor saying, 'MTS R Us,'" he laughs.

Not being a direct sales organization, Otari doesn't look for actual show sales to emanate from the NAB, but rather for the sales fallout which occurs after the show is over. "The broadcast industry represents more than 50% of our total business, and NAB obviously allows us a great deal of product exposure," Carey states.

Otari products on display will include the entire line of tape recorders, as well as production models of two units shown last year: the MTR-20 recorder, available in half-inch and quarter-inch two-track, as well as quarter-inch four-track configurations, all set up to handle 14-inch reels at prices ranging from \$11,000 to \$13,000; and Otari's synchronizer module, along with the first run of software for the device.

Says Carey: "As with any software-based product, we intend to revise the initial software offering, probably in the fall, after we get some feedback from the first beta test sites we've chosen." Also on hand will be the MX-70 recorder, which Carey says Otari has been shipping for about three months so far, and is an "overwhelming success."

On the tape side at NAB, Ampex

will be inflicting pain on some of its products during a series of five product demos, themed "Cruel And Unusual Punishment," designed to show Ampex products' "durability and performance under somewhat exaggerated test conditions," according to the firm's Bruce Farr. Singled out for punishment will be Ampex 196 one-inch pro broadcast videotape and 197 three-quarter-inch videocassettes.

To Farr, the NAB is the strongest show for Ampex, for both product exposure and sales. "A lot of people hold off making purchases until they've seen what's at the NAB," he says. "It overshadows all other shows in terms of sales." Farr suggests that both MTS and digital will elicit a lot of interest at the show, but will "not necessarily overshadow everything else.

"There will probably be more peo-

ple showing those kinds of products than in previous years, but not necessarily showing new applications for them," he says. "With MTS and digital, I feel we're looking at situations just now coming to the forefront. It will be not so much more people showing, but rather more people looking."

Sony's DeSantis says that, although MTS is "an eventual reality," how quickly it arrives will be largely the decision of advertising and media production analysts. "If it can be proven that the improvement in audio quality for television helps sell more soap," he says, "then that improvement will become actualized."

VIDEO TRACK

(Continued from page 37)

boards and vocals; and **Mickey Gee** on lead guitar and vocals. Guest stars include **Jimmy Page**, **Paul Rodgers**, **Chris Rea**, **Kenney Jones** and others. The 30-minute video features cameos from **John Entwistle** and **Ringo Starr** (in a speaking role), and marks the first time members of the Stones, the Who and the Beatles have appeared together in a film project for public viewing. The long-form will be distributed in North America by **Jem/Passport Music Video**, and will be available for the first 90 days by mail order only, through coupons in the album on Bill Wyman's Ripple Records.

Directed by **Mark Innocenti** and

Eddie Arno, and produced by **John Roseman**, the video centers around a '50s-style sock hop. It was filmed at London's Fulham Town Hall during a two-day shoot in March.

Edited by
STEVEN DUPLER

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

AUDIO TRACK

(Continued from page 39)

Disc Mastering Inc. include the following, all mastered by **Jim Loyd**: **Charley Pride's** new RCA single, "Down On The Farm," produced by **Blake Mevis**: an album of polka music by the **Jimmy Sturr Orchestra** for Starr Records; "American Originals," an album of **James Talley** material, produced and performed by the artist for Torreon Productions; and an album of old **Floyd Cramer** cuts for RCA.

Dan Wilson has been in at the **Soundshop**, producing demos for Tree Publishing on **Michael Garvin**, **Bucky Jones**, **Ron Hellard** and **Curly Putnam**. Also in the studio: **Chuck Howard** producing **Darrell Clanton** for Warner Bros., and

Buddy Killen producing **Exile** for Epic/Curb, with **Pat McMakin** engineering.

At **Treasure Isle Recorders**, **Greg Nelson** has been producing **Steve Green** for Sparrow Records, with **Ed Seay** engineering, assisted by **Tom Harding**. Also, **Barry Beckett** and **Tim DuBois** have been producing music for the soundtrack of the Warner Bros. film "American Flyer," with **Scott Hendricks** engineering.

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

HIGH QUALITY BULK AUDIO TAPE. CONSISTENTLY.

Sunkyong's SKX bulk audio tape gives you everything a professional needs—consistently high quality, reel after reel after reel.

We can offer this consistency because our entire quality control procedure is under one roof. Ours! The fact is, we manufacture every single component ourselves, from the polyester base film to the label. No cutting corners, no cutting costs.

And we have the resources to back up our claim. We're one of the largest companies in the world outside the United States, with 1982 sales of over \$6.2 billion.

If you'd like to know more about our super quality SKX or our other bulk audio tapes, give us a call. Sound us out.

SUNKYONG

17106 S. Avalon Blvd., Carson, CA 90746 (213) 327-5010

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

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	6	1	6	1	6	1	PHIL COLLINS	ATLANTIC 81.240 (8.98)	3 weeks at No. One	NO JACKET REQUIRED
2	2	12	2	12	2	12	2	JOHN FOGERTY	WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD
3	3	43	3	43	3	43	3	BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
4	4	14	4	14	4	14	4	SOUNDTRACK	MCA 5553 (8.98)		BEVERLY HILLS COP
5	5	44	5	44	5	44	5	TINA TURNER	CAPITOL ST-12330 (8.98) (CD)		PRIVATE DANCER
6	6	20	6	20	6	20	6	MADONNA	SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
7	7	23	7	23	7	23	7	WHAM	COLUMBIA FC39595 (CD)		MAKE IT BIG
8	8	21	8	21	8	21	8	REO SPEEDWAGON	EPIC QC39593 (CD)		WHEELS ARE TURNING
9	9	15	9	15	9	15	9	FOREIGNER	ATLANTIC 81.999 (9.98) (CD)		AGENT PROVOCATEUR
10	10	21	10	21	10	21	10	BRYAN ADAMS	A&M SP5013 (8.98) (CD)		RECKLESS
11	11	73	11	73	11	73	11	POINTER SISTERS	PLANET BXL1-4705/RCA (8.98) (CD)		BREAK OUT
12	20	8	12	8	20	8	12	SADE	PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE
13	13	18	13	18	13	18	13	DON HENLEY	GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)		BUILDING THE PERFECT BEAST
14	14	5	14	5	14	5	14	MICK JAGGER	COLUMBIA 39940 (CD)		SHE'S THE BOSS
15	16	7	15	7	16	7	15	SOUNDTRACK	GEFFEN GHS-24063/WARNER BROS. (9.98) (CD)		VISION QUEST
16	12	11	16	11	12	11	16	NEW EDITION	MCA 5515 (8.98)		NEW EDITION
17	18	20	17	20	18	20	17	THE FIRM	ATLANTIC 81.239 (8.98)		THE FIRM
18	15	16	18	16	15	16	18	CHICAGO	FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)		17
19	19	18	19	18	19	18	19	JULIAN LENNON	ATLANTIC 801.84-1 (8.98) (CD)		VALOTTE
20	24	37	20	37	24	37	20	COMMODORES	MOTOWN 61.24ML (8.98)		NIGHTSHIFT
21	17	15	21	15	17	15	21	DAVID LEE ROTH	WARNER BROS. 1-25222 (5.99)		CRAZY FROM THE HEAT
22	21	17	22	17	21	17	22	LIONEL RICHIE	MOTOWN 6059 ML (8.98) (CD)		CAN'T SLOW DOWN
23	22	21	23	21	22	21	23	PRINCE & THE NEW POWER GENERATION	WARNER BROS. 25.110-1 (8.98) (CD)		PURPLE RAIN
24	23	23	24	23	23	23	24	BILLY OCEAN	JIVE/ARISTA JL 8-821.3/ARISTA (8.98)		SUDDENLY
25	25	19	25	19	25	19	25	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98) (CD)		BIG BAM BOOM
26	36	38	26	38	36	38	26	SOUNDTRACK	A&M SP-5045 (8.98)		THE BREAKFAST CLUB
27	26	25	27	25	26	25	27	CYNDI LAUPER	PORTRAIT BFR 38930/EPIC (CD)		SHE'S SO UNUSUAL
28	28	28	28	28	28	28	28	ALABAMA	RCA AHL1-5339 (8.98) (CD)		40 HOUR WEEK
29	30	31	29	31	30	31	29	SURVIVOR	SCOTTI BROS. FZ 39578/EPIC (CD)		VITAL SIGNS
30	29	29	30	29	29	29	30	AUTOGRAPH	RCA NFL1-8040 (6.98)		SIGN IN PLEASE
31	31	35	31	35	31	35	31	TEENA MARIE	EPIC FE 39528		STARCHILD
32	32	34	32	34	32	34	32	DIANA ROSS	RCA AFL1-5009 (8.98) (CD)		SWEPT AWAY
33	27	26	33	26	27	26	33	SHEENA EASTON	EMI-AMERICA ST-17132 (8.98) (CD)		A PRIVATE HEAVEN
34	35	27	34	27	35	27	34	THE TIME	WARNER BROS. 25.109-1 (8.98)		ICE CREAM CASTLE
35	NEW	NEW	35	NEW	NEW	NEW	35	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8.98)		SOUTHERN ACCENTS
36	37	32	36	37	32	37	36	KOOL & THE GANG	DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	52	46	56	46	52	46	56	THE CARS	ELEKTRA 60296 (8.98) (CD)		HEARTBEAT CITY
57	51	45	57	45	51	45	57	HUEY LEWIS AND THE NEWS	CHRYSALIS FV 41412 (CD)		SPORTS
58	58	59	58	59	58	59	58	JEFFREY OSBORNE	A&M SP-5017 (8.98) (CD)		DON'T STOP
59	47	39	59	39	47	39	59	PHILIP BAILEY	COLUMBIA BFC 39542		CHINESE WALL
60	70	71	60	71	70	71	60	SOUNDTRACK	FANTASY WAM-1791 (2LP)/RCA (19.98) (CD)		AMADEUS
61	61	63	61	63	61	63	61	VAN MORRISON	MERCURY 822.895-1/POLYGRAM (8.98) (CD)		A SENSE OF WONDER
62	66	70	62	70	66	70	62	MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)		ONLY FOUR YOU
63	75	100	63	100	75	100	63	MAZE FEATURING FRANKIE BEVERLY	CAPITOL ST-12377 (8.98)		CAN'T STOP THE LOVE
64	NEW	NEW	64	NEW	NEW	NEW	64	THE POWER STATION	CAPITOL SJ-12380 (8.98)		THE POWER STATION
65	59	50	65	50	59	50	65	BILLY JOEL	COLUMBIA QC 38837 (CD)		AN INNOCENT MAN
66	71	104	66	104	71	104	66	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)		RAIN FOREST
67	67	67	67	67	67	67	67	THE GAP BAND	TOTAL EXPERIENCE TEL8 5705/RCA (8.98)		GAP BAND VI
68	53	48	68	48	53	48	68	JOHN PARR	ATLANTIC 801.80 (8.98)		JOHN PARR
69	57	49	69	49	57	49	69	TRIUMPH	MCA 5537 (8.98) (CD)		THUNDER SEVEN
70	68	58	70	58	68	58	70	RUN-D.M.C.	PROFILE PRO1.205 (8.98)		KING OF ROCK
71	65	57	71	57	65	57	71	WHODINI	JIVE/ARISTA JL-8251/ARISTA (8.98)		ESCAPE
72	64	61	72	61	64	61	72	MIDNIGHT STAR	SOLAR 60384/ELEKTRA (8.98) (CD)		PLANETARY INVASION
73	114	—	73	114	—	—	73	ALISON MOYET	COLUMBIA BFC 39956		ALF
74	63	55	74	55	63	55	74	THE TEMPTATIONS	GORDY 6119 GL/MOTOWN (8.98)		TRULY FOR YOU
75	107	159	75	159	107	159	75	SOUNDTRACK	MOTOWN 6128 ML (8.98)		BERRY GORDY'S THE LAST DRAGON
76	72	62	76	62	72	62	76	STEVIE WONDER	MOTOWN 6108ML (8.98) (CD)		THE WOMAN IN RED-SOUNDTRACK
77	77	78	77	78	77	78	77	PHIL COLLINS	ATLANTIC SD16029 (8.98) (CD)		FACE VALUE
78	80	81	78	81	80	81	78	RAY CHARLES	COLUMBIA 39415		FRIENDSHIP
79	79	64	79	64	79	64	79	GEORGE BENSON	WARNER BROS. 1-25178 (8.98)		20/20
80	98	—	80	—	98	—	80	GLENN FREY	MCA 5501 (8.98)		THE ALLNIGHTER
81	81	83	81	83	81	83	81	KLYMAXX	CONSTELLATION/MCA 5529/MCA (8.98)		MEETING IN THE LADIES ROOM
82	73	66	82	66	73	66	82	MADONNA	SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA
83	82	72	83	72	82	72	83	TALKING HEADS	SIRE 1-25186/WARNER BROS. (8.98) (CD)		STOP MAKING SENSE
84	76	76	84	76	76	76	84	LOUDNESS	ATCO 90246 (8.98)		THUNDER ON THE EAST
85	87	92	85	92	87	92	85	THE VELVET UNDERGROUND	VERVE 823 721-1/POLYGRAM (8.98)		VU
86	83	84	86	84	83	84	86	FAT BOYS	SUTRA SUS1015 (8.98)		FAT BOYS
87	89	95	87	95	89	95	87	TUBES	CAPITOL ST-12381 (8.98)		LOVE BOMB
88	105	121	88	121	105	121	88	VARIOUS ARTISTS	RCA CPL-2-5340 (10.98) (CD)		CHESS
89	91	93	89	93	91	93	89	WILTON FELDER	MCA 5510 (8.98)		SECRETS
90	92	97	90	97	92	97	90	JERMAINE STEWART	ARISTA AL8-8261 (8.98)		THE WORD IS OUT
91	101	110	91	110	101	110	91	GO WEST	CHRYSALIS FV 41495 (8.98)		GO WEST

ACTION MART

BILLBOARD CLASSIFIED ADVERTISING SECTION

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.20 per word, per insertion. Minimum ad order, \$44.00.
- Display classified (all ads with borders): \$72.00 per column per inch, per insertion; 4 insertions \$67.00 per; 12 insertions \$62.00 per; 26 insertions \$59.00 per; 52 insertions \$48.00 per. Price discounts are based on insertions in consecutive issues.
- Count 8 words for our Box Number and address and add \$6 for handling. Only regular mail forwarded-tapes not acceptable.

Check the heading you want...

- Help Wanted Position Wanted For Sale Wanted to Buy
- Used Equipment for Sale Golden Oldies Comedy Material
- Distributing Services Video Hardware Computer Software
- Business Opportunity Schools and Instruction Video Software

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

- American Express Diners Club Visa Master Charge

Bank # _____ Credit card # _____

Expiration date _____

Your signature _____

Need to get your ad in fast? Call Jeff Serrette... In NY State phone 212/764-7388... Outside N.Y. State phone toll free 800/223-7524.

POSTERS, T-SHIRTS & BUTTONS

— buttons, buttons, BUTTONS! —
Order a \$50 or \$100 Button Master sampler pak to see all the newest of our 60,000 designs. We're the world's largest dist. of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other button companies. Stuff you got stuck with. If you're paying more than 40¢ per button you're getting ripped off!!! Kids that can't swing \$8.98 for an lp can afford a buck for a button. Ask for our catalog NOW!!
Button Master, P.O. Box 129 Bridgeport, PA 19405
1-(800) 523-1197-(national)
1-(215) 277-1966-(PA)
If you don't have a business phone directory listing, please send \$1.50 for the catalog.

POSTERS
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

EXPERIENCED ROAD REPS WANTED
For novelty button manufacturer, highest commissions paid, many territories open, distributor inquiries welcome. Direct all inquiries to sales manager.
PLANET EARTH GRAPHICS
P.O. Box 343
Mansfield Center, CT 06250

★ T-SHIRTS ★
LEOPARD • TIGER • NEW
DESIGNS ALL THE TIME
1-312-275-1900

LARGE SELECTION OF R & R
POSTERS AND BUTTONS
ONE STOP POSTERS
1001 Monterey Pass Rd.
Monterey Park, Ca. 91754
(213) 263-7361 1 (800) 421-6341
DEALERS ONLY

ROCK & FASHION ACCESSORIES

Reflecting the trends set by today's artists. From heavy metal to Madonna, we have the look that's hot! Neon lace rhinestone, studded leather belts, wristbands and gloves. Plus licensed buttons, headbands, bandanas and posters. Send for catalog! WHOLESALE ONLY

Nu Music Dist.
8948 Waltham Woods Dr., Baltimore MD 21234
(301) 882-9899

PSST!!!
THE WORD IS OUT!
FOR THE BEST PRICE ON
POSTERS!!
(Rock—Celebrity & Novelty)
and

Buttons—Keychains—Bumper stickers—Mirrors—
Tapestries—Sunglasses—Bandanas—
Headbands—Jewelry and more
CALL TOLL FREE
1-(800) 544-0900 (outside MI)
or (313) 674-4691
AUTOMATIC VOLUME DISCOUNTS
• Free Catalog
• Officially licensed Products
• Reliable & Personal Service
• Point of Sale displays
48 hrs shipping or we pay freight
NATIONAL TRENDS, INC.
2260 Scott Lake Rd.
Pontiac MI 48054
Wanted—Ind reps w/est. territories

VIDEO

Get On The Right Track—Sell your used tapes to the Video Track
We buy your overstocked VHS and Beta movies. Must have original jackets—no quantities too large.
Call: The Video Track, Inc.
617-894-4801 (Days) or (617) 894-4800 (Days)
after 8 p.m.—(617) 963-6419

MUST SELL

OVER 6,000 VHS & BETA VIDEO MOVIES. MINT CONDITION, ALL OR PART AND BEST PRICES.
(416) 537-3841

FOR SALE

Michael Jackson "THRILLER"
t-shirt \$ 9.50 ea
sleeveless \$ 9.50 ea
jersey \$11.50 ea
button \$ 1.50 ea
Add \$1 per order for shipping.
CATALOG \$ 1.00
WHOLESALE INQUIRIES WELCOME
Quality Promotions
670 E. Third Ave. Ste #800BE
San Mateo, CA 94401

LP's, 8 TRACKS AND CASSETTES
AS LOW AS 22¢
RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO 63026
(314) 343-7100

WHOLESALE ONLY
WE SPECIALIZE IN 12" PRODUCT
Also current LP's, Cass & 45s
Lowest Prices! Same day UPS
GLO MDSE CORP.
43-02 34th Ave., LIC, NY 11101
(718) 706-0515

PRINCE
"Purple Rain" photo, 8 x 10,
B & W. Send \$2.00 money order to:
Rue Publications, P. O. Box
246, Phila., PA, 19105. Orders
filled in 48 hrs.

DISTRIBUTOR WHOLESALE ONLY

We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes...

Stratford Dist., Inc.
86 Denton Ave.
Garden City Park NY 11040
(718) 343-6920, (516) 877-1430
(800) 645-6558, Telex 6852201

While Other People are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call: (609) 890-6000
or write
Scorpio Music Inc.
Post Office Box A
Trenton N.J. 08691 0020

Compact Disc Jewelry Boxes

ALL QUANTITIES QUOTED
SAME AS PRODUCTS CURRENTLY IN MARKET.
AUDIO IMPORTS
(714) 861-4071

ITALIAN, SPANISH, BRAZILIAN Imports.
LP's and cassettes largest and newest selection
Ask for free catalog. Revival Enterprises 305-325-9272, 2120 N.W. 21st St., Miami, FL 33142

REAL ESTATE

SPECIAL PLACES NEAR SAN FRANCISCO

I search for special places for people from all over the world who want to own a cozy retreat on a few acres to country estates with vineyards, horse trails, tall trees, creeks, and lakes. Please call and I'll send you a package of available properties.

JOHN MATTERN
RANCH SPECIALIST
(707) 528-1400 or
(707) 539-0300

Keegan & Coppin Co. Inc.
Real Estate, Santa Rosa, Calif.

GOVERNMENT HOMES FROM \$1... (U repair). Also delinquent tax property. Call 805-687-6000 Ext. GH-1304 for information.

APTOS HILLS IN Santa Cruz County. 4 acres of privacy. Unique contemporary 3+ bdrm/2.5 bath home w/spacious living rm, dining area, tiled master bath w/jacuzzi. 2 level bonus bldg. for studio, etc. Easy drive to Hwy 1, shopping, school & beaches. Call Dee at 408-688-1933. Century 21-Lad Realty.

BUSINESS OPPORTUNITY

VIDOC, INC. XARIS INTERNATIONAL RECORDS, seeks up to \$150,000 (Start-Up Capital) For info: Vinni O'Neal/Doc Samuels, (404) 875-7585

Budget Cassettes

Rock - Pop - Country - R & B
Classical - Jazz - Children
Call or write for catalog
Golden Circle Inc.
45 Jefferson Street Stamford CT 06902
203 325 2436

SAM ASH STORES

MAIL ORDER SERVICE
Deal with the professionals. N.Y.C.'s largest inventory and best prices on musical instruments, sound and recording gear.
1-800-645-3518
N.Y. State 1-800-632-2322

LARGEST SELECTION OF CASSETTES & LPS

Low prices same day service. Gwp service available. Full line of blank tapes/video tapes plus over 20,000 single titles. Send \$2.00 for either the 92 pg LP catalog or 80 pg oldie catalog TODAY!
Or Call Bob
California Music
7473 Foothill Blvd.
Tujunga CA 91042
(818) 352-5953

EXPORT TO ALL COUNTRIES 12" & LP'S

We specialize in all disco/dance releases from U.S. and Canada. We have the best stock and service. Try us.

EXPORT-O-DISC
855 E. CONKLIN ST.
FARMINGDALE, NY 11735
CALL (516) 694-4545
TELEX 4758158 IMPDIDC

EMS Record Exports KG

Grafinger Str 226 Postfach 1525
D-8360 D'dorf West-Germany
Phone (0991) 22071 Telex 69780

We are specialized in exporting all german labels, independent and major companies (45, 12", LP's and Compact). Retail orders handled preferred! Weekly new release informations!

Call us or write for detailed stock-lists and shipping informations. We want to service all your european import needs

ROCK & SOUL ELECTRONICS

470 7th Ave. (bet. 35th & 36th)
New York, N.Y. 10018

WE HAVE THE LOWEST
PRICES IN TOWN!!

LP's... \$4.99

12 inch... 2.99

also

LARGEST SELECTION OF
IMPORT 12 INCH

T.D.K. 90 (blk) .90

Maxell II... \$1.59

Maxell IIS... 1.99

Panasonic T-120... 4.49

COLLECTIBLES

DISCO COLLECTIBLES

Top 40 discs from 1978 to Present. All major titles, mint condition. Would like to sell entire collection. Please write to:

Mr. Chips
RDI, Box 409A
Lake George, N.Y. 12845

MINT CONDITION RECORD COLLECTION

Just bought from radio station—mint promo 45's, Beatles, Elvis, Ricky Nelson, Pat Boone, Beach Boys and countless other artists. All sales will go to charity. Lists will be made available weekly—1000's of new mint 45's, LP's and 75's. Don't give up, we have plenty of duplicates. Call or write to

Your Hit Parade
P.O. Box 363
White Rock SC 29177
(803) 798-8651

JOHN LENNON "Bag One", the complete set, 14 lithographs w/frontispiece and endpaper. Leather bag, key and nametag. Mint condition. Call: (212) 792-9258—(914) 779-7844

TAPES

WHY PAY MORE?
cassette & 8trk blanks, 3m tape
1-45 cass 65 8trk 89
46-60 cass 74 8trk 97
61-80 cass 80 8trk 106
81-90 cass 90 8trk 115
CASSETTE & 8TRK DUPLICATORS CUSTOM
DUPLICATION SHRINK WRAP & LABEL ADD 45¢
TRACK MASTER INC
1310 South Dixie Hwy West
Pompano Beach Fla. 33060
Tel: (305) 943-2334

BLANK AUDIO & VIDEO CASSETTES
COMPUTER FLOPPY DISCS
20TH ANNIVERSARY
CHEAPEST PRICES IN TOWN
• Audio Cassettes • Video Cassettes
• Mastering Tapes • 8 Tracks
Don't Delay—Call Today! For More Information
Andol Audio Products, Inc.
4212 14th Ave, Brooklyn, NY 11219
Call Toll Free—(800) 221-6578 N.Y. Res. (718)
435-7322

DANCE FLOOR

THE MUSIC SERVICES
MODULAR LIGHTED DANCE FLOOR
Controllers, Gyro lifts, Rain lighting, mirror
balls, strobes, rotators and fog machines.
Call or write:
MUSIC SERVICE
327 S. Miller Rd., Akron, OH 44313
(216) 867-1575

FOR LEASE

TOUR TRANSPORTATION
JANCO LIMITED
• Entertainment Industry Specialists
• 10 yrs exp • Air Ride tractor trailers
• 100% Performance record
• Luxurious MCI crew busses available
Call us first
(201) 696-7700 (800) 526-9085
JANCO LIMITED... We deliver!

CASSETTE TAPE
SECURITY DEVICES
DESIGNED FOR RETAIL OUTLETS
EASY TO USE • NON-EXPENSIVE
RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—

CONTACT
C & D SPECIAL PRODUCTS
8001 E. QUOYA DRIVE
HOPKINSVILLE KY 40420
502/885-8088

BLANK AUDIO CASSETTES

No one in the country has better service or prices
• All Lengths from C-2 to C-90
• Ferric Oxide and Chrome
• Music Industry Specialists

For immediate information call toll free
1 800 228-5775 (except CA)
(818) 703-6108 (CA)

ROXAN, INC.
P.O. BOX 2496
Chatsworth CA 91313-2496

MISCELLANEOUS

FIREWORKS

Bottle Rockets • Roman Candles
Firecrackers Etc. Send \$2 For
Deluxe Color Catalog Kit
Neptune Fireworks Co., P.O. Box 398
Dept. 25 • Dania, Florida 33004
Void Where Prohibited

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.		ARTIST
				TITLE	PRODUCER (SONGWRITER)	
1	2	5	4	1	1 week at No. One	◆ USA FOR AFRICA COLUMBIA US7-04839
2	1	1	10	◆ PHIL COLLINS ATLANTIC 7-89588	◆ PHIL COLLINS	
3	4	9	7	◆ MADONNA Geffen 7-29051, Warner Bros.	◆ MADONNA	
4	7	10	12	◆ COMMODORES MOTOWN 1773	◆ COMMODORES	
5	3	2	10	◆ MADONNA Sire 7-29083, Warner Bros.	◆ MADONNA	
6	8	14	9	◆ BRUCE SPRINGSTEEN Columbia 38-04772	◆ BRUCE SPRINGSTEEN	
7	9	18	9	◆ DEBARGE Gordy 1770, Motown	◆ DEBARGE	
8	5	4	18	◆ TEENA MARIE Epic 34-04619	◆ TEENA MARIE	
9	14	19	12	◆ ANIMOTION Mercury 880266-7, Polygram	◆ ANIMOTION	
10	13	15	20	◆ DIANA ROSS RCA 1-3966	◆ DIANA ROSS	
11	18	28	8	◆ SIMPLE MINDS A&M 2703	◆ SIMPLE MINDS	
12	19	27	8	◆ MURRAY HEAD RCA 1-3988	◆ MURRAY HEAD	
13	6	3	13	◆ REO SPEEDWAGON Epic 34-04713	◆ REO SPEEDWAGON	
14	11	13	11	◆ BRYAN ADAMS A&M 2701	◆ BRYAN ADAMS	
15	20	24	8	◆ DON HENLEY Geffen 7-29065, Warner Bros.	◆ DON HENLEY	
16	12	12	10	◆ MICK JAGGER Columbia 38-04743	◆ MICK JAGGER	
17	24	30	5	◆ THE POWER STATION Capitol 5444	◆ THE POWER STATION	
18	21	26	8	◆ CHICAGO Full Moon, Warner Bros. 7-29082	◆ CHICAGO	
19	15	8	12	◆ SURVIVOR Scotti Bros. 4-04685, Epic	◆ SURVIVOR	
20	10	6	12	◆ JULIAN LENNON Atlantic 7-89589	◆ JULIAN LENNON	
21	25	29	5	◆ FOREIGNER Atlantic 7-89571	◆ FOREIGNER	
22	28	38	7	◆ SADE Portrait 37-04807, Epic	◆ SADE	
23	17	11	19	◆ GLENN FREY MCA 52512	◆ GLENN FREY	
24	16	7	13	◆ TINA TURNER Capitol 5433	◆ TINA TURNER	
25	36	44	5	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52496	◆ TOM PETTY AND THE HEARTBREAKERS	
26	32	37	5	◆ DARYL HALL & JOHN OATES RCA 14035	◆ DARYL HALL & JOHN OATES	
27	34	43	5	◆ JOHN FOGERTY Warner Bros. 7-29053	◆ JOHN FOGERTY	
28	29	31	10	◆ THE FIRM Atlantic 7-89586	◆ THE FIRM	
29	35	45	9	◆ PATTI LABELLE MCA 52517	◆ PATTI LABELLE	
30	38	46	4	◆ WHAM! Columbia 38-04840	◆ WHAM!	
				◆ ERIC CLAPTON Warner Bros. 7-29081	◆ ERIC CLAPTON	

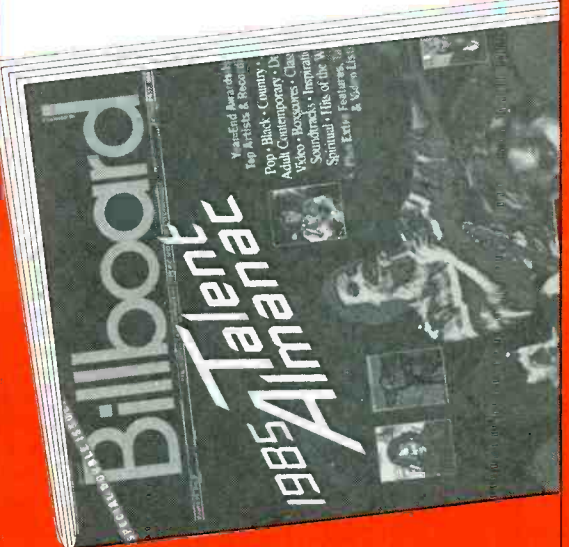
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.		ARTIST
				TITLE	PRODUCER (SONGWRITER)	
51	46	48	8	◆ SAY IT AGAIN V. Garay, V. Garay, S. Goldstein, A. Lapeau	◆ SAY IT AGAIN	
52	57	62	4	◆ BABY COME AND GET IT R. Perry, B. Mann, J. Ingram, C. Weil	◆ BABY COME AND GET IT	
53	63	71	6	◆ IN MY HOUSE R. James, R. James	◆ MARY JANE GIRLS	
54	48	41	11	◆ THE WORD IS OUT P. Collins, J. Stewart, J. Lindsay, G. Craig	◆ JERMAINE STEWART	
55	62	77	3	◆ LOST IN LOVE R. Rudolph, M. Sembello, R. Kramer	◆ LOST IN LOVE	
56	65	70	5	◆ 'TIL MY BABY COMES HOME L. Vandross, M. Miller, L. Vandross, M. Miller	◆ 'TIL MY BABY COMES HOME	
57	61	63	6	◆ INVISIBLE T. Swain, S. Jolley, L. Dozier	◆ ALISON MOYET	
58	45	35	19	◆ I WANT TO KNOW WHAT LOVE IS ● A. Sadkin, M. Jones, M. Jones	◆ FOREIGNER	
59	66	75	3	◆ CAN'T STOP R. James, R. James	◆ RICK JAMES	
60	70	82	4	◆ NEVER ENDING STORY G. Moroder, G. Moroder, K. Forsey	◆ LIMMAHL	
61	74	—	2	◆ SMUGGLER'S BLUES G. Frey, A. Blazek, G. Frey, J. Tempchin	◆ GLENN FREY	
62	40	33	12	◆ WHY CAN'T I HAVE YOU R. J. Lange, Cars, R. Ocasek	◆ THE CARS	
63	39	23	13	◆ CALIFORNIA GIRLS T. Templeman, B. Wilson	◆ DAVID LEE ROTH	
64	69	76	4	◆ LONELY IN LOVE G. Guiffria, G. Guiffria, D. Gesley	◆ GIUFFRIA	
65	49	39	10	◆ SECOND NATURE D. Hartman, J. Iovine, D. Hartman, C. Midnight	◆ DAN HARTMAN	
66	84	—	2	◆ WELCOME TO THE PLEASURE DOME T. Horn, J. Johnson, O. Toole, G. Gill, Nash	◆ FRANKIE GOES TO HOLLYWOOD	
67	77	—	2	◆ DO YOU WANNA GET AWAY M. Liggett, C. Barbosa, C. Barbosa	◆ SHANNON	
68	79	—	2	◆ OH GIRL T. Werman, G. Merrill, S. Rubicam	◆ BOY MEETS GIRL	
69	87	—	2	◆ WALKING ON THE CHINESE WALL P. Collins, R. Seeman, M. Levy, B. Hughes	◆ PHILIP BAILEY	
70	75	80	5	◆ BE YOUR MAN J. Johnson, J. Johnson	◆ JESSE JOHNSON'S REVUE	
71	51	32	11	◆ THIS IS NOT AMERICA D. Bowie, P. Metheny, D. Bowie, P. Metheny, L. Mays	◆ DAVID BOWIE/PAT METHENY	
72	58	42	21	◆ NEUTRON DANCE R. Perry, A. Willis, D. Sembello	◆ POINTER SISTERS	
73	67	56	21	◆ EASY LOVER ● P. Collins, K. Limba, P. Bailey, P. Collins, Neast	◆ PHILIP BAILEY WITH PHIL COLLINS	
74	59	36	21	◆ MISLED J. Bonnefond, R. Bell, Kool & The Gang, R. Bell, J. Taylor, Kool & The Gang	◆ KOOL & THE GANG	
75	54	55	7	◆ CHANGE N. Gerardo, H. Knight	◆ JOHN WAITE	
76	68	49	17	◆ TURN UP THE RADIO N. Kernon, P. Lunke, T. Rand, I. Sham, L. Lynch, K. Richards	◆ AUTOGRAPH	
77	71	52	18	◆ NAUGHTY NAUGHTY P. Solley, J. Parr	◆ JOHN PARR	
78	89	—	2	◆ STEADY B. DiScher, J. Shear, J. Shear, C. Lauper	◆ JULES SHEAR	
79	90	—	2	◆ MAGICAL P. Solley, J. Parr, Meat Loaf	◆ JOHN PARR	
80	80	85	4	◆ SWEAR G. Matheson, T. Scott	◆ SHEENA EASTON	
81	—	—	—	◆ VOICES CARRY M. Thorne, A. Mann, M. Hausman, R. Holmes, J. Pesce	◆ 'TIL TUESDAY	

33	30	34	9	LUCKY M.K. KAUFMAN (G. KIHN, S. WRIGHT)	◆ CREG KIHN EMI-AMERICA 8255
34	43	54	5	EVERYBODY WANTS TO RULE THE WORLD C. HUGHES (ORZABAL, STANLEY, HUGHES)	◆ TEARS FOR FEARS MERCURY 8806597/POLYGRAM
35	27	17	17	CARELESS WHISPER ● G. MICHAEL (G. MICHAEL, A. RIDGELEY)	◆ WHAM FEATURING GEORGE MICHAEL COLUMBIA 38-04691
36	42	47	8	THE BIRD M. DAY, STARR COMPANY (M. DAY)	THE TIME WARNER BROS. 7-29094
37	41	50	4	VOX HUMANA K. LOGGINS (K. LOGGINS, E. E. LOGGINS)	KENNY LOGGINS COLUMBIA 38-04849
38	44	53	4	SUDDENLY K. DIAMOND (K. DIAMOND, B. OCEAN)	◆ BILLY OCEAN JIVE/ARISTA 1-9323/ARISTA
39	52	69	3	AXEL F H. FALTERMEYER (H. FALTERMEYER)	HAROLD FALTERMEYER MCA 52-536
40	23	16	12	ONLY THE YOUNG M. STONE, K. NELSON (S. PERRY, N. SCHON, J. CAIN)	JOURNEY Geffen 7-29090/WARNER BROS.
41	55	61	4	FRESH J. BONNEFOND, R. BELL, KOOL & THE GANG (J. TAYLOR, S. LINZER, KOOL & THE GANG)	◆ KOOL & THE GANG DE LITE 880-623-7/POLYGRAM
42	31	25	10	TAKE ME WITH U PRINCE & THE NEW POWER GENERATION (PRINCE & REVOLUTION)	◆ PRINCE & THE NEW POWER GENERATION DE LITE 880-623-7/POLYGRAM
43	53	60	4	JUST A GIGOLO/I AIN'T GOT NOBODY T. TEMPLEMAN (L. CASUCCI, T. CAESAR, S. WILLIAMS, R. GRAHAM)	◆ DAVID LEE ROTH WARNER BROS. 7-29040
44	50	59	4	THINGS CAN ONLY GET BETTER R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69651
45	47	51	8	WE CLOSE OUR EYES G. STEVENSON (P. COX, R. DRUMMIE)	◆ GO WEST CHRYSALE 4-42850
46	26	20	20	RELAX T. HORN (JOHNSON, O. TOOLE, GILL)	◆ FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND 7-99805/ATLANTIC
47	56	65	3	ONE LONELY NIGHT K. RONIN, G. RICHATH, A. GRATZER (N. DOUGHTY)	REO SPEEDWAGON EPIC 34-04848
48	60	—	2	CELEBRATE YOUTH R. SPRINGFIELD, B. DRESCHER (R. SPRINGFIELD)	◆ RICK SPRINGFIELD RCA 1-4047
49	33	22	11	SAVE A PRAYER C. THURSTON (DURAN DURAN)	◆ DURAN DURAN CAPITOL 54-38
50	64	74	4	WALKING ON SUNSHINE KATRINA & WAVES, P. COLLIER (K. REW)	◆ KATRINA AND THE WAVES CAPITOL 54-66
83	82	68	23	SOLID N. ASHFORD, V. SIMPSON (N. ASHFORD, V. SIMPSON)	◆ ASHFORD & SIMPSON CAPITOL 9-997
84	83	73	12	BEAT OF A HEART M. CHAPMAN (Z. SMITH, P. SMYTH, K. MACK)	◆ SCANDAL FEATURING PATTY SMYTH COLUMBIA 38-04750
85	NEW			BASKETBALL J.B. MOORE, R. FORD, JR. (WARING, K. BLOW, FORD, MOORE, BRALOWER, FULL FORCE)	MERCURY 881-529-7/POLYGRAM
86	81	58	20	LOVER BOY K. DIAMOND, R. J. LANGE (K. DIAMOND, B. OCEAN, R. J. LANGE)	◆ BILLY OCEAN JIVE/ARISTA 1-9284/ARISTA
87	78	79	4	WILL THE WOLF SURVIVE T. BONE, BURNETT, S. BERLIN (D. HIDALGO, L. PEREZ)	◆ LOS LOBOS WARNER BROS./SLASH 7-29093/WARNER BROS.
88	72	57	17	SUGAR WALLS G. MATHIESON, A. NEVERMIND (A. NEVERMIND)	◆ SHEENA EASTON EMI-AMERICA 8253
89	86	64	9	LET'S TALK ABOUT ME A. PARSONS (E. WOLFSON, A. PARSONS)	◆ ALAN PARSONS PROJECT ARISTA 1-9282
90	NEW			TALK TO ME P. MARCHELLO (B. HILL)	◆ FIONA ATLANTIC 7-89572
91	76	67	17	THE OLD MAN DOWN THE ROAD J. FOGERTY (J.C. FOGERTY)	◆ JOHN FOGERTY WARNER BROS. 7-29100
92	91	81	25	JUNGLE LOVE M. DAY, STARR COMPANY (J. JOHNSON)	◆ THE TIME WARNER BROS. 7-29181
93	NEW			HEARTLINE J. RYAN (R. GEORGE)	◆ ROBIN GEORGE BRONZE/ISLAND 7-99658/ATLANTIC
94	92	78	18	METHOD OF MODERN LOVE D. HALL, J. OATES, B. CLEARMOUNTAIN (D. HALL, J. ALLEN)	◆ DARYL HALL & JOHN OATES RCA 1-3970
95	93	88	7	SCIENTIFIC LOVE R. CALLOWAY (B. LIPSCOMB, B. WATSON, M. GENTRY, K. GANT, V. CALLOWAY)	MIDNIGHT STAR SOLAR 7-69659/ELEKTRA
96	85	87	4	GO DOWN EASY DAN FOGELBERG, M. LEWIS (J. BOLOTIN)	DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
97	88	89	5	BACK IN STRIDE F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY CAPITOL 54-31
98	95	83	11	WHEN THE RAIN BEGINS TO FALL J. WHITE (M. BRADLEY, P. MARCH, S. WITTMACK)	◆ JERMAINE JACKSON AND PIA ZADORA ARISTA, CURB 52521/ARISTA
99	96	86	22	YOU'RE THE INSPIRATION D. FOSTER (P. CETERA, D. FOSTER)	◆ CHICAGO FULL MOON/WARNER BROS. 7-29126/WARNER BROS.
100	98	93	4	FOREVER YOUNG K. PEARSON, W. LOOS (M. GOLD, B. LLOYD, F. MERTENS)	◆ ALPHAVILLE ATLANTIC 7-89578

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

NOW AVAILABLE

Billboard's 1985 Talent Almanac Issue



A collector's item and reference source for all music and video fans, covering the entire spectrum of music and home entertainment during 1984.

Featuring:

- Year-End No. 1 Awards for top artists, albums, concerts, video games, and much more
- Year-End Overview—full reports on the year's developments in Rock, Country, Black, Jazz, New Artists, Video and more
- Year-End Listings—a talent directory of top artists and managers, and new video listings



Mail to:

Billboard

1515 Broadway, New York, N.Y. 10036

Please send me _____ copies of the 1985 Talent Almanac issue at \$6.00 each (please add \$1.25 per copy for postage and handling)

My payment of \$_____ is enclosed (prepayment required)

Name _____
Address _____
City _____ State _____ Zip _____

Order Your Copy Today!

SONGWRITERS

ORIGINAL MATERIAL FOR NEW ALL AMERICAN ROCK MUSICAL. READY FOR CONTRACT. CONTACT SONGWRITER. 12457 185th St., No. Jupiter, FL 33458, or call (305) 463-6505 (days) (305) 744-1049 (eves.)

...The best demos I've heard in a long time!
—MIK VINET, Veteran Producer for the BEACH BOYS & LINDA RONSTADT
★ Call or write for FREE sample record ★



PROFESSIONAL DEMOS FOR AMERICAN MUSIC
1850 Union Street, #434 / San Francisco, CA 94122
Telephone: (415) 381-8185

SONGWRITERS

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS., BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call, write for free sample tape

MOONLIGHT DEMOS

213 893 0257 or 665-7464 • 5313 Bakman Ave Box 124 • No. Hollywood, CA 91601

HELP WANTED

EXPERT TESTIMONY

NEEDED ON VALUATION OF MASTER RECORDINGS FOR TAX PURPOSES. RESPOND TO: AIRSTRIP RECORDS C/O BWLC, 120 MONTGOMERY, SUITE 1700, SAN FRANCISCO, CA. 94104.

ROCK MUSICIAN

with Diabetes has opportunity for free TV publicity in a good cause. Send photo and resume to:

Box # 7601
Billboard Magazine
1515 Broadway
New York, NY 10036

FOR A RECORD BREAKING CAREER
ENTER THE ASYLUM!

CRAZY EDDIE'S

RECORD & TAPE ASYLUM

We have stores throughout the New York Metropolitan area and are constantly seeking people interested in opportunities as:

- ★ MANAGERS ★
- ★ ASSISTANT MANAGERS ★
- ★ MANAGER TRAINEES ★

We offer full benefits including hospitalization, dental plan, profit sharing and vacation time. If interested in joining our continually growing company please send resumes to: Jeannie Iannotta

300 East Fordham Road
Bronx, New York
10458

TALENT

Recording Contracts Available in the U.K., send a demo, Phil. Stonecourt, Underwood Road, Caterham, Surrey, England.

NEW JERSEY TALENT WANTED

Personal Management company is looking to represent local NJ artists with original material. Submit tape/bio/photo to:

WESTWOOD ASSOCIATES
P.O. Box 754, Edison, NJ 08818
(201) 548-6700

PROFESSIONAL SERVICES

Business

Tenants

Available with Life Insurance/Redundancy Accident Cover. Repayments can be up to Twenty Five Years. Full details without obligation to anyone over 18. Licensed under the Consumer Credit Act

FINANCE HOUSE

Personal

LOANS

Householders

Mortgage

Commerce

705 Moston Lane, MANCHESTER M10 9QD
Tel. 061-682 7130.
Finance Brokerage
Credit Hire Debtor—Creditor
Agreements & Agencies

BUSINESS OPPORTUNITIES

EXCITING OPPORTUNITY

An outstanding opportunity is available for the right person or group to acquire ownership of the leading dinner theater in the Dallas metro area. Theater features top name entertainers, excellent dinner menu and full beverage facilities. Recently remodeled and in excellent condition. One of the best known dinner theaters in the U.S.

The present owner is an oil and gas operator whose business expansion requires his full attention. This is an extremely attractive investment. Full disclosures will be made to qualified purchasers.

Call:
(214) 349-8484

DESIGN PROJECTS, INC. PRESENTS

A PRODUCT FOR THE CONNOISSEUR FINE ALBUM ART AND MOOD. INTRODUCING THE PHONO FRAME. FOR MORE DEALER INFORMATION:

Mr. Mark Wolmesley
DESIGN PROJECTS, INC.
2040 So. Grand Santa Ana, CA. 92705
ATTACH BUSINESS CARD.

RADIO JOB MART

POSITION AVAILABLE

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disc Jockeys, Newspeople and Program Directors Engineers Salespeople Small medium and major markets all formats. Many jobs require little or no experience! One week computer list \$5.00 Special Bonus, six consecutive weeks only \$14.95—you save \$2!

AMERICAN RADIO JOB MARKET
6215 Don Gaspar, Dept. 2
Las Vegas, Nevada 89106

NATIONAL... The Radio Placement Leader

We have jobs for:

- Programmers • News People
- Announcers • Production Pros

Male & Female All size markets Coast-to-Coast NATIONAL makes the presentation for you! For complete details and registration form enclose \$2 postage & handling

Let NATIONAL help you!!!
NATIONAL BROADCAST TALENT COORDINATORS
Dept. L P.O. Box 20551,
Birmingham, AL 35216
(205) 822-9144
Act Now!

PUBLISHING SERVICES

AMERICA'S FIRST

Comprehensive & up-to-date guide to LP records that are STILL IN PRINT
The cross-reference book contains all AMERICAN, BRITISH, JAPANESE & GERMAN LP releases — the total number exceeds 50,000! All musical categories (except classical) are included. Cover price \$14.95 Wholesale inquiries (also overseas) welcome

VINYL IN PRINT
P.O. Box 42189 PORTLAND OR 97242
(503) 236-3381
A must for all record store libraries & serious collectors!

COMEDY MATERIAL

IMMATERIAL SUCCESSFUL NEW service. Humor, trivia, consumerism, daily event. Advance preparation unnecessary. Free sample S., 6012 Smith, Spokane, WA 99203

FUN-MASTER

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)

THE COMEDIAN

12 Available Issues \$50. Plus \$5. postage
HUM TO MASTER THE CELEBRITIES \$15 plus \$3 postage
ANNIVERSARY ISSUE JAI different! \$40 plus \$3 postage
35 FUN MASTER Gag Files all different!
\$100 plus \$10 postage

BILLY GLASON

200 W. 54th St. N.Y.C. 10019 (212) 265-1316
NO FREEBIES - I'M PROFESSIONAL!

ACTIONMART

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

SING-A-LONG TRACKS

ALL TYPES OF MUSIC. SEND \$5.00 FOR CATALOG AND SAMPLE. SAS, P.O. BOX 23275, Nashville, Tn. 37202. (615) 256-1099

SAVE TIME AND MONEY

Obtain permission to perform, record, print or otherwise use any song or copyrighted material including musical scores. One call allows you to do the creating while we take care of the paper work.

A & R COPYRIGHT SERVICES
(212) 696-4244

TOLL FREE CLASSIFIED ADS HOT LINE!

CALL NOW

TO PLACE YOUR AD!

800-223-7524
(212) 764-7388
in N.Y. State)

SCHOOLS & INSTRUCTIONS

MUSIC BUSINESS CAREERS!

THE MUSIC BUSINESS INSTITUTE OFFERS career courses in Learning behind-the-scenes techniques, letting you play a key role backstage or at the controls. Top training in studio/concert/video production, artist representation/management, retail/wholesale promotion/marketing, copyright law, publishing, much more! Employment assistance, financial and available

Free brochure/career guide call toll-free 800-554-3346 or write MBI, Dept. B, 3376 Peachtree Road, N.E., Atlanta, GA 30326.

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering (213) 666-3003 1831 Hyperion, Dept. D Hollywood, CA 90027.

DISTRIBUTING SERVICES

AMERICA'S LEADING DISTRIBUTOR OF BLANK TAPE & ACCESSORIES

Free Catalog Featuring:

Maxell • Discwasher • Memorex • TDK
Reoton • Sony • Koss • Scotch • Fuji
Eveready • BASF • Alltop • Savoy
Audio Technica • Kodak • Duracell
Amaray • and many more!

24 Hour Freight Paid Service

Free Mailing of Extra Profit Times

Dealers Only
Send or Call Toll Free for Your Free Copies: 800-523-2472

A. I. Rosenthal Associates

Dept. A/1835 Lewis Dr. Norristown, PA 19374(215) 441-8530

EQUIPMENT FOR SALE

RECORD PRESSING EQUIPMENT FOR SALE

4-Finebuilt semi-auto presses w/timers, molds and assorted spare parts. 2-Sure-shot extruders. 1-new 12" trimmer, 1 Lened auto double-cavity 7" press. Call:

Keith Fields
404 373-2673

Scully Disk Cutting Lathe w/Capps computer, Westrex 3D11 cutterhead w/RA-1700 cutting amps. Complete cutting chain available. Tru-tone, 163 Terrace Street, Haworth, N.J. 07641 (201) 385-0940

GUITARS FOR SALE

Gibson S.G. Special, late 1960's vintage. Walnut finish, excellent cond., w/original hard shell case... \$500. Also, Ibanez Destroyer (Gibson Explorer copy), two years old. 2 gold humbuckers, flame maple cherry sunburst w/case... \$350. Both for \$800. Call: (212) 795 9240 anbd leave message.

NEUMANN MASTERING SYSTEM

including tape machine SX68 Head VG66 Amplifier Rack Level Sets HF Limiters Elliptical Equalizer and Variable pitch and depth Make Offer

Call: JIM
(513) 681-8402

ANNOUNCEMENTS

THE SIXTIES

A NEW MUSIC LIBRARY FOR RADIO-TV USE

INQUIRE ON STATION LETTERHEAD

RECORD SOURCE INTERNATIONAL
1515 Broadway
New York, NY 10036

RUN YOUR CLASSIFIED ad in America's #1 Consumer Music Magazine, ABC audited, \$1.50 per word. Display \$110.00 per column inch. Major credit cards accepted. Call Cindy Musician Magazine. (617) 281-3110

3rd EDITION OF YOUR HIT PARADE BY BRUCE ELROD NOW ON SALE FOR \$15.95

Includes weekly charts of the original Lucky Strike Hit Parade 1935 thru June 7th 1958. Book also includes weekly charts from June/1958 thru 1984 plus Top Ten songs 1935 thru 1984. Also Top Christmas, Gospel, Country and other specialized charts that were tabulated by computer through major trade publication charts, RIAA sales and in some cases public opinion polls. First 500 copies numbered in GOLD for collectors. Allow 6 to 8 wks for delivery. Send check or MO to:

YOUR HIT PARADE
P.O. Box 363
White Rock SC, 29177
(803) 798-8651

COMPACT DISC

GREEN CD CATALOG

Compact disc listing—the authoritative guide to CD's is now available for \$3.00. The Green CD catalog, published quarterly by Digital Audio staff, lists 2200 titles, plus reviews and artists profiles. Send check or M.O. to:

GREEN CATALOG,
WGE CENTER,
PETERBOROUGH, NH. 03458

MANAGER WANTED

HARD ROCK BAND with album and outstanding reviews is now seeking professional management and backing. Call 213 410-9380.

SERVICES



YOUR OPEN DOOR TO THE HITMAKERS

DO YOU WANT YOUR TALENT HEARD BY A TOP MUSIC INDUSTRY PRO?

CALL TOLL-FREE
1-800-328-8660

PROFESSIONAL MUSIC ANALYSIS

GOLDEN OLDIES

DISCOUNT OLDIES BY PHONE

MAIL ORDERS ALSO ACCEPTED
215-649-7565 - SAME DAY SERVICE
SPECIAL DISCOUNTS TO RADIO STATIONS
SEND \$2 FOR CATALOG - OVER 10,000 OLDIES

DISCOUNT OLDIES
BOX 77-B, NARBERTH, PA 19072

WHOLESALE OLDIES 45's WE GOT EM!!

UNDERGROUND, OLD GOLD, WEA CANADA, RCA CANADA, LEGRAND, ERIC AND MANY MORE LABELS!!

RETAILERS CALL OR WRITE TODAY!

DON'T DELAY!

THE GOLD VAULT
P.O. BOX 202
OSHTEMO, MI. 49077
(616) 349-9413

RECORD PRESSING SERVICES

Diskmakers

RECORD PRESSING CASSETTE DUPLICATION
SEND FOR OUR PRICE LIST
CALL TOLL FREE
1-800-468-9353
925 N. 3rd St., Phila., PA 19123

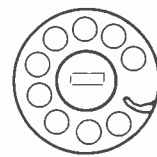
Sound Great! Don't Break.

Flexible Soundsheets go where hard records can't. In magazines, in the mail. Great for promo samplers! AUDIO CASSETTE DUPLICATION Send for our free "Cassette Talk" newsletter with details and prices.

TOLL FREE 1-800-EVA-TONE
EVA-TONE INCORPORATED
P.O. Box 7020/Clearwater, FL 33518

TOUCH That DIAL!

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



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

38	40	42	7	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK	93	62	54	20	DURAN DURAN ^{▲2} CAPITOL SWAV12374 (9.98) (CD)	ARENA
39	39	44	26	U2 [▲] ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE	94	90	77	26	CHAKA KHAN [▲] WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
40	38	36	23	ASHFORD & SIMPSON [●] CAPITOL ST-12366 (8.98)	SOLID	95	78	75	10	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
41	44	65	4	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT	96	84	68	51	STEVE PERRY [▲] COLUMBIA FC 39334 (CD)	STREET TALK
42	43	43	19	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA	97	85	85	10	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
43	34	30	20	DEEP PURPLE [●] MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS	98	74	74	78	SOUNDTRACK [▲] MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
44	45	52	5	JESSE JOHNSON'S REVUE A&M SP-65024 (6.98)	JESSE JOHNSON'S REVUE	99	99	102	6	ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
45	60	—	3	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR	100	102	80	64	VAN HALEN ^{▲5} WARNER BROS. 1-23985 (8.98) (CD)	1984
46	46	47	6	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE	101	86	86	7	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
47	50	51	8	ANIMATION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMATION	102	104	107	6	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
48	33	33	21	FRANKIE GOES TO HOLLYWOOD [●] ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME	103	108	128	6	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
49	42	41	13	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT	104	93	87	19	LINDA RONSTADT [▲] ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
50	41	40	25	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE	105	111	118	4	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
51	69	—	2	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE	106	106	108	7	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
52	55	60	4	SANTANA COLUMBIA FC39527	BEYOND APPEARANCES	107	112	124	3	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
53	56	69	4	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN	108	115	142	3	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
54	54	56	6	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN	109	109	88	104	Z Z TOP ^{▲4} WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
55	48	53	18	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE	110	113	120	6	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Ass'n. 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.

MICK JAGGER • THE FIRM • EDDIE GOMEZ FELIX CAVALIERE • JOHN SCOFIELD REPLACEMENTS • JOHN MELLENCAMP STEWART COPELAND • DAVID LEE ROTH THE BLASTERS • BRANFORD MARSALIS MUSICIAN MAGAZINE • ON SALE NOW!



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

TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	9	DAVID SANBORN	WARNER BROS 25150 1	3 weeks at No. One STRAIGHT TO THE HEART
2	2	26	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
3	3	9	GEORGE BENSON	WARNER BROS 25178 1 (CD)	20/20
4	4	20	AL JARREAU	WARNER BROS 25106 1 (CD)	HIGH CRIME
5	5	26	PAT METHENY GROUP	ECM 25000 1 WARNER BROS (CD)	FIRST CIRCLE
6	10	5	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
7	8	5	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
8	9	5	WILTON FELDER	MCA 5510	SECRETS
9	18	3	SADE	PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
10	26	3	STANLEY JORDAN	BLUE NOTE BT 85101 CAPITOL	MAGIC TOUCH
11	12	7	JEFF LORBER	ARISTA ALB 8269	STEP BY STEP
12	7	20	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
13	13	122	GEORGE WINSTON ●	WINDHAM HILL C 1025 A&M (CD)	DECEMBER
14	6	22	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
15	14	15	LINDA RONSTADT ▲	ASYLUM 60387 ELEKTRA (CD)	LUSH LIFE
16	34	3	YELLOWJACKETS	WARNER BROS 1-25204	SAMURAI SAMBA
17	30	3	DAVID DIGGS	TBA TB 207	STREETSHADOWS
18	29	40	DAVE GRUSIN	GRP A 1006 (CD)	NIGHT LINES
19	15	32	GEORGE WINSTON	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
20	37	3	TANIA MARIA	CONCORD JAZZ CJ 264	THE REAL TANIA MARIA:WILD
21	19	24	EARL KLUGH	CAPITOL ST 12372	NIGHT SONGS
22	NEW ▶		KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106 CAPITOL	TOGETHERING
23	24	145	GEORGE WINSTON	WINDHAM HILL C 1019 A&M (CD)	WINTER INTO SPRING
24	16	13	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
25	11	15	THE MANHATTAN TRANSFER	ATLANTIC 81233 (CD)	BOP DOO WOP
26	20	93	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
27	27	3	SOUNDTRACK	EMI AMERICA ST 17145	THE FALCON AND THE SNOWMAN
28	28	57	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
29	NEW ▶		BOBBY HUTCHERSON	LANDMARK LLP 501 FANTASY	GOOD BAIT
30	23	15	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
31	31	3	THE COUNT BASIE ORCHESTRA	VERVE MPS 825194 1 POLYGRAM	HIGH VOLTAGE
32	35	3	ELLA FITZGERALD	VERVE 825098 1 POLYGRAM	JAZZ AT THE PHILHARMONIC
33	33	5	SHAKATAK	POLYDOR 823304 1Y1 POLYGRAM	DOWN ON THE STREET
34	22	20	SHADOWFAX	WINDHAM HILL WH 1038 A&M (CD)	DREAMS OF CHILDREN
35	NEW ▶		RARE SILK	PALO ALTO 8086	AMERICAN EYES
36	32	5	DAVID MURRAY QUARTET	BLACK SAINT BSR 0075 POLYGRAM	MORNING SONG
37	21	24	BOB JAMES	COLUMBIA FC 39580	12
38	17	11	JAMAALADEEN TACUMA	GRAMAVISION GR 8308 POLYGRAM (CD)	RENAISSANCE MAN
39	39	11	DIANE SCHUUR	GRP 1010 (CD)	DEEDLES
40	NEW ▶		CHET ATKINS	COLUMBIA FC 39591	STAY TUNED

○ 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.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



FESTIVAL UPDATE: Yes, it's that time of year again. We've already told you about the lineup for June's **Playboy Jazz Festival** in Los Angeles, and next week we'll have the details of this summer's **Kool New York** bash; meanwhile, here's the latest on a few of the

briskly that a second show has been added.

Among the artists making their first appearance at the New Orleans Jazz & Heritage Festival are Davis, Sarah Vaughan, the World Saxophone Quartet, Roy Ayers and such non-jazz names as Ry

musical philosophy tends to be on the conservative side.

And in Holland, the lineup has been announced for the 10th **North Sea Jazz Festival**, to be held at the Congress Center in The Hague, July 12-14. Among the 120 acts booked by organizer Paul Acket are Miles, the MJQ, Ray Charles, Ella Fitzgerald, Oscar Peterson, B.B. King and Fats Domino.

The event is being sponsored this year by Japanese electronics giant JVC. Acket also gets subsidies from the Dutch ministry of culture and the Hague municipality.

The latest festival news from New Orleans, Monterey, The Hague

other noteworthy upcoming jazz festivals.

The schedule has been finalized for the **New Orleans Jazz & Heritage Festival**, which begins on April 26 and runs through May 5. Tickets went on sale a few weeks ago, and the event's executive producer, the ubiquitous **George Wein**, claims that at the rate they're selling, this will be the biggest New Orleans Festival to date.

As we reported before, one of the highlights of the festival is likely to be the first joint appearance by **Miles Davis** and **Wynton Marsalis** (with their respective bands), and the New Orleans audience seems to agree; tickets for the April 26 concert are moving so

Cooder, Stevie Ray Vaughan, Third World, Martha Reeves and Run-D.M.C.

Meanwhile, the first artists have been announced for the 28th annual **Monterey Jazz Festival**, slated for Sept. 20-22. The preliminary lineup includes Sarah Vaughan, **Joe Williams**, the **Modern Jazz Quartet**, **Dave Brubeck**, the big bands of **Woody Herman** and **Toshiko Akiyoshi**, the **Hi-Lo's** and other familiar faces.

Promoter **Jimmy Lyons** says the theme of this year's bash is "Sounds Like Old Times"—a sentiment that's borne out by the talent roster, and one that has always been applicable to the venerable Monterey celebration, where the

ALSO NOTED: Speaking of **Miles Davis**, the Prince of Darkness has a new album due out this month that will include his current single, which as you may know is his version of **Cyndi Lauper's** "Time After Time," as well as his next single, which as you may not know is his version of the **Michael Jackson** ballad hit "Human Nature." Davis has recently signed with **ICM** for personal appearances, and (as the preceding item should make obvious) will be hitting the festival circuit this spring and summer.

GOSPEL LECTERN

by Bob Darden



BOB BAILEY STARTED OFF on the right foot, musically speaking. His first album for a major label, "I'm Walking," garnered both a Dove and a Grammy nomination. And it neatly captures what he's all about. The music isn't black gospel or even soul. In fact, it is closer to pop than anything else.

"I categorize myself as a pop singer," he says. "I know that sounds strange, but I'm coming out of totally different bag than most rock singers, black or white."

"You see, in capturing the audience's attention, you have to be entertaining first. Entertainment is the lubricant for the ministry. I think I'm entertaining, I would say, more than most gospel singers, because my approach is not typical or 'churchy.'"

Bailey, a native of Portland, Ore., began his music career with a contemporary gospel troupe called **New Hope** that traveled across the U.S. and Europe. Along the way he discovered the contemporary Christian music universe. When he returned, the PTL Club invited him to join their television ministry in Charlotte, N.C.

"It was a great experience, learning material daily, watching first-hand the music business—and that was something I had to learn, that this is business," he says. "It also allowed me to get my first record deal while I was at PTL."

"That album, 'Looking Forward,' was picked up first by Triune Records; then Benson distributed it, not very well. When I eventually signed with **Light**, it came with me."

Although "Looking Forward" didn't sell many copies, ace producer **Ron Huff** heard it and, after a concert in Chicago, invited Bailey to sing lead on his

new musical, "Exaltation," in 1983. The musical went on to become one of the most popular in recent years, earning a Dove Award from the Gospel Music Assn. in 1983.

The following year, Bailey recorded "I'm Walking," and while he's still using tracks and his own piano, he's in the process of putting together a full-time band, as well. His other main interest is songwriting.

"I believe in a ministry of encouraging," he says. "I

'I'm a pop singer,' says Bob Bailey

find a lot of it in God's word. It talks about this journey called life. He'll always be with us, we're gonna make it, He'll always take care of these temporary obstacles. I like those kinds of themes."

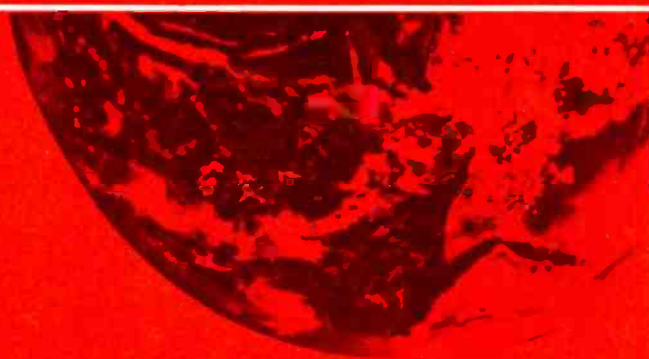
Despite the success of "I'm Walking," Bailey says he's tired of being categorized as one kind of artist within the Christian music community. And he says there are still vestiges of racism in the business.

He's currently between album contracts, although he'd like to continue to deal with **Light**. And he's really not sure which way the Lord wants him to take his ministry.

"In the midst of all of this, the Grammy nomination came along. I am so thankful for that," he says. "It's like the Lord saying, 'I'm still here and I still think your ministry is valid.' I'm just not interested in jumping into the same old frying pan with the same old people."

Billboard

The Only International Newsweekly of Video, Music and Home Entertainment.



		warner home video 2001/19	James Woods			89.95	
21	18	18	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984 NR	29.95 29.95
22	32	25	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984 NR	29.95 29.95
23	22	3	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984 13	79.95 79.95
24	26	9	ELVIS '68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968 NR	29.95 29.95
25	25	79	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983 R	24.95 24.95
26	23	54	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983 R	24.95 24.95
27	27	72	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982 R	24.95 24.95
28	NEW ▶		WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966 NR	14.95 14.95
29	16	11	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984 R	79.95 79.95
30	22	17	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984 R	79.95 79.95
31	17	6	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984 13	79.95 79.95
32	31	15	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984 PG	79.95 79.95
33	33	29	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984 PG	79.98 79.98
34	36	60	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977 PG	39.98 39.98
35	RE-ENTRY		ROBIN HOOD ▲	Walt Disney Home Video 228	Animated	1973 G	79.95 79.95
36	35	2	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984 NR	89.95 89.95
37	28	8	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984 NR	19.95 19.95
38	38	65	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983 NR	29.95 29.95
39	37	6	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984 R	79.95 79.95
40	39	8	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984 NR	09.95 09.95

● 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.

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

TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	6	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	4 weeks at No. One DOMINGO, BRIGHTMAN (MAAZEL)
2	2	22	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
3	3	26	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
4	7	6	WITH A SONG IN MY HEART	PHILIPS 412 625 (CD)	JESSIE NORMAN, BOSTON POPS (WILLIAMS)
5	4	88	HAYDN/HUMMEL/L. MOZART: TRUMPET CON.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
6	6	10	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
7	5	38	MAMMA	LONDON 411 959 (CD)	LUCIANO PAVAROTTI (MANCINI)
8	9	24	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
9	8	26	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412 244 (CD)	NEVILLE MARRINER
10	11	26	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
11	14	10	BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
12	10	16	IN THE PINK	RCA CRC1 5315 (CD)	JAMES GALWAY & HENRY MANCINI
13	16	18	MOZART: REQUIEM	PHILIPS 6514 320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
14	12	278	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
15	13	30	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER	ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
16	19	22	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	DOMINGO (MAAZEL)
17	15	14	CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
18	18	128	BACH: GOLDBERG VARIATIONS	CBS IM-37779 (CD)	GLENN GOULD
19	28	4	GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
20	20	36	BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	DOMINGO (MAAZEL)
21	17	14	BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM 37793 (CD)	ANDREAS VOLLENWEIDER
22	22	58	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS I3M-37867	YO-YO MA
23	23	10	ADAMS: GRAND PIANOLA	ANGEL DS-37345 (CD)	SOLISTI NEW YORK (WILSON)
24	NEW		BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414 187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
25	33	72	STRAUSS: FOUR LAST SONGS	PHILIPS 6514-322 (CD)	JESSIE NORMAN (MASUR)
26	24	24	VIVALDI: FOUR SEASONS	L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
27	27	10	MOZART: EXSULTATE, JUBILATE	L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	21	10	PUCCINI: MANON LESCAUT	DG 413-893 (CD)	MIRELLA FRENI, PLACIDO DOMINGO
29	26	8	ADAMS: HARMONIUM	ECM 25012 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
30	30	6	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	29	478	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M 33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
32	32	32	MOZART: EINE KLEINE NACHTMUSIK	L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
33	25	14	BACH: UNACCOMPANIED CELLO SUITES, VOL. I	CBS M-39345	YO-YO MA
34	34	56	PACHELBEL: CANON	RCA AGL1-5211	PAILLARD CHAMBER ORCHESTRA
35	35	56	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS M-39059 (CD)	YO-YO MA, CLAUDE BOLLING
36	NEW		DEBUSSY: THE FALL OF THE HOUSE OF USHER	ANGEL DS-38168	MONTE CARLO ORCHESTRA (PRETRE)
37	37	12	JONGEN: SYMPHONIE CONCERTANTE	TELARC 10096 (CD)	SAN FRANCISCO SYMPHONY, MICHAEL MURRAY
38	38	36	HAYDN: THREE FAVORITE CONCERTOS	CBS M-39310 (CD)	MARSALIS, MA. LIN
39	36	82	NOCTURNE	RCA ARL1-4810 (CD)	JAMES GALWAY
40	40	32	SONGS OF ERNESTO LECUONA	CBS FM-38828	PLACIDO DOMINGO

(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.

CLASSICAL KEEPING SCORE

by Is Horowitz



SIGN OF THE TIMES: Seraphim Records bids adieu to black vinyl in its latest release, issuing 20 "new" titles in cassette only. This will be the policy for the budget line, at least for the predictable future, although past titles on LP will be continued in that configuration.

While most of the just-released material dates back to the early days of stereo, many top name artists still active today are featured. Among the latter are such as Yehudi Menuhin, Herbert von Karajan, Andre Previn, Alexis Weissenberg and Daniel Barenboim. There are also "collectibles" by such one-time luminaries as Otto Klemperer, Sir John Barbirolli, Walter Gieseking and Solomon.

Angel president Brown Meggs says the plan is to put out two or three large Seraphim releases a year, with as many as 25 cassettes in each. The next batch is due in the fall.

Meanwhile, Angel is grooming yet another midline series—disk and tape—to complement its \$6.98-list Eminence and Angel Voices lines. The new entry will be dubbed the Angel Master Series and should make its market debut in May. Unlike Eminence, which focuses on material dating largely from the '60s, the new series will be devoted primarily to recordings produced in the '70s.

BREATHING EASY: As this goes to press, record industry veteran Peter Munves was undergoing final conditioning for his formal debut as an aerobic conductor. Munves, who has yet to learn to read a note of music, was to deliver a 90-minute program at Sarah Lawrence College in Bronxville, N.Y. last Wednesday (3), directing a variety of selections by Prokofiev,

Rossini, Bizet, Mozart and Tchaikovsky.

In front of the podium will be a pair of widely spaced speakers fed by a Compact Disc player, and Munves hopes to cue each section entrance and maintain a proper beat throughout. And, says the director of marketing planning for CBS Masterworks, he will also pass out batons to those attending the event and generally proselytize for converts to the discipline.

Munves, once head of RCA Red Seal, calls his lecture/recital "Confessions Of A Closet Conductor," or

The Seraphim label commits to cassettes

"The Case For Aerobic Conducting." Anyone with a retentive memory and a good ear for music can participate, he says, stressing its healthful applications.

"I was a blob before I started," says Munves, noting that he worked off 30 pounds since he began his phantom conducting. At Sarah Lawrence College, he was due to appear in tennis shorts rather than formal conductorial garb.

SHORT NOTES: Current Record Bar promotion has customers drawing for a complete set of the new Beethoven Symphony cycle by Karajan and the Berlin Philharmonic on DGG . . . WQXR New York is having a month-long celebration of the 25th anniversary of the Academy of St. Martin-in-the-Fields orchestra. More than 20 recordings are being featured, ranging from Bach to Ives.

LATIN NOTAS

by Enrique Fernandez

CARIBBEAN MUSIC comes in many languages. Unfortunately, the linguistic differences have kept the different beats from entering each other's markets; salsa fans, for example, seldom listen to soca. But Colombia's yearly Caribbean Music Festival is changing all that.

Now in its third year, the festi-

pressive track record for breaking different beats in the Colombian market. Ever since Freddie McGregor played the first festival, reggae has enjoyed tremendous popularity in Colombia.

The traditional tastes of Colombia's Caribbean coast were not ignored, either. This is salsa territory, and New York salseros, who on

Colombian festival helps to bring Caribbean musical styles together

val, held in the beautiful colonial city of Cartagena, brings together talent from all over the region. Thanks to it, musicians' ears are opened to different kinds of musical expressions. And at least one new market, Colombia, is opened to non-Latin music from the region.

This year's festival, which took place March 21-24, was no exception. Not only did soca and salsa shake hands—sort of speak to each other—but the mostly local crowd grooved to the beat of Haitian big band, Puerto Rican plena, new Cuban music and more.

The festival already has an im-

pression track record for breaking different beats in the Colombian market. Ever since Freddie McGregor played the first festival, reggae has enjoyed tremendous popularity in Colombia.

The traditional tastes of Colombia's Caribbean coast were not ignored, either. This is salsa territory, and New York salseros, who on

pressive track record for breaking different beats in the Colombian market. Ever since Freddie McGregor played the first festival, reggae has enjoyed tremendous popularity in Colombia.

pico Cubano, the crowd at Cartagena's bullring went wild.

Another salsa star idolized in Colombia is young violinist Alfredo de la Fe, who now makes his home there. The Cuban-born artist was revered by serious salsa aficionados when he lived in New York. In Colombia, he is a major star to practically everyone. De la Fe was the surprise guest of the festival, showing up to jam with the local salsa bands of Joe Arroyo and Juan Piña.

If the salseros were the most enthusiastically received talent in the festival, the most honored was native son Francisco Zumaqué, whose "Festival Anthem," a fusion of Caribbean rhythms, became an instant smash hit at festival time.

A noted composer and arranger, Zumaqué moved back to Colombia two years ago from New York, where he had been active in the salsa scene. In his home country, the young artist has been fashioning a new musical style, which he calls "macumbia," out of a fusion of the native rhythms of his country with jazz.

During the festival, the governor of the district of Bolivar, where Cartagena is located, gave an official reception for Zumaqué.



Spotlight On

NEW JERSEY

DISCOVERING THE JERSEY SOUND

By JIM BESSMAN

According to Steve Stern, executive producer of the Roselle Park-based "New Music Show" music video show, New Jersey possesses one of the most "thriving and substantial pop music scenes per capita of any state in the nation." The only "overriding" problem can be simply ascribed to "The Springsteen Factor."

"When this guy rose out of the Asbury Park music scene, it caused a phenomenal media event but few besides Southside Johnny moved with him," observes Stern. "Today there's a lot of confusion over just what is the 'Jersey Sound.' Is it only Bruce Springsteen, or is there another definitive sound? Plenty of other hardworking original bands are trying to answer this question for themselves."

Here Stern lists such personal favorites as New Brunswick's The Blases, Princeton's Bricks Mortar and The Groceries, East Hanover's The Doctorz, and especially Hoboken's The Bongos and Cries. "Hoboken may provide the answer," surmises Stern, offering the acronym HOSO—for "Hoboken Sound"—as a replacement for SOAP, or "Sound of Asbury Park."

Steve Fallon, who manages Hoboken's premier new music showcase club Maxwell's, as well as heads the Coyote Records label which recently entered into a p&d pact with Minneapolis' Twin/Tone Records, has seen the Hoboken music scene evolve from a late '70s "Golden Age" to a current period of resurgence brought about by younger musicians filling in the void left by forerunning bands which have broken up or moved out. Where Hoboken was once dominated by the likes of The Bongos, Cyclones, Individuals, and Beat Rodeo, a plethora of new acts including Antietam, Gut Bank, Yo La Tango, Glen Morrow's Rage To Live, Winter Hours, Grey District and Urban Allies have sprung up to either join them or take their place. Fallon adds that the two also have a budding studio scene, with Water Mark Studio's eight-track facility able to "bounce up" to 16 tracks, and the addition of a new studio built by former Individuals drummer John Klett above Maxwell's.

Besides the healthy environment for musicians living in New Jersey, the state also is the home for one of the country's largest booking agents for Spanish artists. Steve Levine, who with partner James Adams heads Adams & Levine, Inc. in Upper Montclair, handles such Latin music stars as Jose Jose, Rocio Jurado, Daniela Romo, Paloma San Basilio, Antonia de Jesus, and Charytin in the U.S., South and Central American, and the Carribean markets.

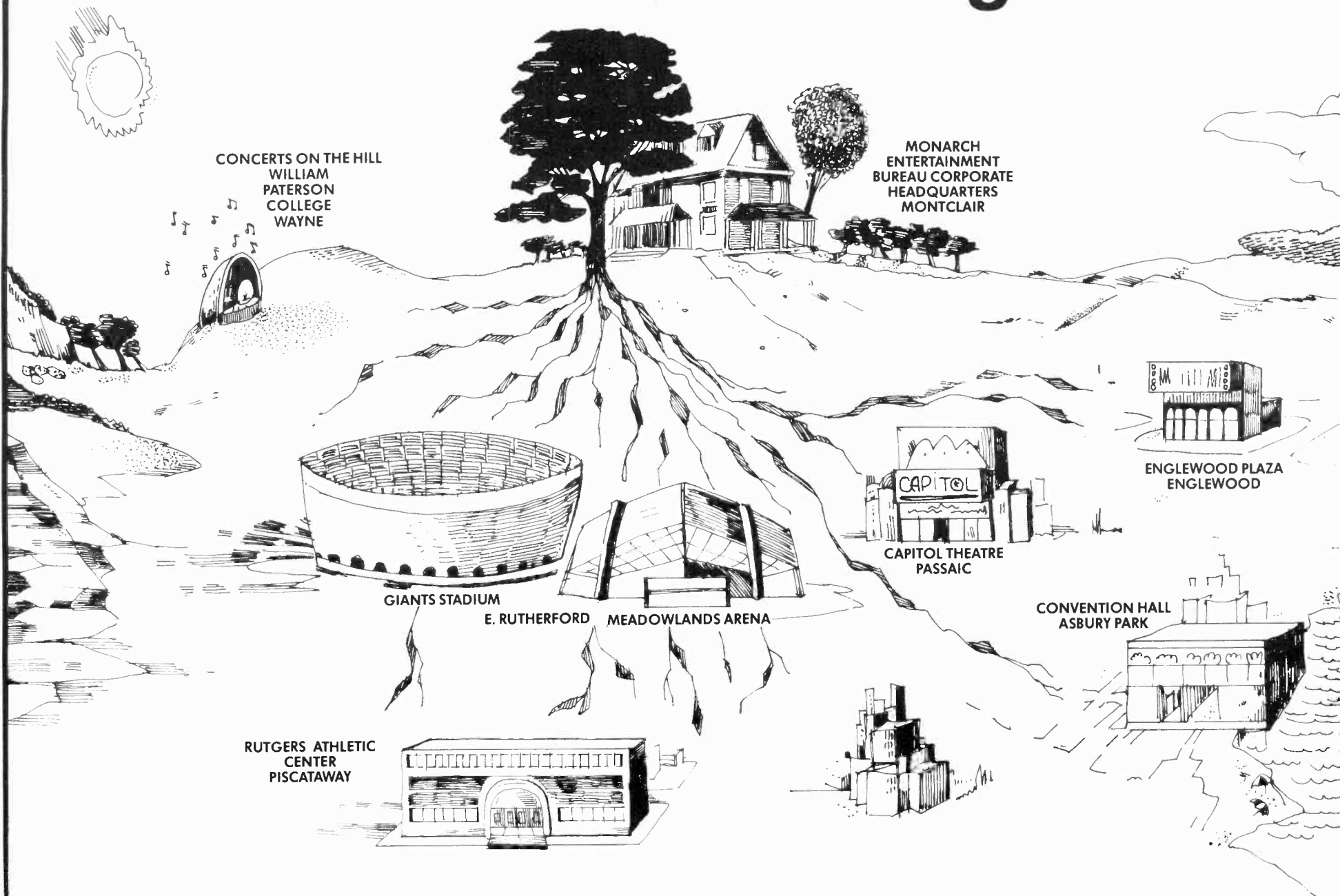
As for being located outside New York, Levine finds no real disadvantage. "If people are willing to fly here from Venezuela or Peru to see us, they'll be willing to come to Upper Montclair, especially with Newark International Airport being so close by."

Levine fell into booking Spanish speaking artists two years ago, after successfully handling a 28-city U.S. tour for Jose Jose. He now cites William Morris as his main competition, but adds that while the New York based company carries the kind of clout necessary to satisfy heavyweights like Julio Iglesias and Jose Luis Rodriguez, Adams & Levine is better suited to provide the individual attention needed for its stable of important, if not crossover, artists.

Photo: Kats Smith

Billboard

197 Years of Statehood ...And Still Growing!



NEW JERSEY ...Our Home.

Monarch Entertainment Bureau, Inc.

John Scher, President

Amy Polan Clarke, Vice President • Joe Polack, Controller

David Marsden, Director of Concerts • Bert Holman, Director of Management Division

Pat Weatherford, Director of Performance Video.

7 North Mountain Avenue, Montclair, New Jersey 07042 • 201-744-0770

Cultivating A Garden Of Indie Labels

By KIM FREEMAN

Contrary to popular opinion, Bruce Springsteen is not New Jersey's only noteworthy contribution to the record business. Despite the industrial front it presents to its Manhattan neighbor, New Jersey can indeed be seen as the Garden State if one views it from a musical perspective. From the almost major label reach of distributor, importer and label parent logo, Jem Records in South Plainfield, to the fledgling Telstar label in Hoboken, the state's indie labels represent a microcosm of the country in terms of the diversity of their collective musical output.

Arguably the largest independent music outfit in the country, Jem Records began business in the early 1970s as an importer. In recent years, Jem has sprouted four labels—Passport (home to Utopia), Passport Jazz, PVC and Editions E.G.; launched a music video label, Passport Music Video; and grown to a national distribution service for a long list of foreign and domestic logos.

Leading the Jersey pack in eclectic rosters is the "little house" label, Shanachie, of Ho-Ho-Kus. As told by promotion and publicity director Randall Grass, Shanachie's story began 10 years back with label founders Dan Collins and Richard Nevins "traipsing across the country in search of traditional music of any sort." Finding very little of it available on vinyl, the duo took it upon themselves to fill the void with their own label. Making its first mark as the country's top importer of traditional Irish music, Shanachie's commitment to the Celtic genre stands today with a recent album by the Chieftains, a live project recorded while touring China. Over the years, the label's output has crossed the boundaries of many countries and genres. A veritable rhythmic tour guide of the World, Shanachie's extensive catalog is home to records by Jamaican dub poet Matarabuka, traditional English folksters Steeleye Span, American rock instrumentalists the Raybeats, a broad range of contemporary African artists and many other performers pursuing the unbeaten path.

In Newark, Savoy Records has been travelling the gospel trail since 1942, a path growing more inspired by the minute

as the label's latest release, the New Jersey Mass Choir's rendition of Foreigner's "I Want To Know What Love Is," enjoys a rare acceptance at pop and mainstream urban radio. In its early years, Savoy Gospel was the launch label for the Ward Singers, the Warwick Sisters (as in Dionne) and others while Reverend James Cleveland, the Institutional Radio Choir and Alberta Walker remain current sellers for the label. In 1983 Savoy was purchased by independent r&b label Prelude as a strong sales anchor.

For followers of different faiths, Megaforce and newly-formed Slamforce Records of Old Bridge have plenty to offer



Passport's Jack Starr

heavy metal and hard core punk worshipers. Run by Johnny and Martha Zazula and their nine-year-old a&r director/daughter, Megaforce came to prominence last year as farm logo for Raven and Metallica, acts now signed and doing fairly well with major labels. If Megaforce's latest album by metal grandparents Blue Cheer doesn't take you back far enough, drive to Hackensack where Donn Fileti and Ed Gries' Relic Records has been releasing re-issue packages of oldies for close to 20 years. Nestled among 60 odd compilation and "best of" packages in Relic's catalog are tracks by the Fal-

cons, Wilson Pickett and the first vinyl appearance by the Primitives (to be known later as the Supremes).

For truly active listeners, the family operated Kimbo label of Long Branch features an extensive catalog of exercise records for the mind and body. Jazzercise creator Jackie Sorenson and a respected series of educational disks are Kimbo's constant sellers, while a recent venture into jazz with veteran vocalist Billy Eckstine, did not fare too well sales wise, says the label's production coordinator, Jim Kimble.

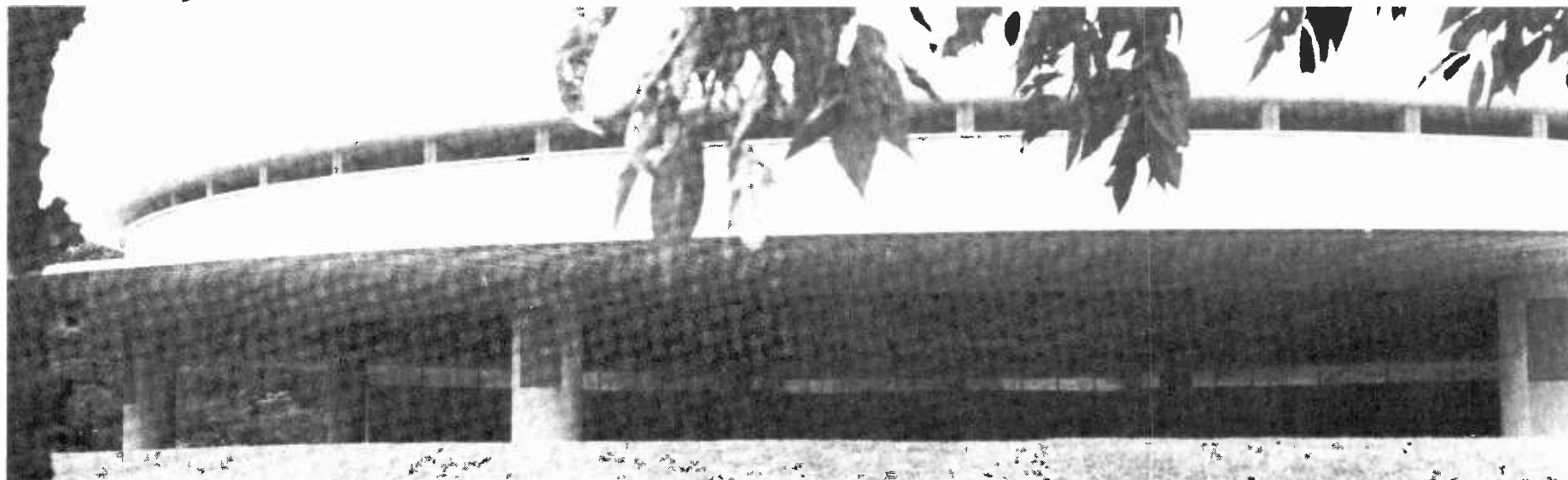
And with progressive pockets like Hoboken, New Jersey has managed to keep the college crowd well fed. Owner of the city's new-music-in-a-nutshell club, Maxwell's, Steve Fallon runs Coyote Records as an "incubator stage" for up and coming acts. Former db's leader Chris Stamey is the best known artist on the Twin Tone distributed label, while local acts the Trypes and the Riff Doctors are making some waves on the college level. Also in Hoboken, Telstar Records is pursuing a similar policy with one-off releases by bands like comic rockers, the Ben Vaughn Combo, and the aptly named Raunch Hands.

In Lendhurst, Nels Johnson and Steve Nyhoff founded Fake Doom Records in 1980 when Nyhoff's act the Del Phobics found an urgent need to record and nowhere to turn. Fake Doom has since acquired a growing group of investors and is now doing well on alternative radio and on the club scene with the Cucumbers and the Gyros. In Montclair, video/audio technician George Louvis started Stardust Records for the same reason. Past releases include singles by Avant Garde, Dirty Dogs and Accent On Travel, while the 24-year-old Louvis' current priority is a forthcoming album by the Persuaders, of which he is a member.

Spotlight On

NEW JERSEY

NEW JERSEY'S PREMIER SHOWCASE OF THE ARTS



THE GARDEN STATE ARTS CENTER

Classical and popular entertainment
from June till September.

For further information, call Patricia M. Horan,
Administrative Manager, (201) 442-8600, Ext. 381.

EXIT 116 ON THE GARDEN STATE PARKWAY, HOLMDEL, NEW JERSEY

Promoting The Major Entertainment Centers

While Atlantic City is naturally New Jersey's major entertainment center, the state possesses many other excellent indoor and outdoor concert venues. Foremost among these is the Meadowlands sports and entertainment complex in East Rutherford, which includes Giants Stadium and the 20,600-seat Byrne Meadowlands Arena.

The Arena opened in July, 1981 with six sold-out shows by native son Bruce Springsteen. John Scher who promoted those dates, heads Monarch Entertainment Bureau and is the state's leading concert promoter. His career growth during the 1970s mirrors New Jersey's development as a major concert market, from its previous status as being an appendage to the Philadelphia and New York City markets.

Starting with a Rhinoceros concert at the 2,000-seat Embassy Theater in Orange in 1969, Scher worked his way through various school auditoriums and stadiums, booking

acts like Emerson, Lake & Palmer, the Byrds, Mountain, and the Jefferson Airplane, all prior to the coming of age of arena rock. "The New Jersey market was simply being ignored by the entertainment industry," recalls Scher, "but it was starving for entertainment from folk to heavy metal."

Scher was hampered by the exclusivity clauses built into New York's Fillmore East contracts; upon the demise of that venue in 1971, he was able to seek a permanent concert facility unaffected by school sports schedules. Later that year he began operating the 3,400-seat Capitol Theater in Passaic as well as the 35,000 seat Roosevelt Stadium in New Jersey, though his stay at the no longer extant latter facility lasted only through 1974.

From his new home base, Scher observed that "people in Jersey didn't want to go to New York and spend double the ticket price in expenses if they didn't have to, and to people in Manhattan, New Jersey is Utah." Now after the Capitol's

13th anniversary last December as the longest running showcase of its kind in the country, Scher sees little change in the above, and estimates that New Yorkers make up less than 10% of his concert customers.

"New Jersey ranks right up there with the major entertainment markets", he states. "The only difference is that they have a hub city." In addition to the Capitol and the Byrne Arena, Scher presents concerts at Giant Stadium, at the Convention Hall & Paramount Theater in Asbury Park, Rutgers Athletic Center in Piscataway, South Mountain Reservation in West Orange, Englewood Plaza in Englewood, and Caldwell College in Caldwell. Noting the "magnificent" Symphony Hall in Newark and the nationally renowned Paper Mill Playhouse, McCarter Theater, and Whole Theater Company facilities near Monarch's Montclair headquarters, he adds that New Jersey can rival any entertainment center except the Broadway stage.

Two other concert venues in New Jersey play important roles in the state's entertainment picture. The Garden State Art Center, situated in a 400-acre park in Holmdel, seats 5,000 under its roof and another 4,500 on the lawn. According to Ann McKee, public relations director for the New Jersey Highway Authority which operates the facility, it

1984 THE YEAR OF THE MEADOWLANDS



20,000-Seat Meadowlands Arena



76,500-Seat Giants Stadium

OVER
\$63,000,000
GROSS REVENUE

285 Arena Events:

Family Shows
Expositions
College Athletics
NHL Devils
NBA Nets
MISL Cosmos
Concerts — including
10 sell-out performances by Bruce Springsteen which attracted 210,846 and grossed \$3.4 million.

56 Stadium Events:

College Athletics Shows
NFL Giants
NFL Jets
USFL Generals
NASL Cosmos
Kickoff Classic
Concerts — including three-night stop by the Jackson Victory Tour which attracted 150,798 and grossed \$4.5 million.

OVER
5,000,000
SPECTATORS

For more information about Meadowlands Arena or Giants Stadium call or write:

Loris F. Smith, General Manager, Arena/Stadium, P.O. Box 512 East Rutherford, N.J. 07073 201/935-3900

NEW JERSEY SPORTS AND EXPOSITION AUTHORITY

Jon F. Hanson, Chairman • Robert E. Mulcahy III, Commissioner and Chief Executive Officer



John Scher

"holds its own" against Atlantic City's occasional exclusivity clauses, as well as the Meadowlands competition. She adds that last year brought more sell-outs than any year since its 1968 opening, with average attendance of 5,281 during the 66-performance June-to-September season "selling out under the roof" every night.

The 2,700-seat Ritz Theater in Elizabeth is the area's biggest promoter of country music. According to theater manager Neil Feltz, every major country artist besides the few Willie & Kenny-level superstars have played the hall since its opening five years ago. Feltz, who also handles the Stage One Entertainment booking agency at the Ritz, says that the country concerts are heavily promoted through a 6,000-name mailing list. He adds that while Stage One specializes in country bookings, outside promoters bring in a wide variety of other concert offerings.



Shanachie Records CEO Dan Collins visits with label artist Judy Mowatt and surprise guest Peter Tosh following one of Mowatt's shows.

Recording Studios

Keeping in line with the strength of most other music industry segments in New Jersey, the recording studio scene is in excellent health because of similar reasons. "We're just minutes from Manhattan, but without the hustle and bustle," states Sammy Fields, who recently opened his Sammy Fields' PMR private 24-track facility to the public.

"When I first opened I was obviously concerned about people's inhibitions about coming out here," adds Fields, referring to his Fort Lee area location. "Now everyone tells me to keep at it, that they love the clean air and lovely surroundings, not to mention private parking." This latter attribute, however, may be unnecessary for New York clients, since Fields, like many music-related businesses in the state, provides door-to-door limousine service.

Fields' studio is used in recording commercials, films, television, and records like Kenny Beck's "Gimme Lovin'!" At Eastern Artists Recording, which is situated 30 minutes from the Lincoln Tunnel in East Orange, manager Chris Rich counts such clients as John Robie, Jenny Burton, Jocelyn Brown, Third World, In-Deep, Connie Francis, and says that Mtume brings all his work to the studio.

"We do a lot of techno-dance, r&b work," says Rich, noting that the studio's extensive keyboard and special effect holdings allow it to "stay as contemporary sounding as possible."

Rich cites several factors involved in the 5-1/2 year old facility's success, including personalized service, "no New York high pressure vibe," and the fact that all the studio work can be done there instead of doing "one mix here and one mix there," as seems to be the New York practice. In Fairfield, Broccoli Rabe Records has taken this one-stop recording concept to the limit with a two year old \$5.5 million 40,000 square foot entertainment complex containing three recording studios, 10 rehearsal studios, a photography studio, beauty salon, and modelling, advertising, and booking agencies. Broccoli's president Brian Drago says that another \$7 million is being spent to create a broadcast quality video production studio.

While the facility offers live-in penthouse quarters complete with jacuzzi for "glamor seekers," Drago says that new bands are of primary importance. "We get to groom them for the major labels," he states, asserting that rehearsal studio rates can go as low as \$10 an hour.

Audio Supplies And Services

That New Jersey provides an attractive business climate to the audio service industry is readily apparent from the wide range of supply firms now based in the state. Nina Iacono, office manager of the over 30-year old Windsor Records pressing plant in Paterson, cites such beneficial area assets as being but a short distance from the New York City customer base and a "very informal and personal" business atmosphere for Windsor's continued health. Adrienne Rowatti, who along with husband Carl owns Trutone Records disc mastering company in Haworth, agrees.

"It's great being in New Jersey because you don't have to battle New York traffic and parking problems, and the rates are lower because we aren't faced with high rents," says Rowatti, who has expanded her facility from a home basement operation in 1972 to a building with 10 employees some 20-minutes from the George Washington Bridge.

Besides Windsor, Rowatti counts three other nearby pressing plants—Presswell Records, HubSurvall, and Sound Makers, along with three tape duplicators—ASR, P.S.I., and Cassette Productions. She further notes that The Mastercraft record plating plant is also located in the vicinity.

Rowatti is a transplanted New Yorker; Jersey native Marv Donalds heads his 14-year old Trans Am "C-Zero" audio cassette manufacturing enterprise from a Ridgefield office, even though his molding and assembly work is performed in St. Petersburg, Fla. and Port-au-Prince, Haiti. Noting that the increased demand for cassettes continues, not only regarding his music industry clientele but with spoken word and educational cassette customers, Donalds expects his output to increase another 15-20% within the next few years.

Meanwhile Larry Block, vice president of sales at the ASR independent tape duplicator's headquarters in Glen Rock, tells how his company has successfully moved beyond its 45 million yearly tape duplications into floppy disk duplication. ASR currently has a capacity for duping 20,000 disks daily, and Block expects that number to increase to where computer media plays a major part of the company's business. Noting a "healthier margin" for diskettes, he boasts of ASR's ability to duplicate both sides of a "flippy" disk as well as encrypted disk programming.

(Continued on page NJ-8)

michael pedicin jr



ENTERTAINMENT IS HIS BUSINESS...

BAYSHORE MUSIC, INC.
Music & entertainment services; top artist management

12TH ST. PRODUCTIONS
NEW record production company with SIGMA SOUND STUDIOS

EAST COAST MUSIC DESIGN
Complete show production

NOTEWORTHY PRODUCTIONS
Jingle and audio production

GLOBAL VIDEO
Video production & distribution of Educational & How-To Videos

1012 Atlantic Ave., Atlantic City, NJ 08401
(609) 347-7715

AND HIS ART

Musical Director, Atlantis Hotel Casino; Tropicana Hotel & Casino

Conductor, Michael Pedicin, Jr. Orchestra

Featured soloist — Dave Brubeck Quartet, KOOL Jazz Festival

Recording Artist

NEW RELEASE: "Just West of the East Side"
Billy/Gene Records
Distributed by Artist International Records

photo sherry pedicin

THEY ALL HAD A VISION...

GEORGE BENSON/"20/20 VISION"/WARNER BROS.
THE KINKS/"STATE OF CONFUSION"/ARISTA
CLARENCE CLEMONS/"RESCUE"/CBS
STEVE TAYLOR/"ON THE FRITZ"/SPARROW RECORDS
RUSS TITELMAN/PRODUCER
IAN McDONALD/PRODUCER
JACK DOUGLAS/PRODUCER
STAN VINCENT/PRODUCER
TONI CAMILLO/PRODUCER
UNDER PRESSURE Productions

BRING US YOURS

EQUIPMENT INCLUDES:

STUDER 24 TRACK • STUDER 2 TRACK • NEVE 36X24 CONSOLE
 EMT PLATE REVERB CHAMBER • JBL MONITORING
 LEXICON DIGITAL REVERB • 45X45X15 LIVE ROOM

GRAND SLAM RECORDING STUDIO
 14 NORTHFIELD AVENUE
 WEST ORANGE, N.J. 07052

(201) 736-3087



Now Entering Music Video

New Jersey's extensive involvement in traditional music industry segments is naturally carrying over into the new realm of music video. Seven videos, including Pat Benatar's "Love Is A Battlefield," were filmed in the state in 1983, and a dozen more were made in 1984 including Cyndi Lauper's "Time After Time", Billy Idol's "Rebel Yell," and Bruce Springsteen's "Born In The USA."

"Our biggest asset, of course, is that we're so close to New York," concedes Joseph Friedman, executive director of the New Jersey Motion Picture & Television Commission. "But the bottom line is dollars. Everything is cheaper here—food, transportation, hotels, labor, and a 6% sales tax instead of 8-1/2% in New York. Plus we're just a short distance and time away, and this office provides 24-hour service in facilitating the shooting. It's really a one-stop business."

Music video has become such a hot ticket in Jersey that the venerable NFL Films created NFL Entertainment, a separate division to handle music video production. According to Phil Tuckett, vice president of operations at NFL Films, the company's music video involvement has expanded from a 90-minute Journey documentary filmed during the group's 1983 summer tour, to recent concert clips for Cyndi Lauper and Billy Squire. Now, says Tuckett, NFL Films is ready to take on the Hollywood studio approach by building a \$10 million video post production facility with a complete editing system and 48-track recording studio, which will enable simultaneous filming and recording of music videos.

Meanwhile, New Jersey concert promoter John Scher has become a major video producer through Performance Video, a subsidiary of his Monarch Entertainment Bureau. "We began projecting concerts closed circuit at the Capitol Theater five years ago and eventually developed a crackerjack in-house production team," recalls Scher. "After a couple years, acts asked us to start taping their shows, and we taped such mid-level artists as Stanley Clarke, the Outlaws and Robert Palmer for their record companies. This led to developmental deals with RCA Videodiscs and Showtime, which evolved into our current 'Rock Influences' series on MTV, made up of concert footage relating to a specific rock genre."

Similarly, the Ritz Theater in Elizabeth has become a popular site for music video production, both for concert footage shots as in Def Leppard's "Foolin'," and for total conceptual clips like Chaka Khan's "This Is My Night."

Music video has even had its own statewide cable network program for the past two years in "The New Music Show," which was formerly called "New Jersey Music Magazine" until it moved beyond its 1.3 million cable penetration via the Cable Television Network of New Jersey statewide intercon-

nect with the January addition of some 200,000 subscribers of Manhattan Cable TV. According to the weekly show's executive producer Steve Stern, its thrust has also expanded out of a mostly localized bent to include new music video talent from out of state. But Stern is quick to point out that "The New Music Show" remains committed to new artists, "the ones you don't see on regular cable or broadcast shows."

Rising High Tech Headquarters

New Jersey contains the corporate headquarters of numerous major high tech firms including Toshiba, Panasonic, Sony, Agva Gevaert, Denon, JVC Maxell, Konica and Sharp, just to name a few. These companies, many of which moved from Manhattan addresses in recent years, have found that the state's business climate is greatly conducive to growth.

Matsushita Electronic Corp. of America, which is based in Secaucus and houses the Panasonic Corp. consumer products division and Panasonic Industrial Corp. among other entities, moved there from New York's Pan Am Building in 1975. "We moved out of Manhattan reluctantly but New Jersey offered great savings in operating costs and we had outgrown our office space," says Rich Henning, public relations spokesman for Panasonic Industrial. "And since we were spread out over five different floors as Pan Am, it often took as long to travel from one office to another as the 20-minute ride from Midtown to Secaucus."

Henning says that the corporation was the first to commit to an office complex in the area. After constructing 200,000 square feet of office space on a 46-acre parcel of land, an additional 60,000 square feet had to be installed in another building; now a new four-story building is being readied to add another 100,000 square feet. Within six years of the Secaucus move, "given the flexibility of everyone under one roof," company growth took off to where a network of new headquarters was set up in Dallas, Chicago, Boston, Atlanta, and Cypress, Calif. In 1980, Panasonic Corp., which split

into separate consumer and industrial divisions in 1982, realized its first \$1 billion year. Last year's \$3.5 billion sales figures for Matsushita North America was significantly above the 1983 mark of \$2.8 billion.

Sharp Electronics Corp. has grown so much during its 22-year stay in Paramus that it broke ground in November for a greatly expanded headquarters in Mahwah. When completed in January, 1988, the 500,000 square foot facility will offer a centralized office, warehouse, and customer service space. "The business atmosphere is very good here," says Vern Brisson, national sales manager for Sharp Video Group.

Seconding Brisson is Richard Driscoll, administration manager of Maxell Corp. of America in Moonachie, who reports that Maxell has also outgrown its original New Jersey facility since moving there from Manhattan in 1971. "When we were operating out of midtown Manhattan, we needed a warehouse facility," recalls Driscoll. "We looked at the whole metro area and felt that the Meadowlands had the greatest potential because of Jersey's good business climate and its proximity to Manhattan. From a financial viewpoint, it's a good state tradewise, with a good work force and easy access. But we recently had to move our marketing and sales people to a nearby building. After only six years of a 10-year lease, we've outgrown our first building and now we'll be stuck in two locations for the next three years."

Relating a \$275 million total sales figure from last year, Driscoll expects Maxell's market to increase, particularly in the videotape and floppy disk segments.

JERSEY

The New Band

"JERSEY"

The First Band To Bear The Banner
Of The Great State

Produced By Kool's Younger Brother
Amir Bayyan and Adele Bayyan
Vocals Arranged By The Gang's
Lead Singer James Taylor

First Kool, Then Bruce

Now Here Comes

JERSEY!!

The Debut Single Titled

"THINGS AIN'T AS BAD AS THEY SEEM"

To Be Released April 12th, 1985 on

MEL-O RECORDS

New Jersey's New Independent Record Company

For more information contact:

MEL-O RECORDS

94 Union Street
Jersey City, NJ 07304
Tel: (201) 432-5444

In New York, contact:
Paul B. Ungar, Esq.
Tel: (212) 809-2900

**Yes, Atlantic City now
has a complete recording,
rehearsal and showcase
facility.**



State of the Art Recording

- 16 & 8 Multi Track
- Analog & Digital 2 Track
- 1921 Steinway "A"

Rehearsal Services

- 4 Spacious rehearsal studios, each fully equipped with PA system, mics, amps, keyboards, and complete drum set.
- Block rates available.

Studio "D"

— 1,500 sq. ft. Multi-Production Studio —
Available For

- Dance instruction/rehearsal
- Showcase/Auditions
- Rehearsal/Recording, accommodating theatrical Rock groups to full orchestras
- Video production

Tape Services

- Cassette duplication and Master Transfers

Studio "C"

- Private 4-Track songwriters/arrangers pre-production studio

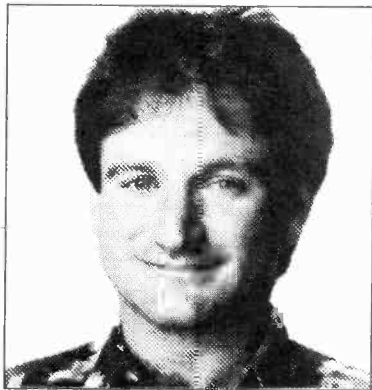
Available 24 Hours Daily

(609) 344-2835

2718 Atlantic Avenue Atlantic City, N.J. 08401



ONLY THE BEST PREMIERE AT THE SANDS IN ATLANTIC CITY



ROBIN WILLIAMS

"Other casinos tried to lure him, but the Sands came up a winner to book one of the most inventive comedy minds of the 20th century."
-Atlantic City Press



LINDA RONSTADT

Made her long-awaited Atlantic City premiere when her national tour rolled into the Sands. Voted Top Female Singer in Atlantic City.



AL JARREAU

This Grammy-award-winning singer made his Atlantic City premiere at the Sands. Honored by the Atlantic City Press for "Best Performance by a Jazz Singer."



IRENE CARA

Voted the Best Female Vocalist Of The Year, this Grammy, Oscar and Golden Globe award winner made her Atlantic City premiere at the Sands.

Talk About Hot!

The most sought-after performers in the country are making their Atlantic City premieres at the Sands.

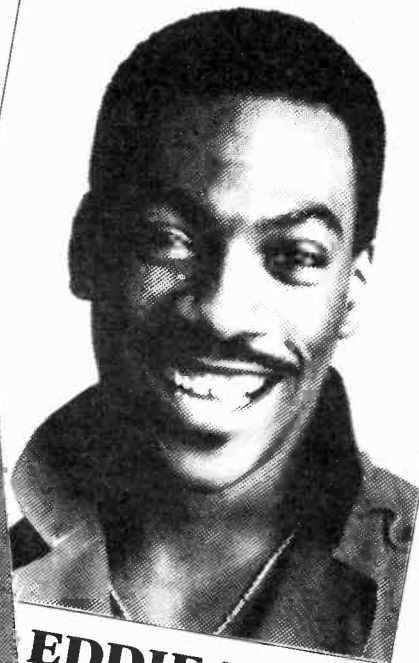
While presenting today's hottest stars, the Sands has set a new precedent for dynamic entertainment by producing two high-powered hit shows - "Celebration" and "Encore," both critically acclaimed as the best production shows ever staged in Atlantic City.

"The Sands has proven to be the most innovative for fresh talent."
.....Philadelphia Inquirer

And the tradition continues! With the Atlantic City debut of Eddie Murphy, who Newsweek called "the most popular entertainer in America today!"...

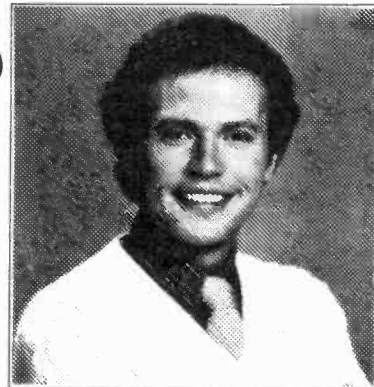


RAQUEL WELCH



EDDIE MURPHY

... and with the premiere performance of Raquel Welch, Golden Globe award winner, screen star and Broadway's "Woman of the Year"!



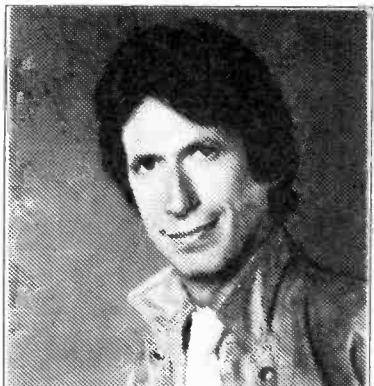
BILLY CRYSTAL

Star and host of TV's "Saturday Night Live" now appears exclusively at the Sands.



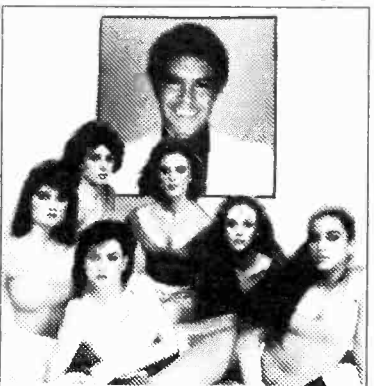
RODNEY DANGERFIELD

The newest superstar to join the Sands' exclusive entertainment family. His 1985 premiere marked the start of the Sands' headliner season.



DAVID BRENNER

Spokesman for the Sands. Voted The Best Comedian in Atlantic City.



"CELEBRATION" & "ENCORE"

Starring
CLINT HOLMES

"The best production show ever staged on a casino stage here, or for that matter, anywhere."
-Hollywood Reporter

For information call Thomas L. Cantone, Vice President of Advertising/Promotions/Entertainment (609) 441-4553.


HOTEL & CASINO / ATLANTIC CITY

Blue Chip Performers Enhance Atlantic City

Obviously, the main entertainment center in New Jersey is Atlantic City, thanks to the many hotel casinos which offer big name performers as an adjunct to the gaming industry. But while it's not unusual to find many of the traditional Nevada superstars also appearing in Atlantic City, there are marked differences between the two markets.

Says Howard J. Klein, vice president of marketing at Caesar's Atlantic City, the market difference is "not so much in substance as nuance," with certain acts being more "East Coast oriented" because they "more closely reflect the texture" of the Atlantic City audience.

Klein cites a prime example in Buddy Hackett, who is a "tremendous" draw due to his "specialness" to the Eastern audiences, as well as like background. Similarly, Klein finds that East Coast comedians do better in Atlantic City than Nevada, where "younger, less visceral" comics rate better with the younger audiences there.

Another "reflection of the audience mix" in Atlantic City, continues Klein, is that country music doesn't play as well in the East as it does out West. But here, Alyce Parker, spokeswoman for Harrah's Marina, reports that Harrah's 450-seat Broadway-By-The-Bay theater frequently does well with country acts like Lee Greenwood, the Oak Ridge Boys, and Mickey Gilley, who are regularly booked at the hotel's Nevada properties. This fits in with Harrah's normal policy of six-to-eight week packages for superstar entertainment, which is rotated among the Reno, Lake Tahoe, Harrah's Marina in Atlantic City, and its half-owned Trump Plaza there.

Like many of the Atlantic City rooms, Harrah's is dark through much of the year, in this case because of "upgraded" lounge entertainment elsewhere in the hotel and what Parker calls "market demands." By way of explanation, she notes that Atlantic City customers are not necessarily there to see the show, as opposed to Las Vegas ones, for who taking in two or three shows is one of the incentives for going there in the first place. This is largely because Atlantic City is a "drive-in-market," easily accessible to the "tri-state market" of New York, New Jersey and Pennsylvania. "People don't necessarily stay overnight in Atlantic City as they generally have to in Vegas," she adds.

Thomas L. Cantone, vice president of entertainment at The Sands Hotel & Casino, stresses that his entertainment offering is solely a marketing function designed to "bring in the right kind of player, not to create a capacity situation." Terming his a "high profile structured entertainment policy," Cantone distinguishes his lineup from other houses in that The Sands only goes after the "hot" names like Robin Williams, Linda Ronstadt, and Eddie Murphy, instead of the regulars sought after by the other casinos.

"Our feeling is that when someone is hot, everyone wants to be there, including our players who want to be part of that in crowd," says Cantone, adding that last year's hot ones included Al Jarreau, Irene Cara, and Bill Cosby, whom he singles out for especially understanding "players' feelings" through such vital extra involvements as showing up at private parties, "which can be as important as the show itself."

Cantone hails Atlantic City as the "number one tourist town in the nation" with 30 million visitors annually and a total casino market take of \$1.95 billion last year, up 10.2% from the previous year. "That's just 10 casinos doing nearly the total business for all of Nevada. And Atlantic City is still growing with another casino coming in to provide a substantial economic boost. We really don't know the limits."

SERVICES

(Continued from page NJ-5)

Block particularly prizes ASR's Jersey locale for its comfortably natural setting as well as the area's willing labor force. Concludes Rowatti, "People attitudes are changing. There are now so many major suppliers in New Jersey that the New York mystique is wearing off."



Luciano Pavarotti accepts Caesar's "Golden Wreath Award of Achievement" from Howard Klein, Caesar's Atlantic City Hotel & Casino vice president of marketing, for "broadening the horizons of classical music and bringing untold numbers of new fans to the art." Pavarotti and Dame Joan Sutherland appeared at Convention Center, Atlantic City recently.

New York's finest disk mastering is in New Jersey

Now with Sony 1610 digital rentals and CD tape preparation



Trutone Records, 163 Terrace St.
Haworth, NJ 07641
201-385-0940

Very good — Very Swiss



Now warehoused in
New Jersey

PROFESSIONAL RELIABLE REASONABLE



PRODUCTIONS

President John Swat

Audio-Video Recording and Duplication
Songwriting and Arranging
Graphics Design, Photography, Career Management and Consultation
Record Pressing and Eva-Tone • Flexible Disc Fabrication

27 GERARD RD. YARDVILLE, N.J. 08620 609-585-7787



Reach Out. Mark Storage, lead singer of Krokus, reaches out to the audience during the group's recent show at the Beacon in New York. (Photo: Chuck Pulin)

U2: WE DON'T NEED A HIT SINGLE

Irish Rockers Drawing Big Crowds on U.S. Tour

BY MOIRA McCORMICK

CHICAGO "I think it's quite interesting that a band can get to this level without having a hit single," says U2's bassist Adam Clayton in elegant understatement.

The Irish foursome is in the midst of its biggest U.S. tour to date, expecting to play in front of 500,000 people before concluding on May 4. U2 is playing multiple-night engagements in 10,000-plus-capacity arenas in at least eight markets. Two of the group's last three albums, "The Unforgettable Fire" and "War," have been certified platinum, and a live EP, "Under A Blood Red Sky," is gold.

And all this, as Clayton observes, has come without benefit of a major

single—although U2's biggest 45 to date, "Pride (In The Name Of Love)," "briefly inched into the top 30."

Clayton has a few theories about what's contributed to U2's monumental popularity, which, as he points out, "isn't based on hype or heavy rotation."

"We have the appearance of being a cult band, in many ways, and we have put a lot of time and energy into touring here. So I think it kind of built from a street-level vibe of people coming to shows and later telling their friends.

"I think Bruce Springsteen has the same situation, in many ways; up until this album, anyway, he certainly could sell more tickets than he could records."

U2 and Springsteen are often mentioned in the same breath, as populist artists with a heartening supply of social conscience. Clayton is quick to point out, however, that while U2 may focus on topical material in their music, much of it relating to the socio-political turmoil in their native Ireland, "We're not trying to ram anything down anyone's throats."

Clayton also attributes a portion of U2's acclaim to a back-to-guitars trend. "The effect that the synthesizer movement has had on the market in general," he observes, "is that with all the programmed material and computerized stuff, you tend to lose the sense of a live show. I think the general public wants to

move back to a real rock'n'roll show."

U2's clutter-free stage and starkly simple lighting on the current tour ensures an unrestricted view of the lead singer Bono Vox, guitarist The Edge, bassist Clayton and drummer Larry Mullen. Consequently, their performance comes across without the exaggerated mugging and posturing to which many other bands resort when they make the leap from small halls to arenas.

"With such a clean stage, the viewer's attention isn't distracted from the people that are on it," says Clayton. "Even the smallest movement comes across in that kind of setup.

"We had to have a clean stage," he adds, "because we decided we were going to play 360 [all house seats utilized] on this tour. And when you go 360, you have to have a very uncluttered stage, because everything shows up."

Always mindful of their vocal supporters, the members of U2 demand final approval on every aspect of their performances. "We have a humane attitude toward our audiences," Clayton says. "We've always insisted on running the shows in a way that doesn't rip anyone off, on controlling our own destiny. We've always tried to keep ticket prices reasonable and deliver value for money. After all, it's our name on the ticket."

(Continued on page 52)

Gerber-Rodkin Co. Bows

Management Firm Eyes Music-Film Links

BY PAUL GREIN

LOS ANGELES The increasing interaction between the music and film industries is the *raison d'être* behind the Gerber-Rodkin Co., a new management firm headed by Bill Gerber and Loree Rodkin. The locally based company represents both musical acts such as Dan Hartman, Greg Phillinganes and Heaven 17 and actors such as Judd Nelson and Elizabeth Dailey.

Gerber's background is in music: He worked for five years with Elliot Roberts, co-managing the Cars and also working with Neil Young, Devo and ABC. Rodkin's is in managing young film and tv actors. Together, they hope to capitalize on their diverse backgrounds for the betterment of all of their clients.

"Loree looks at things from a totally different vantage point than I do," explains Gerber. "In terms of a group like the Williams Brothers [a pop duo comprised of David and Andy Williams, nephews of veteran singer Andy Williams], I know how to go in and deal with Warner Bros. and make sure the record's as good as it can be and find the great video directors.

"But Loree looks at them like they're actors and says, 'Do they look as good as they can in this video and are they going to be the heartthrobs they should be?' I think that's going to be a big advantage

for our music clients. And some of our acting clients will cross the other way, like Elizabeth Dailey and Sara Jessica Parker, who sing. Someday I may develop musicals for them.

"We feel that this company is very timely. There's a big fusion happening which MTV has been the catalyst for, the outgrowth of which will be movies and bigger videos and video albums."

Gerber, who also represents screenwriter/musician Jeff Levy, says that after his five years with Roberts, "I feel like I've graduated from the Harvard School of Management."

He adds: "I think his style is the best of all the managers I've known or worked with. He really taught me how to prioritize, which is so important because a manager can get nicked and dined to death between publicity requests and record company requests and touring requests and advertising requests. You have to know what's important at what time.

"Basically, anybody can book a tour or service a record company. The important thing is knowing when artists are doing their best work and how to be a catalyst for them to do their best work.

"Agents can work out the rest of it; the business can work itself out. The manager's real purpose is to make sure the act is as good as it can be. You obviously have to take great care with the business side, but that's easier than having taste. Taste is what's important."

If prioritizing is so important, what does Gerber see as the priority for his top music clients?

"For Dan Hartman, the priority is for people to know who he is," Gerber says. "The 'Streets Of Fire' video only created identity problems for him in that everyone thought the people who sang 'I Can Dream About You' were black. So there's Dan sitting in Connecticut writing away and having a top 10 record that did nothing for his image.

"Greg [Phillinganes] is known within the industry as one of the most brilliant keyboard players around, but as an artist he's start-

ing from scratch. We just got his video on MTV, and his single is on the dance chart, so we're hoping his music will cross from r&b to urban to top 40 to AOR.

"As for Heaven 17, the groundwork has been laid for them. They just need a smash. Eventually radio will catch up to them, just like they caught up with the Talking Heads."

In addition to managing these artists, Gerber is also overseeing four music-oriented film productions:

(Continued on page 52)

Three Straight Years of Losses

Feyline Prospectus Documents \$\$ Struggle

BY JOHN SIPPEL

This is the second in a two-part report on the financial inner workings of Denver-based Feyline Presents.

LOS ANGELES Consecutive losses of \$193,000, \$13,000 and \$374,000 for the fiscal years ending Jan. 31, 1983 and Jan. 31, 1984 and the nine months ending Oct. 31, 1984 illustrate the uphill financial struggle of Feyline Presents, the veteran concert promotion firm.

The disclosures are contained in a prospectus issued recently to spur interest in the public sale of 940,000 shares of common stock through U.S. underwriters (Billboard, April 6): Through the stock float, the 10-year-old company hopes to raise approximately \$3.5 million to buttress it financially.

The prospectus carries the following breakdown of the strategic fiscal period:

For the fiscal year ending Jan. 31, 1983, Feyline reported sales of \$25,638,000, and cost of sales of \$24,078,000, for a gross profit of \$1,560,000. In other categories, Feyline reported other income of \$694,000, general and administrative expenses of \$1,388,000, salaries of \$897,000, depreciation, amortization and interest of \$160,000 and other income of \$2,022.

For the fiscal year ending Jan. 31, 1984, Feyline reported sales of

\$24,185,000, and cost of sales of \$22,425,000, for a gross profit of \$1,760,000. Feyline also reported other income of \$1,066,000, general and administrative expenses of \$1,472,000, salaries of \$1,119,000, depreciation, amortization and interest of \$215,000 and other losses of \$30,000.

For the nine months ending Oct. 31, 1984, the company reported sales of \$17,942,000, and cost of sales of \$16,538,000, for a gross

profit of \$1,404,000. In other categories, Feyline reported other income of \$556,000, general and administrative expenses of \$1,320,000, salaries of \$777,000, depreciation, amortization and interest of \$210,000 and other losses of \$41,000.

These figures indicate that Feyline's cost of sales crested at 93.9% of gross sales for fiscal 1983, and dropped to 92.7% in fiscal 1984 and to 92.1% in the first nine months of

(Continued on page 52)

Unsurpassed in Quality

GLOSSY PHOTOS

25 1/2¢ EACH IN 1000 LOTS

100 POSTCARDS	\$ 25
100 8x10	\$32.95
CUSTOM COLOR PRINTS	\$98 per 100

CopyART Photographers
105 WEST 46th STREET, N.Y. 10036

(212) 382-0233

Custom Quality GLOSSY PHOTO PRINTS in QUANTITY

from your prints or negatives (same size)

• Dependable • Quality • Service • Low Prices Since 1946

COLOR 100 - 5"x7"	80¢ ea	COPY NEGS —	
100 - 8"x10"	99¢ ea	Color (2 1/2 x 2 1/4)	\$10 ea
B&W 100 - 5"x7"	\$24 25	from (4x5)	\$20 ea
100 - 8"x10"	\$32 50	B&W - to 8x10	\$5 50 ea
POST CARDS - (plain back)	\$30 00		

Plus Postage & Handling

(203) 375-7034 or write for Price List

PHOTO PRINTERS, INC.
40 HATHAWAY DR., STRATFORD, CT 06497

Bob Graves

Kodak PAPER

Canada's Triumph Triumphs by Acting Veteran Hard-Rock Trio Insists on Going First Class

BY ETHLIE ANN VARE

LOS ANGELES Canadian hard-rock trio Triumph keeps a full-time accountant, business manager, tour manager, tour accountant and lawyer on staff. Their offices in Toronto house a video department, a merchandising department and a state-of-the-art 48-track recording studio. However, the band has yet to earn a platinum album in the U.S.; "Thunder Seven," their seventh release is inching toward gold after more than four months on the market.

"Are you saying our reach exceeds our grasp?" laughs guitarist Rick Emmett. "It's true; I don't deny it."

Since the band's inception in 1975, Triumph's game plan has always been to act big; then, they felt, the world would accept them as being big.

"In the early days," says Emmett, "we refused to be an opening act. We didn't want to play 35-minute sets on a stage eight feet wide in front of a curtain with no lights. But there were promoters who took a chance on us, invested in our career. Today, we travel first class everywhere. And it's not cheap to tour in the fashion and style that we do."

Wiltern Theatre To Reopen May 1

LOS ANGELES The art deco landmark Wiltern Theatre here is scheduled to reopen following a three-year hiatus May 1 with the Alvin Ailey Dance Theatre (Billboard, April 6).

The 2,300-seat former vaudeville/motion picture house, constructed in 1931, will feature "contemporary music and light rock," according to a spokesperson for the mid-Wilshire location.

The theatre, renovated at a reported cost of more than \$5 million, will be operated and booked by Bill Graham Presents of San Francisco. Kip Kohen has been named manager.

The Wiltern will be the permanent home of the L.A. Opera Theater. All/contemporary and rock shows at the venue will be co-sponsored by Lowenbrau, a division of Miller Brewing.

"But it boils down to this," he concludes. "In the entertainment business, there's only one way to do things, and that's to do them right. Sometimes, it sinks your ship because it costs too much. But sometimes, if you do things right, people will accept it."

Triumph is currently nearing the end of a major tour that started last December. Although Emmett acknowledges that the Prince tour, along with shows by such metal rivals as Deep Purple and the Firm, did pull tickets away from them, he insists that this tour—like all Triumph's tours—has been a money-maker.

"You don't go into Chicago and do 15,000 tickets and not come out all right," he says. "That's good gross. And 18,000 in Dallas is good gross. Touring is what keeps it together for us."

ICM books Triumph, juggling a dozen opening acts per tour: Pat Travers, Molly Hatchet, Keel, Angel City, Dokken and HoneyMoon Suite are some of the bands they've been out with this time. There is a corporate arrangement with Pepsi in Canada, and the band (bassist Mike Levine and drummer Gil Moore complete the lineup) says it's open to sponsorship deals in the U.S.

The fact that Triumph is so content and optimistic is intriguing, in light of the fact that they just came out of a messy, lawsuit-ridden separation from their former label, RCA. Emmett says that although he had no particular complaints about RCA, it was time to part company. And he claims to be delighted with the new relationship with

GERBER-RODKIN

(Continued from page 51)

"MTV Lost Weekend" at Warner Bros., "Car Jockeys" at Geffen, "Daydreams" at Paramount and "Dolls" at MGM.

Gerber's longterm goal for his and Rodkin's company reflects the music/film interaction that was behind its formation. "Our goal is to be involved in music, film and video to the furthest extent we can; to be in a position in three years that we can make a picture go by virtue of our clients, our music and our production experience."

MCA.

"Irving Azoff is a rock'n'roll guy," smiles Emmett. "He knows what it's all about. He hires people to go out on the street; he signs a band because he likes their music."

Just as he compliments MCA president Azoff for keeping an ear to the street, Emmett says that Triumph has always kept in touch with the grass roots of self-promotion.

"It's the guy in the store who decides, 'Sure, I'll give them rack space,'" he says. "After every gig, we have a reception, and all the guys from the stores are invited. And next time we're in Cleveland or Baltimore, this guy is backstage again and I'll say, 'Hi, Joe, how ya doing?' And he'll say he's got a really big display for us and put us in the front rack."

Post-Floyd Roger Waters in the Pink

BY KIM FREEMAN

NEW YORK "I'm free to enjoy my life a lot more," says Roger Waters of his current status as a solo artist, since the fall of rock sentinels Pink Floyd in 1983. Freedom has its price, however, according to the group's bassist and principal songwriter.

"Pink Floyd was a handy umbrella to work under," says Waters. "Now I'm re-establishing who I am, both for myself and for my audi-

U2 DRAWING BIG CROWDS

(Continued from page 51)

Clayton says U2 wouldn't be averse to hooking up with a corporate sponsor at some point, although the avowedly Christian band "would have to find the right type of corporate sponsorship—it certainly isn't going to be Budweiser," he smiles.

U2 has never written a song specifically to get a radio hit, says Clayton, who insists that they never will. "In the early days when we delivered singles," he recalls, "various people would always suggest edits, and we'd say, 'Okay, you guys know what you're doing.' And we'd do the edits, and we never liked it, and it never made any difference."

"We don't bother making any



Second Tour. Members of the First Airborne Rock'n'Roll Division meet in New York prior to the start of their second overseas USO tour. In the lineup are members of Kansas, Crosby, Stills & Nash, Cheap Trick, Santana, Streets and LeRoux. (Photo: Chuck Pulin)

ence." To achieve these goals, Waters is in the midst of a second tour to support his solo Columbia debut, "The Pros And Cons Of Hitchhiking," released last year to a lukewarm reception.

Despite his statement that "Pink Floyd was really a dead animal for a long time," Waters hasn't cut all ties with his past. In calling the tour "Roger Waters Live In Concert With Some Old Pink Floyd Stuff," Waters says he has "no compunc-

tion about using material I wrote with the group." As such, his live repertoire reaches back to songs from Pink Floyd's second album, "Saucerful Of Secrets."

Pink Floyd's reliance on elaborate stage shows is another element of the past that Waters has carried into the present. "When you're performing in arenas usually built for ice hockey or basketball, it's pretty bleak if you don't make some effort to make it compelling," he says.

For Waters, that effort entails the use of a 100-foot screen, three 35mm projectors, huge backdrops, a quadraphonic sound system and numerous props.

Waters also hopes to give his live music a strong visual complement, some of it taken intact from early Floyd footage and some created by European filmmaker Nicholas Roeg and animator/cartoonist Gerald Scarfe (a designer of the "Wall" tour). According to Waters, the second half of his show is designed to "create the illusion of a traditional bedroom where the story (of the conceptual "Pros And Cons . . ." album) starts."

Given his emphasis on visuals in performance, one might think Waters a strong supporter of the video medium. Such is not the case, however, as Waters says he "thoroughly hates MTV in its current state." The artist's argument with the MTV mindset is that "it presupposes that rock'n'roll people are these malleable consumers. It saps the imagination."

Using Bruce Springsteen as an example, Waters notes: "Compare the moving experience of seeing Springsteen live to the 'Dancing In The Dark' video, where he's miming himself." Waters jokes that Springsteen was "probably sucked into this idea that nobody will love you anymore if you don't make a clip, just like I was." As such, Waters claims he had little to do with his only promotional clip, the animated piece for the title track of "The Pros And Cons Of Hitchhiking."

FEYLINE PROSPECTUS

(Continued from page 51)

fiscal 1985.

In the sell-off of shares by principals, Feyline founder Barry Fey would offer 141,672 of his present 531,053, leaving him with 389,381 shares. Cynthia Slade, who manages the firm's Kansas City summer dates, is selling off 30,506 of her 372,257 shares, while executive vice president Larry P. Melnick and director Joseph H. Golinsky would offer 3,911 shares of their present 47,725 shares each.

According to the prospectus, Fey

concessions now," Clayton laughs. "It's like, 'That's the record, see what happens.'"

"Obviously, it would be great to have a hit. But it would have to be with a song that was worthwhile. I think 'Pride' should've been a hit; it was top three in Britain. The whole band was disappointed that it didn't do better here."

"Pride" commemorated the life and death of Dr. Martin Luther King Jr., and the fact that it came from an Irish band is a point of irony noted by many critics. Clayton finds it "alarmingly true" that a good portion of U2's young audience may never have even heard of King until "Pride" was released.

received \$231,460 for fiscal 1985, Melnick, \$103,000; Golinsky, \$42,000, and Slade, \$75,000. John A. Rubey, the company vice president/treasurer, received \$151,121, and Charles Morris, the executive in charge of bookings and promotion earned \$151,121.

The prospectus reveals that Feyline employs 34 persons. Seven are executives, 18 work in finance and administration, four in production, one in security, three in equipment rental and one in advertising.

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

BLACK & WHITE 8x10's

500 - \$55.00 1000 - 80.00

COLOR

1000 - \$376.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

BC PICTURES
1367 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

19,200 SEATS



reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070

Talent in Action

IRON MAIDEN WARRIOR

Orange Pavilion,
San Bernardino, Calif.
Tickets: \$13

HEAVY METAL IS an exercise in overkill, and Iron Maiden is the Terminator of metallers. With enough drums to lead Sherman's Army and enough lights to remake "Close Encounters," they sent the capacity crowd at this cavernous agricultural hall into a frenzy on March 26.

Taking the theme from the cover of their Capitol album "Power Slave," Maiden brought an Egyptian tomb-like set on the road—no, they brought four different Egyptian tomb sets. Motor-driven trusses of approximately 800 lights rose, fell and circled over the stage. Eddie, Maiden's mascot, appeared as a mummy not once but twice: as a 10-foot-tall "human" and as a 30-foot-tall moving backdrop. As to flashpots and flames—this is a band that keeps a full-time pyrotechnician on the payroll. Overkill, in this case, is an understatement.

But if the stage show is all hyperbole, Maiden's music is probably more subtle and song-oriented than that of many of their counterparts. Who else would do a 13½-minute version of Coleridge's "Rime of the Ancient Mariner?" Even songs as far back as their first single, "Running Free," have distinctly singable hooks. The dual guitar leads of Dave Murray and Adrian Smith are more melody than crunch, and even Bruce Dickinson's claxon vocals have a strange appeal.

The fists and devil's horns pierced the air again and again as Dickinson explained to the crowd that Iron Maiden is not a devil-worshipping band, album titles notwithstanding. In one of his many informal chats with his audience—and this was his audience—Dickinson instructed fans as to how they should handle those who accuse Maiden of Satanism. "Reason with them," he said. "Tell them, 'F--- off and die.'"

The opening act this night (Twisted Sister accompanied Maiden on other L.A. dates) was MCA's new signing, Warrior. The young band also adheres to the "heroic myth" subgenre of metal, which Iron Maiden exemplifies. The crowd gave them little slack, chanting "Maiden, Maiden" throughout the set. But that's fair, since their music was saying the same thing.

ETHILIE ANN VARE

EDDIE MURPHY

Radio City Music Hall, New York
Tickets: \$25, \$22.50, \$20

WHEN EDDIE MURPHY strode confidently onto the Radio City stage on March 22 for the first of six sold-out hometown shows, the audience went wild. When he rather abruptly finished his act a little more than an hour later, the applause was downright tepid. Both responses were appropriate.

The last time Murphy hit the road, he was extremely funny. He told sharply drawn, only slightly absurd tales of his childhood; he did brilliant imitations of Michael Jackson, James Brown, Elvis Presley and other choice targets; and he managed, more often than not, to be both outrageous and hilarious in his use of profanity and vulgarity.

Alas, this time around the magic wasn't there. The jokes about fornication, masturbation and defecation, while occasionally sharp, frequently seemed forced. There were surprisingly few imitations, although the few that Murphy did offer were excellent—especially Bill Cosby explaining why comedians shouldn't use bad language, and Michael Jackson getting righteously angry. And a disproportionate amount of Murphy's stories weren't about anything with which his audience could easily identify, but about himself and what it's like to be famous.

Some of this material was priceless, but much of it was merely self-indulgent. And the fact that Murphy dwelled as much as he did on the insular world of his own stardom suggests that, at the tender age of 23, he may be in danger of running out of subjects for his stand-up comedy.

Of course, Murphy doesn't need to do standup. He's one of the hottest movie actors in the country. He has even tried his hand at singing (he recently recorded a vocal album for Columbia, which he joked about at Radio City, although he didn't sing anything from it). It could be that his heart is no longer in being a comedian.

That's understandable. What isn't understandable is charging as much as \$25 a ticket for an indifferent performance—especially an indifferent performance by someone who has proven himself to be capable of much more.

Opening act Lillo Thomas did a commendable job of retaining his composure in front of an audience that was hungry for Murphy and not particularly in the mood for the Capitol artist's sweet, if formulaic, soul crooning.

PETER KEEPNEWS

THE NEVILLE BROTHERS

Vanderbilt Univ., Nashville
Tickets: \$10

THE NEVILLE BROTHERS are a musical enigma. Despite the fact that the Nevilles haven't had a major chart hit since Aaron Neville's 1966 classic, "Tell It Like It Is"—and while they have only released two major label albums since reforming in 1977—the band is legendary in music circles. These circles apparently have no age limit, either, judging by the primarily student crowd that flowed into Vanderbilt Univ.'s Langford Auditorium here March 14 to hear the Nevilles in a rare concert.

From the first funky chords of "Hey Pocky Way" to the strains of the final encore more than two hours later, the Neville Brothers and their superb musicians turned the hall into a dancing wall of bayou blues, reggae soul, syncopated r&b and hypnotic percussion.

Actually, these days there are five Nevilles, not four. In addition to Art (vocals, keyboards), Charles (sax, vocals), Cyril (percussion, vocals) and Aaron (percussion, vocals), Aaron's son Ivan has joined the group, contributing both synthesizers and new material for the group's upcoming Nashville-recorded album.

Neville music both crosses ethnic boundaries and relies on them for its magnetic undercurrents. Theirs is music rooted deep in Louisiana

swamplands, New Orleans heritage and a culture fused in racial homogeneity.

Part of the Nevilles' charm lies in their harmonies and unpolished steaminess; it's a safe bet that the band's albums have never succeeded to the degree of its live shows because no album has come close to capturing their sensual earthy funkiness.

The Nevilles are lucky to have a group of musicians who can equal their driving, shifting rhythms—especially lead guitarist Brian Stolz, who stood out in a sea of fine players.

LLOYD COLE & THE COMMOTIONS

Irving Plaza, New York
Admission: \$10

THE BRITISH ISLES seem to be nearly bursting with amazingly American-sounding pop-rock groups these days. One of the latest exports from Scotland is Lloyd Cole, a young singer/songwriter whose quirky approach brings to mind the homegrown styles of Jonathan Richman and Lou Reed. At his March 22 show here, Cole's distinctive voice and moody, intelligent songs proved him and his band, the Commotions, to be the welcome import that their debut Geffen album "Rattlesnakes" suggests.

With an unassuming stage presence—like friends playing at the neighborhood bar—Cole and the Commotions kept the spotlight on their songs, which usually deal with romantic encounters or life on the street. Both acoustic and electric guitars supported Cole's wavering voice, which tends to wrap itself around notes and can crack at the peak of its intensity. If a great singer doesn't need a great voice so much as a great personality, then Cole—who can get choked up about a girl with "cheekbones like geometry" and sigh that a fling won't last because "all we shared was a taste in clothes"—shows a lot of promise. He's assured enough, yet vulnerable enough, to be interesting.

The rest of the band, which includes bassist Lawrence Donegan, last seen in Scotland's Bluebells, contributed solid, though not complex, riffs. From the soul-tinged vamp of "Speedboat," with Blair Cowan's decisive keyboards, to Neil Clark's rocking, melodic guitar on "Perfect Skin," there was both substance and playfulness, with lots of hooks thrown around to keep you humming along.

In the relatively intimate setting of a club, Cole and the Commotions were able to project their amiable personal style well. It will be interesting to see whether they will develop a greater following and expand into larger venues, a dilemma bands like REM and General Public have faced with mixed results.

KATHY GILLIS

Due to holiday production schedules, Boxscore does not appear in this week's Billboard.

ACTIONMART

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

Billboard

ADULT CONTEMPORARY SINGLES

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

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

THREE TITLES AVAILABLE

Number One Adult Contemporary Singles, 1961 through 1984. Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

Top Ten Adult Contemporary Singles, 1961 through 1984. Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

Top Adult Contemporary Singles Of The Year, 1966 through 1984. The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

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

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

Please send me the following Billboard Chart Research Packages:

- G-1 Number One Adult Contemporary Singles @ \$30.00
G-2 Top Ten Adult Contemporary Singles @ \$30.00
G-3 Top Adult Contemporary Singles Of The Year @ \$30.00
 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

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

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request.

CMT MOVING TO BOOST ITS PROFILE

Cable Music Channel's New Owners Map Campaign

BY KIP KIRBY

NASHVILLE Although Country Music Television preceded the Nashville Network onto the airwaves in 1983 by days, the all-video country channel has never managed to claim either the penetration or the visibility of TNN.

CMT's new ownership hopes this will change with an aggressive marketing campaign, extensive financial commitment, higher visibility and a drive to increase the channel's 4.7 million cable homes to eight million by the end of the year.

The major obstacle facing CMT, says the channel's Nyhl Henson, is convincing multiple-systems operators that it is significantly different from The Nashville Network—but compatible at the same time.

"We've spent a quarter of a million dollars in research and development to determine CMT's market," Henson says. "Now we have to get the message out to MSOs that The Nashville Network is a lifestyle country channel, whereas we are a country music channel. We aren't competitors of TNN; we are country's version of MTV."

Henson, president and CEO of Music Village Productions—which purchased controlling interest in CMT from Telstar in January—isn't concerned by TNN's increasing usage of country video clips, or by the advent of MTV's new adult contemporary-oriented video channel, VH-1. He claims both could prove bene-

ficial for his channel as audiences become accustomed to seeing more country programming.

"We are programming CMT for people who are tired of heavy metal violence," Henson says. "We are programming for the housewife who will turn off MTV when the kids leave the house and turn us on. This could be the year that viewers switch from Dee Snider to Hank Williams Jr."

Paul Lanburg of ASI Marketing Services in Los Angeles is conducting market testing in Phoenix to determine exactly what the public expects—and wants—from CMT. As in 90% of the other U.S. and Canadian markets where CMT now airs, the network shares cable space with TNN, and in Phoenix, both CMT and TNN compete with MTV as well for subscribers. Results of the ASI tests will determine, among other things, whether CMT will hire on-air VJs, something the channel has not yet done.

CMT is seen in 241 markets and is carried by such systems as Storer Cable, Warner-Amex, Cox, Times-Mirror, ATC, United Cable and Group W, says Jim Cavazzini, president of Triad Communications in New York, who handles all sales, marketing and affiliate relations for Country Music Television. He has opened new CMT sales offices in St. Louis, Dallas and Los Angeles since January, and says he expects the network to be in 500 markets by the end of the year.

An early drawback for CMT was its signal broadcast from the Comstar D-4 satellite rather than off the industry-preferred Satcom 3-R. That problem was solved when CMT began supplying all cable systems carrying its programming with \$900 retrofit devices at no cost, allowing operators to receive CMT with full-quality signal reproduction.

The channel is launching an extensive advertising campaign designed to increase CMT's profile among the cable industry. The slogan declares that CMT is "The channel 40 million listeners have been looking for," and is targeted at country radio audiences because re-

(Continued on page 58)



Emotional Moment. Legendary r&b broadcasting pioneer John Richbourg, seated, is honored at a marathon tribute held at Nashville's Grand Ole Opry House. Surrounding him at the show's finale are B. B. King, Jack The Rapper, Duke Paris and Charlie Daniels.

NASHVILLE SCENE

by Kip Kirby



MANY WORDS have been written about the man called **John R.** John Richbourg is a legend in radio broadcasting. Not many men become legends in their lifetimes; not many are privileged to change the course of fate for others. But John R. did more than make a difference in lives: He made careers for black artists who found no doors open before his faith and his belief gave them opportunity.

From his Nashville studios at WLAC, John R. played records that no one else played and turned them into hits. Mundane programming methodology was not for him; when he closed the door to his broadcasting booth and faced the twin turntables, he followed his instincts.

John R. understood that great music made great audiences. He wasn't afraid to take chances or to take risks, because he believed that in risk lay greatness—and that potential outweighed peril.

A memorable tribute to a radio legend

John R. joined WLAC in 1942. He didn't know then that he would become the first to market black music successfully over clear-channel airwaves. He didn't know that 43 years later, on the night on March 26, 1985, he would hear himself venerated as a pioneer in r&b broadcasting by legends who stood shoulder to shoulder on the stage of the Grand Ole Opry to play their music for him.

It was a night to remember for those lucky enough to sit in the audience and share the emotions of artists whose names and musical contributions fill anthologies: **James Brown, B.B. King, Hank Ballard, the Coasters, the Tams, Ella Washington, Ruth Brown, Rufus and Carla Thomas, Maurice Williams, Joe Simon, Art and Aaron Neville,** to name a few.

When the Coasters dedicated "Poison Ivy" to John R., describing the nights they'd spent on the Ohio Turnpike driving across the country listening to him and "Big 1510 on the dial," you could almost imagine yourself back in 1958—just one more John Richbourg fan suspended in the darkness, linked to your radio with millions of others, waiting to hear what future smash he might introduce over the airwaves.

The concert, a fund-raiser to cover John R.'s extensive medical costs, began sharply at 7 p.m., and almost no one left their seats before it was over—except to jump to their feet and applaud. There was "The Twist" and "Finger Poppin' Time" and "Let's Go" from Hank Ballard to lead off. There was the magnificent voice of Ruth Brown to echo the '50s. There was

"Busted" and "I'm Only In It For The Love" by **John Conlee**, who worked alongside John R. as a DJ on WLAC in the early '70s, and whose soulful country kept pace with the high-energy black music with the help of an excellent backup band rounded out by members of the Memphis Horns.

The Coasters took everyone back with "Yakety Yak" and "Charlie Brown" and "Poison Ivy," before Maurice Williams revived "Little Darlin'" and "Stay (Just A Little Bit Longer)." Ella Washington delivered two powerful numbers that drew heavy applause. Carla Thomas belted out "Gee Whiz," and her father Rufus won the audience over with both his St. Patrick's Day green shorts and his raucous rendition of the "Funky Chicken."

There were accolades for Richbourg from the states of South Carolina, Georgia and Tennessee, and he was named that night as the first members of Spartanburg, S.C.'s "Rhythm & Blues Beach Music Hall of Fame," by the legislature of that state. **Tony Joe White and Charlie Daniels and Roy Acuff and the Rev. Jackie Beavers** performed. James Brown brought out his 13-piece band (complete with double drummers and a quartet of horn players) for a set and said that, like almost everybody else up there onstage, he had been given his first chance for radio airplay by John R., and that if it weren't for John R., half of them wouldn't even be up there in the first place.

Many hours and acts later, B.B. King brought the night to an emotional close with his version of "Somebody Loves You." The artists who had selflessly donated their time and talent to make the night special for John R. slowly walked out together from the wings to stand beside his wheelchair. The Opry House was hushed as each r&b great gently sang a verse of the song to the man who had spent the greater part of his life making their dreams come true.

Some in the audience didn't have the fortune to grow up listening to Richbourg on the radio. For us, attending the star-studded benefit in his honor last week would be the closest we could get. For more than four hours, acts came one by one across the stage to play their classic r&b hits and to pay tribute.

Richbourg watched it all from stage right, and it was easy to see that neither advancing years nor cancer have dimmed his love of music and those who make it. It wasn't surprising that as the artists finished their sets, they each knelt by his wheelchair in the wings to say goodbye.

Anyone who would like to share the legendary magic of John R. in his broadcast heyday can order tapes of his shows compiled from the '50s and '60s. Send money orders only at \$7.95 per cassette to: John R., P.O. Box 238, Nashville, Tenn. 37221. There are three different tapes available.

Back-to-Basics Gathering

NMA Sponsors Money Meet

BY EDWARD MORRIS

NASHVILLE It was a back-to-basics session here March 21, as 120 registrants listened to members of the banking business and the entertainment industry explain how their particular camp made its money and

what each could do for the other.

Sponsored by the Nashville Music Assn., the day-long event was open by invitation only, with the press officially excluded except for the luncheon address by Nelson Andrews, president of Brookside Properties.

To set the stage, attorney Michael Milom took a song through its performance, print and mechanical pilgrimage toward profits, and Doyle Rippee, of Commerce Union Bank, outlined the leeways and limitations of granting loans. Asserting that banks are gaining greater freedom of operation, Rippee added, "We will have to become more market-driven in a deregulated market if we want you as a customer."

As a way of stressing his company's commitment to the local economy, Bruce Hinton, senior vice president and general manager of MCA Records Nashville, said the label intends to build a 10,000 square foot office building with local financing. The building will also contain two recording studios.

Hinton reported that MCA Nashville spent an average of \$110,000 for each of its country albums last year and will raise that figure to \$125,000 in 1985. Noting that all the albums are being recorded digitally, Hinton predicted that "analog masters will have only a nostalgic value in five years."

He said that MCA doubled its

(Continued on opposite page)



Manhattan Music. Lacy J. Dalton entertains at the recent Nashville Network second anniversary concert, videotaped at New York's Radio City Music Hall.

NMA SPONSORS MONEY MEET

(Continued from opposite page)

staff in the year since Jimmy Bowen took over the operations, and that staff salaries are now commensurate to those being paid in New York and Los Angeles.

Wanda Mahan of the Nashville City Bank conceded in response to a question from the audience that the entertainment industry is considered a higher risk for loans than most other businesses.

Paul Corbin, director of programming for The Nashville Network, said the cable channel will spend between \$300 million and \$500 million within the next 10 years. And he an-

nounced that negotiations are underway with one of the major networks for the production and airing of a special commemorating the Grand Ole Opry's 60th anniversary this year.

Curt Hahn, head of Film House, explained how his company sought banking assistance to produce and market generic video spots to promote local radio stations. Pronouncing the venture a success, Hahn said that the spots (which are licensed to users for \$3,000 and up) are now in 113 markets.

Agent Betty Clark told the bank-

ers that her models and actors are "no longer being called just to do Southern commercials." Her union-affiliated Talent And Model Land agency has clients, she reported, who are making as much as \$80,000 a year in residuals for a single commercial.

ACTIONMART

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



Manhattan Momentum. Gail Davies answers her own album title question, "Where's A Woman To Go?," by going on "The Joe Franklin Show" in New York City prior to a trip to Britain's Wembley Fest in April.

FOR WEEK ENDING APRIL 13, 1985

Billboard®

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	8	ALABAMA RCA AHL1-5339 (8.98) (CD) 3 weeks at No. One	40 HOUR WEEK
2	2	2	34	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
3	4	3	24	GEORGE STRAIT MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND	
4	5	5	17	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
5	3	6	21	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
6	7	7	24	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
7	11	14	7	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
8	6	4	24	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
9	8	8	39	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
10	9	9	32	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
11	13	12	25	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
12	12	13	10	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
13	10	10	44	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
14	16	17	7	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
15	15	15	22	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
16	14	11	29	EXILE EPIC FE-39424	KENTUCKY HEARTS
17	25	30	4	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
18	34	—	2	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
19	17	16	44	LEE GREENWOOD MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
20	20	21	9	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
21	18	18	25	KENNY ROGERS RCA A.J.L. 5335 (8.98) (CD)	WHAT ABOUT ME
22	22	29	6	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
23	19	20	48	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
24	24	27	8	RICKY SKAGGS EPIC FE-39409 (8.98)	FAVORITE COUNTRY HITS
25	26	26	33	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
26	21	19	33	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
27	28	23	15	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
28	23	22	22	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
29	42	67	3	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
30	35	47	3	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
31	27	25	26	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
32	31	34	43	THE BELLAMY BROTHERS MCA/CURB 5489/MCA (8.98)	RESTLESS
33	30	32	37	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
34	29	24	37	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
35	63	—	2	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS
36	38	40	44	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
37	32	31	21	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
38	39	39	8	RAZZY BAILEY MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	42	4	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
40	36	35	22	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
41	44	45	26	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
42	43	43	20	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
43	49	46	52	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
44	37	38	72	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
45	33	28	8	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
46	50	44	22	GEORGE JONES EPIC FE-39272	LADIES CHOICE
47	65	70	3	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
48	54	53	43	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
49	46	41	23	THE EVERLY BROTHERS MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
50	51	—	2	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
51	52	49	20	MERLE HAGGARD EPIC FE-39545 (CD)	MERLE HAGGARD'S EPIC HITS
52	41	33	31	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
53	55	58	82	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
54	45	37	75	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
55	56	55	51	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
56	47	36	20	GENE WATSON MCA/CURB 5520/MCA (8.98)	HEARTACHES, LOVE & STUFF
57	48	48	4	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
58	53	51	25	TOM JONES MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO
59	57	57	160	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
60	58	59	186	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
61	62	62	27	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
62	67	72	161	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
63	69	74	108	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	70	75	102	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
65	RE-ENTRY			RONNIE MILSAP RCA AHL-3772	GREATEST HITS
66	60	60	55	WAYLON JENNINGS ▲ RCA AHL1-3378 (8.98)	GREATEST HITS
67	73	54	6	VARIOUS ARTISTS EPIC FE 39597 (8.98)	19 HOT COUNTRY REQUESTS
68	66	63	362	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
69	74	68	115	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958 (CD)	PANCHO & LEFTY
70	72	56	39	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
71	61	61	17	DOLLY PARTON RCA AHL1-4422 (8.98)	GREATEST HITS
72	59	50	75	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
73	68	69	14	ED BRUCE RCA AHL1-5324 (8.98)	HOME COMING
74	64	65	3	GUS HARDIN RCA CLP1-5358 (8.98)	WALL OF TEARS
75	75	71	73	WILLIE NELSON ● COLUMBIA FC-39110 (CD)	WITHOUT A SONG

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

HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	15	HONOR BOUND N.LARKIN, E.T. CONLEY (C.BLACK, T.ROCCO, A.ROBERTS)	1 week at No. One EARL THOMAS CONLEY RCA 13960	
2	3	5	14	HIGH HORSE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29099	
3	4	6	13	I NEED MORE OF YOU D.BELLAMY, S.KLEIN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52518/MCA	
4	5	8	13	TIME DON'T RUN OUT ON ME J.E.NORMAN (C.KING, G.GOFFIN)	◆ ANNE MURRAY CAPITOL 5436	
5	7	10	11	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA	
6	8	12	10	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)	ALABAMA RCA 13992	
7	9	14	12	DON'T CALL IT LOVE D.MALLOY (D.PITCHFORD, T.SNOW)	DOLLY PARTON RCA 13987	
8	12	16	11	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)	GEORGE STRAIT MCA 52526	
9	1	3	15	COUNTRY GIRLS J.BOWEN (T.SEALS, E.SETSER)	JOHN SCHNEIDER MCA 52510	
10	11	13	13	MAJOR MOVES J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29095/WARNER BROS.	
11	13	17	11	I'M THE ONE MAMA WARNED YOU ABOUT J.BOYLAN (M.JAMES, G.ZELER)	MICKEY GILLEY EPIC 34-04746	
12	14	20	9	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527	
13	16	22	10	STEP THAT STEP R.SCRUGGS (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL	
14	17	24	8	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089	
15	18	25	9	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-04777	
16	10	11	13	WALTZ ME TO HEAVEN J.BRIDGES, G.SCRUGGS (D.PARTON)	WAYLON JENNINGS RCA 13984	
17	21	26	9	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997	
18	22	27	12	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J.L.WALLACE, T.SKINNER (T.SKINNER, K.BELL, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-29114	
19	23	28	8	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIO)	RONNIE MCDOWELL EPIC 34-04816	
20	25	30	7	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543	
21	28	31	8	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782	
22	6	2	15	WALKING A BROKEN HEART D.WILLIAMS, G.FUNDIS (A.RUSH, D.LINDE)	DON WILLIAMS MCA 52514	
23	26	29	9	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)	◆ KEITH STEGALL EPIC 34-04771	
24	29	34	6	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)	T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.	
25	32	39	5	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057	
26	30	33	10	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT J.KENNEDY (J.L.WALLACE, T.SKINNER, K.BELL)	THE MAINES BROTHERS BAND MERCURY 880-536-7/POLYGRAM	
27	15	1	17	CRAZY D.FOSTER (K.ROGERS, R.MARX)	◆ KENNY ROGERS RCA 13975	
28	34	37	6	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)	THE WHITES MCA/CURB 52535/MCA	
29	36	42	5	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	MERLE HAGGARD EPIC 34-04830	
30	33	36	7	FOUR WHEEL DRIVE F.FISHER (M.WATKINS)	THE KENDALLS MERCURY 880-588-7/POLYGRAM	
31	35	41	6	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537	
32	20	9	15	ROLLIN' LONELY J.BOWEN (J.D.MARTIN, G.HARRISON)	JOHNNY LEE FULL MOON 7-29110/WARNER BROS.	
33	40	46	4	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	◆ RICKY SKAGGS EPIC 34-04831	
34	24	15	18	SEVEN SPANISH ANGELS B.SHERRILL (T.SEALS, E.SETSER)	◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715	
35	41	45	5	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	MEL MCDANIEL CAPITOL 5458	
36	43	51	4	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	CRYSTAL GAYLE WARNER BROS. 7-29050	
37	44	55	3	LITTLE THINGS R.CHANCEY (B.BARBER)	THE OAK RIDGE BOYS MCA 52556	
38	27	23	12	LET THE HEARTACHE RIDE T.DUBOIS, S.HENDRICKS (T.DUBOIS, D.ROBBINS, V.STEPHENSON)	RESTLESS HEART RCA 13969	
39	37	38	8	NOTHING CAN HURT ME NOW G.DAVIES, L.SKLAR (P.KENNERLY, B.MCDILL)	GAIL DAVIES RCA 14017	
40	19	7	15	THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY (P.ROSE, M.A.KENNEDY, P.BUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731	
41	31	19	11	IT SHOULD HAVE BEEN LOVE BY NOW T.COLLINS, J.CRUTCHFIELD (J.CRUTCHFIELD, P.HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525	
42	53	—	2	SHE KEEPS THE HOME FIRES BURNING R.MLSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, D.PFRIMMER, M.REID)	RONNIE MLSAP RCA 14034	
43	49	56	5	TRUE LOVE E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14020	
44	50	60	4	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)	ED BRUCE RCA 14037	
45	51	67	3	WHITE LINE E.HARRIS, P.KENNERLY (E.HARRIS, P.KENNERLY)	EMMYLOU HARRIS WARNER BROS. 7-29041	
46	38	21	13	NOW THERE'S YOU B.BECKET, J.E.NORMAN (L.CHERA, R.PEOPLES, B.MORRISON)	SHELLY WEST VIVA 7-29106/WARNER BROS.	
47	52	59	5	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H.SHANNON)	KATHY MATTEA MERCURY 880-595-7/POLYGRAM	
48	57	66	3	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261	
49	47	50	8	ONLY A DREAM AWAY R.DIXON, D.SCHAFFER (P.DETMER)	MASON DIXON TEXAS 5558	
50	39	18	18	WHAT I DIDN'T DO T.BROWN, J.BOWEN (W.NEWTON, M.NOBLE)	STEVE WARINER MCA 52506	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	56	63	4	WHO'S THE BLOND STRANGER J.BOWEN (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)	◆ JIMMY BUFFETT MCA 52550	
52	58	64	4	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPHIER)	JUDY RODMAN MTM 72050/CAPITOL	
53	63	77	3	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039	
54	55	62	5	I'D RATHER BE CRAZY K.LEHNING (PFRIMMER, GALLIMORE, WORLEY)	CON HUNLEY CAPITOL 5457	
55	60	65	4	MODERN DAY MARRIAGES T.BROWN, J.BOWEN (R.BAILEY, K.CARLISLE)	RAZZY BAILEY MCA 52547	
56	75	—	2	SHE'S A MIRACLE B.KILLEN (J.P.PENNINGTON, S.LEMAIER)	EXILE EPIC 34-04864	
57	62	70	3	TOO GOOD TO SAY NO TO B.RICE (B.RICE, M.S.RICE)	LEON EVERETTE MERCURY 880-611/POLYGRAM	
58	72	—	2	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562	
59	64	71	3	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINS)	TERRI GIBBS WARNER BROS. 7-29056	
60	46	43	7	ONE HELL OF A HEARTACHE R.REEDER, G.WATSON (K.PALMER, J.WHITE)	GENE WATSON MCA/CURB 52533/MCA	
61	42	32	19	CRAZY FOR YOUR LOVE B.KILLEN (J.P.PENNINGTON, S.LEMAIER)	EXILE EPIC 34-04722	
62	45	35	17	YOU'VE GOT A GOOD LOVE COMIN' J.CRUTCHFIELD (D.MORRISON, J.SILBAR, V.STEPHENSON)	LEE GREENWOOD MCA 52509	
63	68	78	3	FIRE IN THE SKY M.DANIEL, J.DOWELL (J.CYMBAL)	THE WRIGHT BROTHERS MERCURY 880-596/POLYGRAM	
64	69	—	2	YOU'RE EVERY STEP I TAKE T.JENNINGS, M.SILLIS (R.J.FRIEND)	JOHNNY PAYCHECK AMI 1323	
65	48	48	7	GIVE HER ALL THE ROSES K.MILLS (L.REED, T.DEMPSEY)	TOM JONES MERCURY 880-569-7/POLYGRAM	
66	NEW ▶			DON'T CRY DARLIN' B.SHERRILL (D.DILLON)	DAVID ALLAN COE COLUMBIA 38-04846	
67	NEW ▶			DOWN ON THE FARM B.MEVIS (J.GRENEBAUM, T.SEALS, E.SETSER)	CHARLEY PRIDE RCA 14045	
68	76	—	2	MY SWEET-EYED GEORGIA GIRL D.HUNGATE, J.BOWEN (S.HARRIS, J.ROSASCO)	ATLANTA MCA 52552	
69	78	—	2	STARLITE T.SPARKS (K.TAYLOR-GOOD, T.SPARKS)	KAREN TAYLOR-GOOD MESA 12922/NSD	
70	NEW ▶			FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847	
71	83	—	2	HERE I AM AGAIN R.ALBRIGHT (S.SILVERSTEIN)	JOHNNY RODRIGUEZ EPIC 34-04838	
72	54	47	7	IS THERE ANYTHING I CAN DO M.WRIGHT (G.NICHOLSON, W.HOLYFIELD)	BILL MEDLEY RCA 14021	
73	59	40	19	MY ONLY LOVE J.KENNEDY (J.FORTUNE)	◆ THE STATLER BROTHERS MERCURY 880-411-7/POLYGRAM	
74	NEW ▶			DO ME RIGHT J.E.NORMAN (B.PRICE)	DAVID FRIZZELL & SHELLY WEST VIVA 7-29048/WARNER BROS.	
75	61	49	20	WHAT SHE WANTS J.E.NORMAN (K.CHATER, R.ARMAND)	◆ MICHAEL MARTIN MURPHEY EMI-AMERICA 8243	
76	82	—	2	SHOWDOWN R.RUFF (C.MCCRACKEN, H.GARFIELD)	CARLETTE LUV 106	
77	NEW ▶			LOVE IS WHAT WE MAKE IT NOT LISTED (R.MURRAH, K.STEGALL)	KENNY ROGERS RCA 1524	
78	81	—	2	LOVE, IT'S THE PITS T.COLLINS (C.WATERS, H.DUNN)	LISA ANGELLE EMI-AMERICA 8258	
79	NEW ▶			I CAN FEEL THE FIRE GOIN' OUT B.MONTGOMERY (T.SEALS, E.SETSER)	LLOYD DAVID FOSTER COLUMBIA 38-04836	
80	71	69	23	BABY'S GOT HER BLUE JEANS ON J.KENNEDY (B.MCDILL)	MEL MCDANIEL CAPITOL 5418	
81	84	—	2	BLUE DAYS BLACK NIGHTS M.MORGAN, P.WORLEY, J.MCEUEN (B.HALL)	JOHN MCEUEN WARNER BROS. 7-29047	
82	NEW ▶			I'M ON FIRE T.WEST (B.SPRINGSTEEN)	DEBONAIRES MTM 72051/CAPITOL	
83	70	53	21	MY BABY'S GOT GOOD TIMING K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8245	
84	65	44	20	A LADY LIKE YOU H.SHEDD (J.WEATHERLY, K.STEGALL)	◆ GLEN CAMPBELL ATLANTIC/AMERICA 7-99691/ATLANTIC	
85	NEW ▶			LOOK WHAT LOVE DID TO ME A.V.MITTELSTEDT (K.DALE)	KENNY DALE SABA 9214	
86	66	52	10	ONLY LOVE WILL MAKE IT RIGHT E.GORDY, JR., T.BROWN (B.MCDILL)	NICOLETTE LARSON MCA 52528	
87	86	86	3	STAY WITH ME M.CHAPMAN (J.P.PENNINGTON)	EXILE MCA/CURB 52551/MCA	
88	67	68	4	WHY DIDN'T I THINK OF THAT B.MCCRACKEN, J.RUTENSCHROER (J.R.POTTS, J.O'HARA)	MALCHAK & RUCKER REVOLVER 85-007	
89	77	74	4	IT'S ME AGAIN, MARGARET R.STEVENS (P.CRAST)	RAY STEVENS MCA 52548	
90	85	79	7	COUNTRY MUSIC LOVE AFFAIR S.GARRETT, S.DORFF (J.HURT, B.R.REYNOLDS)	DAVID FRIZZELL VIVA 7-29066/WARNER BROS.	
91	90	81	20	SLOW BURNING MEMORY B.MEVIS (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COMPLEAT 135/POLYGRAM	
92	91	83	23	SHE'S GONNA WIN YOUR HEART E.RAVEN, P.WORLEY (M.WILLIAMS, B.BURNETTE)	◆ EDDY RAVEN RCA 13939	
93	93	—	2	UNTIL WE MEET AGAIN WRAY BROTHERS (B.WRAY)	THE WRAY BROTHERS BAND SASPARILLA 0003	
94	95	—	2	MEXICO J.MORGAN (J.R.HUNT)	BACKTRACK (WITH JOHN HUNT) GOLDMINE 11-9	
95	74	61	11	BIG TRAIN FROM MEMPHIS J.FOGERTY (J.FOGERTY)	JOHN FOGERTY WARNER BROS. 7-29100	
96	87	72	6	IN MY ARMS AGAIN P.WORLEY, J.E.NORMAN (D.SHANNON)	DEL SHANNON WARNER BROS. 7-29098	
97	NEW ▶			WILL YOU LOVE ME IN THE MORNING T.MELDER (C.JANSKY)	CLIFTON JANSKY AXBAR 6033	
98	94	89	27	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON (J.RUSSELL)	GENE WATSON MCA/CURB 52457/MCA	
99	73	58	19	SHE USED TO LOVE ME A LOT B.SHERRILL (K.FLEMING, D.MORGAN, C.QUILLEN)	DAVID ALLAN COE COLUMBIA 38-04688	
100	97	85	7	ALL THAT'S LEFT FOR ME J.CORNELIUS, C.JACKSON (C.JACKSON)	CARL JACKSON COLUMBIA 38-04786	

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HONOR BOUND	EARL THOMAS CONLEY	1
2	3	HIGH HORSE	NITTY GRITTY DIRT BAND	2
3	4	I NEED MORE OF YOU	THE BELLAMY BROTHERS	3
4	5	TIME DON'T RUN OUT ON ME	ANNE MURRAY	4
5	6	GIRLS NIGHT OUT	THE JUDDS	5
6	7	DON'T CALL IT LOVE	DOLLY PARTON	7
7	9	THERE'S NO WAY	ALABAMA	6
8	1	COUNTRY GIRLS	JOHN SCHNEIDER	9
9	12	THE COWBOY RIDES AWAY	GEORGE STRAIT	8
10	8	MAJOR MOVES	HANK WILLIAMS, JR.	10
11	11	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	11
12	13	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	12
13	14	STEP THAT STEP	SAWYER BROWN	13
14	18	RADIO HEART	CHARLY MCCLAIN	15
15	16	WARNING SIGN	EDDIE RABBITT	14
16	10	WALTZ ME TO HEAVEN	WAYLON JENNINGS	16
17	20	THAT'S WHAT YOU DO	THE FORESTER SISTERS	18
18	23	FALLIN' IN LOVE	SYLVIA	17
19	25	IN A NEW YORK MINUTE	RONNIE MCDOWELL	19
20	22	CALIFORNIA	KEITH STEGALL	23
21	27	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	MAINES BROS.	26
22	17	WALKING A BROKEN HEART	DON WILLIAMS	22
23	—	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	21
24	15	CRAZY	KENNY ROGERS	27
25	—	WORKING MAN	JOHN CONLEE	20
26	—	FOUR WHEEL DRIVE	THE KENDALLS	30
27	—	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	24
28	24	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	34
29	—	DON'T CALL HIM A COWBOY	CONWAY TWITTY	25
30	—	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HONOR BOUND	EARL THOMAS CONLEY	1
2	3	HIGH HORSE	NITTY GRITTY DIRT BAND	2
3	4	I NEED MORE OF YOU	THE BELLAMY BROTHERS	3
4	6	TIME DON'T RUN OUT ON ME	ANNE MURRAY	4
5	7	THERE'S NO WAY	ALABAMA	6
6	8	GIRLS NIGHT OUT	THE JUDDS	5
7	10	DON'T CALL IT LOVE	DOLLY PARTON	7
8	11	THE COWBOY RIDES AWAY	GEORGE STRAIT	8
9	12	MAJOR MOVES	HANK WILLIAMS, JR.	10
10	14	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	11
11	15	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	12
12	16	STEP THAT STEP	SAWYER BROWN	13
13	1	COUNTRY GIRLS	JOHN SCHNEIDER	9
14	17	WARNING SIGN	EDDIE RABBITT	14
15	18	RADIO HEART	CHARLY MCCLAIN	15
16	21	FALLIN' IN LOVE	SYLVIA	17
17	9	WALTZ ME TO HEAVEN	WAYLON JENNINGS	16
18	22	IN A NEW YORK MINUTE	RONNIE MCDOWELL	19
19	23	THAT'S WHAT YOU DO	THE FORESTER SISTERS	18
20	25	WORKING MAN	JOHN CONLEE	20
21	27	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	21
22	5	WALKING A BROKEN HEART	DON WILLIAMS	22
23	28	CALIFORNIA	KEITH STEGALL	23
24	29	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	24
25	—	DON'T CALL HIM A COWBOY	CONWAY TWITTY	25
26	30	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	MAINES BROS.	26
27	—	NATURAL HIGH	MERLE HAGGARD	29
28	—	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	28
29	—	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	31
30	—	FOUR WHEEL DRIVE	THE KENDALLS	30

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

COUNTRY SINGLES 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 (16)	21
MCA/Curb (5)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (10)	16
Viva (3)	
Warner/Curb (2)	
Full Moon (1)	
EPIC	9
COLUMBIA	8
POLYGRAM	8
Mercury (7)	
Complet (1)	
CAPITOL (4)	7
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA	4
AMI	1
ATLANTIC	1
Atlantic/America (1)	
AXBAR	1
GOLDMINE	1
LUV	1
NSD	1
Mesa (1)	
REVOLVER	1
SABA	1
SASPARILLA	1
TEXAS	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
100 ALL THAT'S LEFT FOR ME	(Glen Tan, BMI)	
80 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
95 BIG TRAIN FROM MEMPHIS	(Wanaha, ASCAP) CPP	
81 BLUE DAYS BLACK NIGHTS	(Rightsong, BMI)	
23 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
33 COUNTRY BOY	(Ackee, ASCAP)	
9 COUNTRY GIRLS	(Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	
90 COUNTRY MUSIC LOVE AFFAIR	(Tapadero, BMI/Maypop, BMI)	
8 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
27 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
61 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI) CPP	
74 DO ME RIGHT	(Dane Bryant, BMI/Peppermint Flash, BMI)	
25 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
7 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
66 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
67 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
26 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	(Hall-Clement, BMI)	
17 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
59 A FEW GOOD MEN	(Hall-Clement, BMI)	
63 FIRE IN THE SKY	(Longjohns, ASCAP)	
40 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI) CPP/ALM	
70 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
30 FOUR WHEEL DRIVE	(Anbern, ASCAP)	
5 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
65 GIVE HER ALL THE ROSES	(Chappell, ASCAP/Fruit, BMI)	
98 GOT NO REASON NOW FOR GOIN' HOME	(Vogue, BMI/Sunflower County, BMI)	
58 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
71 HERE I AM AGAIN	(Evil Eye, BMI)	
2 HIGH HORSE	(Unami, ASCAP)	
1 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	
79 I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
3 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
54 I'D RATHER BE CRAZY	(Don Pfrimmer, ASCAP/Dejamus, ASCAP/Dick James, BMI)	
28 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
82 I'M ON FIRE	(Bruce Springsteen, ASCAP)	
11 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
19 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
96 IN MY ARMS AGAIN	(Shidel, BMI/Bug, BMI)	
72 IS THERE ANYTHING I CAN DO	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
41 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA	
89 IT'S ME AGAIN, MARGARET	(Acuff-Rose, BMI)	
47 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
52 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
84 A LADY LIKE YOU	(Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI) CPP	
35 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
38 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
37 LITTLE THINGS	(Reynsong, BMI)	
85 LOOK WHAT LOVE DID TO ME	(Publicare, ASCAP)	
77 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
78 LOVE, IT'S THE PITS	(Tree, BMI/Blackwood, BMI)	
10 MAJOR MOVES	(Bocephus, BMI) CPP	
53 MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
94 MEXICO	(Great American Goldmine, ASCAP)	
55 MODERN DAY MARRIAGES	(Razzy Bailey, ASCAP)	
83 MY BABY'S GOT GOOD TIMING	(Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	
48 MY OLD YELLOW CAR	(Debdave, BMI/Briarpatch, BMI)	
73 MY ONLY LOVE	(Statler Brothers, BMI)	
68 MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
29 NATURAL HIGH	(Mount Shasta, BMI)	
36 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
39 NOTHING CAN HURT ME NOW	(Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	
46 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)	
60 ONE HELL OF A HEARTACHE	(Cavesson, ASCAP)	
49 ONLY A DREAM AWAY	(MDS, ASCAP)	
86 ONLY LOVE WILL MAKE IT RIGHT	(Hall-Clement, BMI)	
15 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
32 ROLLIN' LONELY	(MCA/Dick James/BMI) MCA	
34 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
42 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
99 SHE USED TO LOVE ME A LOT	(Hall-Clement, BMI/Jack & Bill, ASCAP)	
56 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
92 SHE'S GONNA WIN YOUR HEART	(Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	
76 SHOWDOWN	(See No Evil, ASCAP/Kick Drum, ASCAP/Cool, ASCAP)	
91 SLOW BURNING MEMORY	(Hookit, BMI/Blue Lake, BMI) CPP	
12 SOMEBODY SHOULD LEAVE	(Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	
21 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
69 STARLITE	(Bil-Kar, SESAC)	
87 STAY WITH ME	(Careers, BMI)	
13 STEP THAT STEP	(Gid, ASCAP)	
18 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
31 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
6 THERE'S NO WAY	(Alabama Band, ASCAP)	
4 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
57 TOO GOOD TO SAY NO TO	(April, ASCAP/Swallowfork, ASCAP)	
43 TRUE LOVE	(Benefit, BMI)	
93 UNTIL WE MEET AGAIN	(Banfield Flyer, BMI)	
22 WALKING A BROKEN HEART	(Combine, BMI)	
16 WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP	
14 WARNING SIGN	(Deb Dave, BMI/Briarpatch, BMI)	
50 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
75 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)	
44 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
45 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
51 WHO'S THE BLOND STRANGER	(Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
88 WHY DIDN'T I THINK OF THAT	(Tree, BMI/Cross Keys, ASCAP)	
97 WILL YOU LOVE ME IN THE MORNING	(Axbar, BMI)	
20 WORKING MAN	(Tapadero, BMI)	
64 YOU'RE EVERY STEP I TAKE	(Music Makers, ASCAP/Silver Dust, ASCAP)	
24 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	
62 YOU'VE GOT A GOOD LOVE COMIN'	(Warner House of Music, BMI/WB Gold, ASCAP)	

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Haf Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

CMT MOVING TO BOOST ITS PROFILE

(Continued from page 54)

search shows the visual music channel is ideally suited to tapping that market. New logo, graphics and packaging developed by Prime Media in L.A. will be introduced on-air around May or June.

CMT now uplinks from the Music Village Theatre located on the grounds of Music Village U.S.A., a 120-acre country music theme park just outside Nashville which houses, among other tourist attractions, Twitty City. Future plans call for a \$150 million expenditure on the park plus new quarters for CMT.

The channel will air live concerts

this summer by major country headliners who are booked into the 2,000-seat Broadway-styled theatre. The concerts will be advertiser-supported, and Henson says he would like to make them available to other cable networks.

"If we can market these concerts to an HBO or Showtime as exclusives, we can guarantee that network an earlier window," he explains. "Then we would lease it back from them for subsequent broadcast on CMT."

Music Village Productions is upgrading CMT to state-of-the-art playback equipment and expects to

begin broadcasting shortly in half-inch Beta. Its rotation includes about 200 country videos aired during a 24-hour period, with 30 clips shown during peak rotation. Videos will continue to be CMT's focus, according to Henson, who notes that Nashville labels supplied the network with 15 new country clips to premiere in February alone.

CMT may eventually begin producing in-house specials, concert series and "interstitial" programming. Hubbard Entertainment, a division of Hubbard Broadcasting, now distributes a six-hour late night country clip service featuring CMT

programming. Called "Country Music Late Night," the service is now in four markets.

At the moment, while Henson sees room for moves into distribution, production, syndication and joint ventures, Music Village Productions will concentrate on turning CMT into a recognized and successful cable staple.

CMT's management team consists of Henson, whose background includes development positions for Warner Communications with QUBE, Nickelodeon and MTV; Joe Curl, vice president of sales for CMT in New York and a veteran of

both MTV and CBS-TV; Mike Abney, vice president of CMT's network operations and a former Warner Communications executive; and Stan Hitchcock, director of program acquisition for CMT and talent coordinator for Music Village U.S.A.

CMT's consultants include Jim Cavazzini, marketing and affiliate relations executive; and Art Reynolds, a former Disney vice president who now works with such clients as Disney, Cox Cable and the Los Angeles Dodgers.

Billboard

HOT COUNTRY SINGLES ACTION

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

RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 130 REPORTERS

RONNIE MILSAP	SHE KEEPS THE HOME FIRES BURNING	RCA	45	112
EXILE	SHE'S A MIRACLE	EPIC	39	59
CHARLEY PRIDE	DOWN ON THE FARM	RCA	36	37
WILLIE NELSON	FORGIVING YOU WAS EASY	COLUMBIA	33	34
STEVE WARINER	HEART TROUBLE	MCA	28	59

NEW ADDS	TOTAL ON
45	112
39	59
36	37
33	34
28	59

NATIONAL 64 REPORTERS

THE KENDALLS	FOUR WHEEL DRIVE	MERCURY	28
T.G. SHEPPARD	YOU'RE GOING OUT OF MY MIND	WARNER/CURB	22
THE WHITES	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	MCA/CURB	17
BARBARA MANDRELL	THERE'S NO LOVE IN TENNESSEE	MCA	15
MARK GRAY & TAMMY WYNETTE	SOMETIMES WHEN WE TOUCH	COLUMBIA 13	

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

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

- WPTR Albany, NY
- WBOS Boston, MA
- WYRK Buffalo, NY
- WOKQ Dover, NH
- WPOR-FM Portland, ME
- WHIM Providence, RI
- WSEN-FM Syracuse, NY
- WCAO Baltimore, MD
- WRKZ Hershey, PA
- WHN New York City, NY
- WXTU Philadelphia, PA
- WMZQ Washington, DC
- WPXX Washington, DC
- WWVA Wheeling, WV

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

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

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

- WLSR Akron, OH
- WYNE Appleton, WI
- WUSN Chicago, IL
- WUBE Cincinnati, OH
- WGAR-FM Cleveland, OH
- WMNI Columbus, OH
- WONE Dayton, OH
- WCX-AM/FM Detroit, MI
- WWWW Detroit, MI
- WAXX-FM Eau Claire, WI
- WROZ Evansville, IN
- WGEA 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
- KTTT Springfield, MO
- KUSA St. Louis, MO
- WIL-FM St. Louis, MO
- KTPK Topeka, KS
- KVOO Tulsa, OK
- KFDI Wichita, KS

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

- KEAN-AM/FM Abilene, TX
- KMML Amarillo, TX
- KASE Austin, TX
- WYNK Baton Rouge, LA
- WZZK Birmingham, AL
- 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
- KKYX San Antonio, TX
- KRMD Shreveport, LA
- KWKH Shreveport, LA
- WACO Waco, TX
- KLUR-FM Wichita Falls, TX

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

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

- KRST Albuquerque, NM
- KUZZ Bakersfield, CA
- KSSS Colorado Spring, CO
- KBRQ-AM/FM Denver, CO
- KLZ Denver, CO
- KYGO Denver, CO
- KVEG Las Vegas, NV
- KIKF Orange, CA
- KNIX-FM Phoenix, AZ
- KSOP Salt Lake City, UT
- KSON-AM San Diego, CA
- KCUB Tucson, AZ

- KGHL Billings, MT
- KGEM Boise, ID
- KHSL Chico, CA
- KUGN Eugene, OR
- KMAK Fresno, CA
- KMIX Modesto, CA
- KNEW Oakland, CA
- KUPL-AM/FM Portland, OR
- KWJJ Portland, OR
- KOLO Reno, NV
- KRAK Sacramento, CA
- KGAY Salem, OR
- KMPS Seattle, WA
- KGA Spokane, WA
- KRPM Tacoma, WA

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

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

- Peter's One Stop Norwood, MA
- Record Town Latham, NY
- A&C Records Pittsburgh, PA
- Elkins One Stop Charleston, WV
- J.E.K. Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Musical Sales Baltimore, MD

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

- Bibb Distributors Charlotte, NC
- Dean's Record One Stop Richmond, VA
- Lieberman Norcross, GA
- One-Stop Records Atlanta, GA
- Peaches Clearwater, FL
- Peaches West Palm Beach, FL
- Record Bar Columbus, GA
- Record Bar Atlanta, GA
- Ripete Records Fayetteville, NC
- Sounds Familiar Columbia, SC
- Southern Music Orlando, FL
- Tuckers Record Shop Knoxville, TN

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

- Ambat/Record Theater Cincinnati, OH
- Arc Distributing Cincinnati, OH
- Arrow Dist Solon, OH
- Gemini One-Stop Cleveland, OH
- Martin & Snyder Dearborn, MI
- National Record Mart Akron, OH
- National Record Mart St. Clairsville, OH
- Radio Doctors Milwaukee, WI
- Singer One Stop Chicago, IL
- Sounds Unlimited Niles, IL
- Wax Works Owensboro, KY

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

- Lieberman Kansas City, MO
- Lieberman Minneapolis, MN
- Musical Sales Minneapolis, MN
- Phil's One Stop Oklahoma City, OK
- Uptown Records St. Louis, MO

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

- ABC One Stop San Antonio, TX
- Camelot Austin, TX
- Central South One-Stop Nashville, TN
- E&R One Stop San Antonio, TX
- Handieman Co. Little Rock, AR
- Lieberman Dallas, TX
- Music City One-Stop Nashville, TN
- Poplar Tunes Memphis, TN
- Record Bar New Orleans, LA
- Record Bar Baton Rouge, LA
- Record Service Houston, TX
- Sound Warehouse Metairie, LA
- Southwest Wholesalers Houston, TX
- Top Ten Records Dallas, TX
- Western Merch. One Stop Dallas, TX

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

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

- Charts Records & 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 Las Vegas, NV
- Tower El Cajon, CA
- Tower El Toro, CA

- American Stereo Springfield, OR
- Major Dist. Seattle, WA
- Sea Port 1-Stop Portland, OR
- Tower Fresno, CA

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

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

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	NIGHTSHIFT	COMMODORES	2
2	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	3
3	6	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	1
4	5	BE YOUR MAN	JESSE JOHNSON'S REVUE	5
5	9	'TIL MY BABY COMES HOME	LUTHER VANDROSS	4
6	7	RHYTHM OF THE NIGHT	DEBARGE	6
7	3	NEW ATTITUDE	PATTI LABELLE	10
8	10	WE ARE THE WORLD	USA FOR AFRICA	7
9	8	IN MY HOUSE	MARY JANE GIRLS	8
10	4	PRIVATE DANCER	TINA TURNER	20
11	13	SMOOTH OPERATOR	SADE	9
12	12	HEARTBEAT	THE DAZZ BAND	17
13	15	MISSING YOU	DIANA ROSS	25
14	30	I FOUND MY BABY	THE GAP BAND	13
15	27	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	15
16	24	INNOCENT	ALEXANDER O'NEAL	11
17	29	FRESH	KOOL & THE GANG	12
18	11	OUTTA THE WORLD	ASHFORD & SIMPSON	28
19	16	KING OF ROCK	RUN-D.M.C.	22
20	14	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	31
21	—	LOST IN LOVE	NEW EDITION	14
22	22	SCIENTIFIC LOVE	MIDNIGHT STAR	16
23	17	TONIGHT	READY FOR THE WORLD	33
24	25	INTO THE NIGHT	B.B.KING	18
25	21	SOME KINDA LOVER	THE WHISPERS	27
26	19	THE REAL ROXANNE	ROXANNE WITH UTFO	49
27	—	STEP BY STEP	LORBER/WHEELER	32
28	—	BAD HABITS	JENNY BURTON	19
29	20	ROXANNE, ROXANNE	UTFO	38
30	—	YOU SEND ME	THE MANHATTANS	21

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	1
2	1	BE YOUR MAN	JESSE JOHNSON'S REVUE	5
3	2	'TIL MY BABY COMES HOME	LUTHER VANDROSS	4
4	7	RHYTHM OF THE NIGHT	DEBARGE	6
5	13	WE ARE THE WORLD	USA FOR AFRICA	7
6	4	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	3
7	8	IN MY HOUSE	MARY JANE GIRLS	8
8	6	NEW ATTITUDE	PATTI LABELLE	10
9	15	SMOOTH OPERATOR	SADE	9
10	5	NIGHTSHIFT	COMMODORES	2
11	14	INNOCENT	ALEXANDER O'NEAL	11
12	18	FRESH	KOOL & THE GANG	12
13	10	BAD HABITS	JENNY BURTON	19
14	16	LOST IN LOVE	NEW EDITION	14
15	17	YOU SEND ME	THE MANHATTANS	21
16	12	SCIENTIFIC LOVE	MIDNIGHT STAR	16
17	20	INTO THE NIGHT	B.B.KING	18
18	19	MY GIRL LOVES ME	SHALAMAR	23
19	22	I FOUND MY BABY	THE GAP BAND	13
20	25	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	26
21	24	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	15
22	26	RAINBOW	EUGENE WILDE	30
23	9	MY TIME	GLADYS KNIGHT & THE PIPS	24
24	23	KING OF ROCK	RUN-D.M.C.	22
25	27	READ MY LIPS	MELBA MOORE	29
26	—	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	36
27	—	BRING BACK YOUR LOVE	GLENN JONES	35
28	11	HEARTBEAT	THE DAZZ BAND	17
29	—	MEETING IN THE LADIES ROOM	KLYMAXX	39
30	21	SOME KINDA LOVER	THE WHISPERS	27

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

BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (4)	11
Philly World (3)	
Cotillion (1)	
Island (1)	
Mirage (1)	
Prism/Island (1)	
MCA (8)	11
Constellation/MCA (2)	
MCA/Curb (1)	
COLUMBIA	10
WARNER BROS. (7)	10
Geffen (1)	
Qwest (1)	
Sire (1)	
RCA (3)	7
Planet (3)	
Total Experience (1)	
CAPITOL	6
EPIC (2)	6
Tabu (2)	
Portrait (1)	
Private ! (1)	
MOTOWN (2)	6
Gordy (4)	
ARISTA (4)	5
Jive/Arista (1)	
ELEKTRA (1)	4
Solar (3)	
POLYGRAM	4
Mercury (2)	
De-Lite (1)	
Polydor (1)	
A&M	2
POP ART	2
SELECT	2
EMI-AMERICA	1
EMERGENCY	1
ISLAND	1
4th & Broadway/TTED (1)	
PANDISC	1
PRELUDE	1
Savoy (1)	
PRETTY PEARL	1
PROFILE	1
SRO	1
SOUNDTOWN	1
SUPERTRONICS	1
TEMPRE	1
TIMTRAX/HEAT	1
TOMMY BOY	1
WORLD TRADE	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
62 AXEL F	(Famous, ASCAP)	
78 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-Al, BMI/Kings Road, BMI)	
1 BACK IN STRIDE	(Amazement, BMI)	
87 BACKSTABBIN'	(Philly World, BMI/Persembre, ASCAP)	
19 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	
91 BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B., BMI/Mokojumbi, ASCAP)	
5 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
96 BEHIND THE MASK	(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)	
80 BIG MOUTH	(Zomba, ASCAP)	
35 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
53 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	
31 CARELESS WHISPER	(Chappell, ASCAP)	
47 COLD TEARS	(Pierpont, BMI)	
59 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
63 DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	
60 DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
95 DON'T YOU FEEL IT LIKE I FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)	
45 EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	
51 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	
75 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
76 FALLING FOR YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.Dapper, BMI)	
43 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
100 FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	
97 FLY GIRL	(Believe Me, BMI/Silver Satin, BMI/Puff, BMI/Capt.Key Board, ASCAP)	
58 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
12 FRESH	(Delightful, BMI)	
55 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)	
90 FULFILL YOUR FANTASY	(Supertronic, BMI)	
48 GENTLE	(New Trend, BMI)	
42 GIMME, GIMME, GIMME	(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)	
34 HALF CRAZY	(DeCree, ASCAP/Large Jar, ASCAP)	
17 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)	
88 HE'S GOT THE BEAT	(T-Boy, ASCAP)	
13 I FOUND MY BABY	(Temp. Co., BMI)	
61 I GUESS IT MUST BE LOVE	(Flyte Tyme, ASCAP)	
36 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)	
37 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
83 I WANT YOUR LOVIN' (JUST A LITTLE BIT)	(Wilrad, ASCAP/Struggle, ASCAP/Scorpio-Rose, ASCAP)	
3 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtay, BMI)	
70 I'M STILL	(We, BMI/Fernciff, BMI)	
8 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
11 INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
18 INTO THE NIGHT	(MCA, ASCAP) MCA	
68 JAMMIN'	(April, ASCAP/Midnight Magnet, ASCAP)	
81 JUST FOR YOU	(Tricky-Trac, BMI)	
22 KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)	
77 LET'S GO TOGETHER	(Guadeloupe, BMI)	
14 LOST IN LOVE	(Colgems-EMI, ASCAP)	
72 LOVE & HAPPINESS	(Irving, BMI/AI Green, BMI)	
56 LOVE'S CALLING	(Hombre Del Mundo, ASCAP)	
54 MATERIAL GIRL	(Minong, BMI)	
39 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	
94 THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	
98 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)	
25 MISSING YOU	(Brockman, ASCAP)	
64 MOVIN' & GROOVIN'	(V-Kidd, BMI)	
84 MY BABY LOVES ME	(Sigidi's, BMI/Meek-A-Beak, BMI)	
23 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
15 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	
24 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika, BMI)	
40 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	
10 NEW ATTITUDE	(Unicity/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
2 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
74 NOT TOO YOUNG TO FALL IN LOVE	(Philesto, BMI/Ensign, BMI)	
69 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)	
28 OUTTA THE WORLD	(Nick-O-Val, ASCAP)	
89 POO POO LA LA	(Ubiquity, ASCAP/Warner Bros., ASCAP)	
20 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
82 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)	
44 RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)	
30 RAINBOW	(Philly World, BMI)	
29 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
49 THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
6 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
67 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
38 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
92 ROXANNE'S REVENGE	(Pop Art, ASCAP)	
16 SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI)	
52 SENSE OF PURPOSE	(Worlers, ASCAP)	
9 SMOOTH OPERATOR	(Adu, MCPS/StJohn, MCPS)	
86 SOLID LOVE AFFAIR	(Harlem, BMI/Hay Boogie, BMI)	
27 SOME KINDA LOVER	(Hip Trip, BMI/Midstar, BMI)	
32 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)	
73 STOMP AND SHOUT	(Stone City, ASCAP)	
65 SUDDENLY	(Zomba, ASCAP/Wilkesden, BMI)	
57 SUGAR WALLS	(Tionna, ASCAP)	
93 TAKE ME WITH U	(Controversy, ASCAP)	
66 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
46 THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP	
85 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)	
4 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
33 TONIGHT	(Ready For The World, BMI)	
7 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
99 WE BELONG TOGETHER	(Rainbow Horse, BMI/Firehorse, ASCAP/Bug, BMI)	
79 WE NEED LDVE	(Persembre, ASCAP/Philly World, BMI)	
41 WEEKEND GIRL	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
71 WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP)	
50 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)	
26 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)	
21 YOU SEND ME	(Abkco, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	HM	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 89 REPORTERS		NEW ADDS	TOTAL ON	NATIONAL 138 REPORTERS		NUMBER REPORTING		
SHANNON	DO YOU WANNA GET AWAY	MIRAGE	27	54	ATLANTIC STARR	FREAK-A-RISTIC A&M	14	
ATLANTIC STARR	FREAK-A-RISTIC	A&M	26	55	ROXANNE SHANTE	QUEEN OF ROX (SHANTE ROX ON)	POP ART	14
CHAKA KHAN	THROUGH THE FIRE	WARNER BROS.	20	26	RICK JAMES	CAN'T STOP	GORDY	13
FREDDIE JACKSON	ROCK ME TONIGHT	CAPITOL	19	53	HAROLD FALTERMEYER	AXEL F	MCA	10
RICK JAMES	CAN'T STOP	GORDY	18	53	FREDDIE JACKSON	ROCK ME TONIGHT	CAPITOL	10

REGION 1 CT,MA,ME,NY State,RI,VT	REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV	REGION 3 FL,GA,NC,SC,East TN,VA	REGION 4 IL,IN,KY,MI,OH,WI	REGION 5 IA,KS,MN,MO,NE,ND,OK,SD	REGION 6 AL,AR,LA,MS,West TN,TX	REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT	REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY
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 WDRQ Detroit, MI WGPR Detroit, MI WJLB Detroit, MI WKWM Grand Rapids, MI WTLC Indianapolis, IN WUSL Philadelphia, PA WAMO Pittsburgh, PA WDJY Washington, DC WHUR Washington, DC	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 WLOK Memphis, TN WBLX Mobile, AL WQOK Nashville, TN WVOL Nashville, TN WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	WYLD-AM New Orleans, LA WYLD-FM New Orleans, LA KHYS Port Arthur, TX KAPE San Antonio, TX KOKA Shreveport, LA KZEY Tyler, TX	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 1 CT,MA,ME,NY State,RI,VT	REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV	REGION 3 FL,GA,NC,SC,East TN,VA	REGION 4 IL,IN,KY,MI,OH,WI	REGION 5 IA,KS,MN,MO,NE,ND,OK,SD	REGION 6 AL,AR,LA,MS,West TN,TX	REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT	REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY
Cambridge One Stop Boston, MA Cavages Cheektowah, NY Easy Records 1-Stop N. Quincy, MA Hill Records E. Norwalk, CT Mass One Stop Boston, MA Skippy White's P.O. Box 96 Mattapan, MA A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Camden, NJ C&M Distributors Hyattsville, MD Disc-O-Mat New York, NY 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 Sound Of Market Philadelphia, PA Stratford Garden City, NY The Wiz Washington, DC The Wiz Brooklyn, NY Tower New York, NY Universal One Stop Philadelphia, PA Vogels Elizabeth, NJ Waxie Maxie Washington, DC Webb's Dept Store Philadelphia, PA Wins Records Long Island City, NY Your Record Shop Baltimore, MD	Angott 1-Stop Detroit, MI Audie's One Stop Milwaukee, WI Barneys Chicago, IL Central One Stop Columbus, OH Cleveland One-Stop Cleveland, OH Color Rite Records Chicago, IL Damon's Detroit, MI Detroit Audio Systems Detroit, MI Eklund Enterprises Kansas City, MO Filmore Records Cleveland, OH Fletcher's One Stop Chicago, IL Gemini One-Stop Cleveland, OH Greater Detroit Detroit, MI Kendricks Records Detroit, MI 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	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 Kings Record Mart Dallas, TX Mushroom New Orleans, LA Music Center, One Stop Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis, TN Reeses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse Metairie, LA Southern Records New Orleans, LA Southwest Distributing Houston, TX Stans Record Service Shreveport, LA Sunbelt Music Dallas, TX Tape City U.S.A. Metairie, LA Western Merch. One Stop Houston, TX Wherehouse Metairie, LA	Circle's Phoenix, AZ City One Stop Los Angeles, CA Flipside Records Los Angeles, CA Integrity Gardena, CA Jazz City Los Angeles, CA Malt Shop Denver, CO Mid-Cities Los Angeles, CA Music Brokers Los Angeles, CA On Target San Diego, CA Riverwood Music Inglewood, CA Sun State Los Angeles, CA Tower San Diego, CA Uncle Jam's Los Angeles, CA Wherehouse Los Angeles, CA World Of Records Los Angeles, CA 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 "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.

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.

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

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

PHILLY WORLD RECORDS

(Continued from page 59)

a deal was imminent," Pellulo says. "Harold Childs really wanted to do it, but since the company was in negotiations with Warner Communications at the time, we never came to terms.

"Henry Allen called to say he had been looking into the company. Joe Tamburro from WDAS in Philly was very influential in getting us in there. He was very supportive of the label and even physically delivered the demo package to Atlantic in New York."

Pellulo credits black radio's long-standing support for the company's success. He also cites national promotion manager Preston Marsett as playing a key role in the rise of Phil-

ly World. In fact, the label recently hired two new promotion staffers to expand the label's focus.

"A goal for us in 1985 is to break contemporary hit radio and adult contemporary with our black acts," Pellulo states. Joe Guglielmo, studio manager at Alpha, will handle hit radio, while Mark Milano, manager of secondary markets, will direct AC.

Philly World plans to release 10 albums through Atlantic this year. The first was the self-titled package by Cashmere, featuring lead singer Dwight Dukes. Forthcoming is the debut from promising vocalist Joanna Gardner.

FOR WEEK ENDING APRIL 13, 1985

TOP BLACK ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	8	COMODORES MOTOWN 6124ML (8.98)	2 weeks at No. One NIGHTSHIFT
2	2	1	43	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
3	9	39	3	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
4	3	4	25	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
5	6	8	17	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
6	10	16	8	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
7	5	6	14	THE GAP BAND TOTAL EXPERIENCE TEL-8-5705/RCA (8.98)	GAP BAND VI
8	8	9	10	SOUNDTRACK ● MCA 5547 (8.98)	BEVERLY HILLS COP
9	4	3	22	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
10	7	5	22	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
11	11	14	6	WILTON FELDER MCA 5510 (8.98)	SECRETS
12	12	12	8	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
13	42	—	2	LUTHER VANDROSS EPIC FE 39882	THE NIGHT I FELL IN LOVE
14	14	7	28	DIANA ROSS ● RCA AFL-5009 (8.98) (CD)	SWEPT AWAY
15	21	23	5	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
16	16	11	17	TEENA MARIE EPIC FE39528	STARCHILD
17	22	35	3	DEBARGE GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
18	18	18	22	WHOBINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
19	19	19	13	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
20	23	27	4	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
21	17	10	17	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
22	15	15	36	POINTER SISTERS ▲ ² PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
23	13	13	17	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
24	24	17	75	LIONEL RICHIE ▲ ⁹ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
25	20	20	17	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
26	26	22	20	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
27	27	24	36	BILLY OCEAN ▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
28	25	21	21	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
29	29	26	29	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED
30	31	32	10	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
31	30	31	17	MADONNA ▲ ³ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
32	28	25	40	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
33	34	30	10	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
34	33	34	24	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
35	35	37	6	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
36	37	43	5	JEFF LORBER ARISTA AL-8-8269 (8.98)	STEP BY STEP
37	40	47	3	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
38	38	28	25	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	42	4	VARIOUS ARTISTS TOMMY BOY TB 1005 (8.98)	TOMMY BOY'S GREATEST BEATS
40	32	33	38	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
41	47	—	2	WHITNEY HOUSTON ARISTA AL-8-8212 (8.98)	WHITNEY HOUSTON
42	44	59	3	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
43	43	44	25	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
44	46	29	30	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
45	36	36	17	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
46	45	45	22	DARYL HALL & JOHN OATES ▲ RCA AFL-1-5309 (9.98)	BIG BAM BOOM
47	57	—	2	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
48	48	49	26	GLENN JONES RCA NFL-1-8036 (8.98)	FINESSE
49	53	53	4	THE GAP BAND TOTAL EXPERIENCE 824343-1/POLYGRAM (8.98)	GAP GOLD
50	54	56	5	JENNY BURTON ATLANTIC 81238 (8.98)	JENNY BURTON
51	55	57	4	JOHNNY GILL COTILLION 90250/ATLANTIC (8.98)	CHEMISTRY
52	52	40	10	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
53	59	—	2	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
54	56	46	21	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
55	51	38	9	SHEENA EASTON ▲ EMI-AMERICA ST 17132 (8.98) (CD)	A PRIVATE HEAVEN
56	NEW	▶		THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
57	NEW	▶		ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
58	58	—	2	GWEN GUTHRIE ISLAND 90252/ATLANTIC (8.98)	JUST FOR YOU
59	49	50	7	CASHMERE PHILLY WORLD 90243/ATLANTIC (8.98)	CASHMERE
60	41	41	14	THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT
61	60	60	3	ROCKIE ROBBINS MCA 5526 (8.98)	ROCKIE ROBBINS
62	50	51	5	DIONNE WARWICK ARISTA AL-8-8262 (8.98)	FINDER OF LOST LOVES
63	65	52	6	ROCKWELL MOTOWN 6122ML (8.98)	CAPTURED
64	64	64	49	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
65	61	61	7	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGEN ² PROVOCATEUR
66	62	62	13	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT
67	67	48	33	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
68	66	66	21	JERMAINE STEWART ARISTA AL-8-8261 (8.98)	THE WORD IS OUT
69	69	72	25	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
70	73	69	21	WYNTON MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
71	70	58	22	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
72	72	55	17	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
73	63	65	48	JERMAINE JACKSON ● ARISTA AL-8-8203-A (8.98) (CD)	JERMAINE JACKSON
74	68	54	42	SHEILA E. ● WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
75	75	63	14	RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS

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

HOT DANCE/DISCO

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	7		IN MY HOUSE MOTOWN 4529MG	2 weeks at No. One ♦ MARY JANE GIRLS
2	4	8		TURN YOUR BACK ON ME EMI-AMERICA V-7850	KAJA
3	6	6		POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
4	9	8		STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
5	16	7		DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0-20302/WARNER BROS.	♦ SIEDAH GARRETT
6	13	6		WE CLOSE OUR EYES CHRYSALIS 4V9-42853	♦ GO WEST
7	10	7		BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
8	8	11		TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
9	43	3		FRESH DE-LITE 880 623-1	♦ KOOL & THE GANG
10	14	6		VICIOUS GAMES ELEKTRA 0-66919	♦ YELLO
11	12	8		JUST ANOTHER NIGHT COLUMBIA 44-05181	♦ MICK JAGGER
12	31	3		FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
13	2	7		MATERIAL GIRL (REMIX) SIRE 0-20304/WARNER BROS.	♦ MADONNA
14	44	3		BEHIND THE MASK PLANET YW-14024/RCA	GREG PHILLINGANES
15	20	5		DON'T YOU (FORGET ABOUT ME) A&M SP-12125	♦ SIMPLE MINDS
16	40	3		TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	♦ JULIAN LENNON
17	17	7		LUCKY EMI-AMERICA V-7855	♦ GREG KIHN
18	38	3		SMOOTH OPERATOR PORTRAIT (PROMO)	♦ SADE
19	—	2		RHYTHM OF THE NIGHT MOTOWN 4532MG	♦ DEBARGE
20	7	10		BAD HABITS ATLANTIC 0-86909	♦ JENNY BURTON
21	22	36	5	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
22	41	5		BE YOUR MAN A&M SP-12122	♦ JESSE JOHNSON'S REVUE
23	29	8		SCIENTIFIC LOVE SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR
24	30	7		MAKE LUV TONITE POSSE POS 5001/SPRING	PRITTI BOYZ FEATURING FELIX
25	45	4		WHEN THE RAIN BEGINS TO FALL/COME TO ME ARISTA AD1-9317	♦ JERMAINE JACKSON & PIA ZADORA
26	—	2		NEVER YOU DONE THAT I.R.S. SP-70413/A&M	GENERAL PUBLIC
27	30	35	7	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
28	NEW			EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	♦ TEARS FOR FEARS
29	20	5	11	NEW ATTITUDE/AXEL F MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
30	15	7	10	THE BIRD (REMIX) WARNER BROS 0-20315	THE TIME
31	31	34	7	THE BEAST IN ME/TIGHT BLUE JEANS PRIVATE 1 ZS4-05166	♦ BONNIE POINTER
32	34	46	3	MOVIN' AND GROOVIN' 4TH & B'WAY/T.T.E.D. ITT-205/ISLAND	REDDS AND THE BOYS
33	41	—	2	NEVER ENDING STORY EMI-AMERICA V-7854	♦ LIMAH L
34	37	49	3	BACK IN STRIDE CAPITOL V-8626	♦ MAZE FEATURING FRANKIE BEVERLY
35	49	—	2	VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL	CHARADE FEATURING NORMA LEWIS
36	32	32	6	FOREVER YOUNG ATLANTIC 0-86893	ALPHAVILLE
37	NEW			ZIE ZIE WON'T DANCE COLUMBIA 44-05175	PETER BROWN
38	25	18	12	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS. 25175-1	DEODATO
39	29	28	8	ANIMAL/SUSAN RECOVERY R-2003	♦ 4-3-1
40	47	50	3	KING OF ROCK PROFILE PRO-7064	♦ RUN-D.M.C.
41	NEW			THIEF IN THE NIGHT ELEKTRA 0-66912	♦ GEORGE DUKE
42	NEW			ALL SHE WANTS TO DO IS DANCE (REMIX) Geffen 0-20314/WARNER BROS.	♦ DON HENLEY
43	42	42	7	TWO WRONGS MAKE IT RIGHT TSR TSR834	YVONNE WILKINS
44	NEW			AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
45	NEW			SUSSUDIO ATLANTIC 0-86895	♦ PHIL COLLINS
46	NEW			MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
47	NEW			DO YOU WANNA GET AWAY EMERGENCY/MIRAGE 0-96892/ATLANTIC	SHANNON
48	NEW			DANGEROUS TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
49	NEW			LET'S GO TOGETHER ATLANTIC (PROMO)	CHANGE
50	50	—	2	SENSE OF PURPOSE COLUMBIA 44-05146	♦ THIRD WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5		NEW ATTITUDE/AXEL F MCA 23534	5 weeks at No. One PATTI LABELLE/HAROLD FALTERMEYER
2	—	2		WE ARE THE WORLD COLUMBIA US2-05179	♦ USA FOR AFRICA
3	7	22	3	RHYTHM OF THE NIGHT MOTOWN 4532MG	♦ DEBARGE
4	4	7	5	OBSESSION MERCURY 880 266-1	♦ ANIMATION
5	5	4	5	IN MY HOUSE MOTOWN 4529MG	♦ MARY JANE GIRLS
6	8	20	3	NIGHTSHIFT MOTOWN 4533MG	♦ COMMODORES
7	9	21	3	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	♦ SIMPLE MINDS
8	6	3	5	CARELESS WHISPER COLUMBIA 44-05170	♦ WHAM FEATURING GEORGE MICHAEL
9	3	2	5	MATERIAL GIRL (REMIX) SIRE 0-20304	♦ MADONNA
10	13	12	5	BAD HABITS ATLANTIC 0-86909	♦ JENNY BURTON
11	42	—	2	FRESH DE-LITE 880 623 1/POLYGRAM	♦ KOOL & THE GANG
12	12	39	4	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
13	29	—	2	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	♦ THE POWER STATION
14	10	27	5	'TIL MY BABY COMES HOME EPIC 49-05159	LUTHER VANDROSS
15	15	13	5	DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE IMPORT (FANTASIA, UK)	PAUL PARKER
16	19	30	5	ONE NIGHT IN BANGKOK RCA PW13959	♦ MURRAY HEAD
17	21	25	5	YOU SPIN ME ROUND (LIKE A RECORD) IMPORT (EPIC, UK)	DEAD OR ALIVE
18	22	16	4	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	♦ SIEDAH GARRETT
19	23	15	5	STEP BY STEP ARISTA AD1 9311	JEFF LORBER FEATURING AUDREY WHEELER
20	33	38	3	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
21	16	9	5	THE REAL ROXANNE SELECT FMS62256	ROXANNE WITH UTFO
22	11	43	4	GIVE ME YOUR LOVE IMPORT (HIGH FASHION, BELGIUM)	FUN FUN
23	30	47	5	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
24	35	24	5	VICIOUS GAMES ELEKTRA 0-66919	♦ YELLO
25	39	23	5	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	♦ GO WEST
26	18	18	5	BE YOUR MAN A&M SP-12122	♦ JESSE JOHNSON'S REVUE
27	20	40	3	JUST ANOTHER NIGHT COLUMBIA 44-05181	♦ MICK JAGGER
28	28	—	2	I WONDER IF I TAKE YOU HOME IMPORT (CBS, UK)	LISA LISA AND CULT JAM WITH FULL FORCE
29	NEW			QUEEN OF ROX (SHANTE ROX ON) POPART PA-1408	ROXANNE SHANTE
30	34	—	2	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
31	NEW			IF LOOKS COULD KILL MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
32	27	11	5	PLEASE DON'T GO FEVER SF-802/SUTRA	NAYOBE
33	37	—	2	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
34	24	28	4	BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
35	14	6	5	SUGAR WALLS EMI-AMERICA V-7852	♦ SHEENA EASTON
36	41	—	2	INNOCENT TABU 429-05140	♦ ALEXANDER O'NEAL
37	32	19	5	I WANT TO KNOW WHAT LOVE IS SAVOY SCS0004/PRELUDE	THE NEW JERSEY MASS CHOIR
38	NEW			BEHIND THE MASK PLANET YW-14024/RCA	GREG PHILLINGANES
39	40	—	2	THE HEAT IS ON MCA 23540	♦ GLENN FREY
40	NEW			THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	♦ HOWARD JONES
41	17	8	5	ROXANNE, ROXANNE SELECT FMS62254	UTFO
42	26	5	5	EASY LOVER COLUMBIA 44-05160	♦ PHILIP BAILEY
43	NEW			SWEAR EMI-AMERICA V-7847	♦ SHEENA EASTON
44	NEW			DO YOU WANNA GET AWAY EMERGENCY/MIRAGE 0-96892/ATLANTIC	SHANNON
45	48	49	3	ONE NIGHT IN BANGKOK SILVER BLUE 429-05145/CBS ASSOCIATED	♦ ROBEY
46	50	42	4	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
47	31	17	5	TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
48	45	—	2	VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL	CHARADE FEATURING NORMA LEWIS
49	46	—	2	WHY? MCA 23538	BRONSKI BEAT
50	NEW			TURN YOUR BACK ON ME EMI-AMERICA V-7850	KAJA

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. THINGS CAN ONLY GET BETTER HOWARD JONES ELEKTRA
2. SOME LIKE IT HOT AND THE HEAT IS ON THE POWER STATION CAPITOL
3. YOU SHOULD HAVE KNOWN BETTER SKRATCH PASSION
4. I WANT YOUR LOVIN' (JUST A LITTLE BIT) CURTIS HAIRSTON PRETTY PEARL
5. I CAN TAKE IT ALAN GORRIE A&M
6. EVERYTHING SHE WANTS WHAM COLUMBIA
7. NUMBER 1 CHAZ JANKEL A&M
8. (I GUESS) IT MUST BE LOVE THELMA HOUSTON MCA

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. EMOTION BARBRA STREISAND COLUMBIA
2. FRESH IS THE WORD MANTRONIX WITH M.C. TEE SLEEPING BAG
3. RAPPING DUKE RAPPING DUKE JWP
4. SAY IT AGAIN SANTANA COLUMBIA
5. NEVER ENDING STORY LIMAH L EMI-AMERICA
6. RISE UP FOR MY LOVE YVONNE KAY IMPORT (X-ENERGY, ITL)
7. EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
8. WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZT1/ISLAND
9. EVERYTHING SHE WANTS WHAM COLUMBIA
10. BIG MOUTH WHODINI JIVE

○ 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.

DANCE TRAX

by Brian Chin

REMIXES: The Pointer Sisters' precedent-setting sixth single from "Break Out," "Baby Come And Get It," has been lengthened greatly for clubs, and is available commercially on Planet 12-inch... For the first time, a Frankie Goes To Hollywood record is on the pop charts before appearing on the dance list. Two versions, resequenced and more rhythmically sustained, are provided of "Welcome To The Pleasuredome" on ZTT/Island 12-inch, commercially. Who knows how many more may be in the can for eventual European or U.S. release?... Phil Collins' "Sussudio," already charting in its long version on import, has been pressed and distributed promotionally by Atlantic, in advance of its release as the next single from "No Jacket Required"... Devo's "Here To Go" (Warner Bros. 12-inch) gets run through the studio board and comes out with all kinds of emulator sounds. Ivan Ivan remixed.

IMPORTS: Paul Hardcastle seems to be getting heavily into the business of redoing his own and others' records: After recutting "Rain Forest" and "Papa's Got A Brand New Pigbag," he's rerecorded new

rhythm tracks to accompany the original vocals from Third World's 1978 hit, "Now That We've Found Love," for a U.K. Island 12-inch. The new setting is lighter, less deep, but preserves the breezy glide of the original.

Tina Turner's new British single, on Capitol U.K., is her reinterpretation of Ann Peebles' "I Can't Stand The Rain," which is re-edited to get to the beat faster, with new instrumental and soloing passages, too. If it should be released here, it would be the song's second go-round on the dance chart (after Eruption's 1978 remake), its third on the pop chart, and its fourth on the black chart, having been redone late in the '70s by Graham Central Station. Just two more details: Another Peebles underground classic, this one originally by Joe Simon, "(Just Enough To Keep Me) Hangin' On," appears in a lovely version on Linda Thompson's wonderful "One Clear Moment"; Paul Young will cover Peebles' "I'm Gonna Tear Your Playhouse Down" as a semi-political comment on his much-awaited upcoming album. The last we heard of Peebles herself, some of her older Hi albums had been re-released—but we've seen no new material

from her since sometime in 1980.

ASSORTED CUTS: Rochelle's "Love Me Tonight" (Warner Bros. 12-inch) is pure disco, no more and no less... Double Entente, coming off a major turntable hit, return with a midtempo pop-dance number, "New Dance" (Columbia 12-inch), which may even have MTV or fragrance-commercial potential.

HI-NRG: Sheryl Lee Ralph's "You're So Romantic" (New York Music Company 12-inch) is by turns contemporary and retro, as in the Latin-disco percussion break... Samantha Gilles' "Feel It" (JDC 12-inch), out of Belgium, has quite a hookish arrangement and the standard insubstantial words and singing... Arnie's Love is the tag on an ingenious high-pressure electronic remake of Eddie Kendricks' "Date With The Rain" (Profile 12-inch), which will be a surprise to all the fans of the original. Eric Matthew produced; Shep Pettibone mixed... Magda Dioni (formerly Magda Layna) is back, in the hoarse-voiced "Dangerous" on Pink Glove Records, out of San Francisco (415-469-8448).

NOTES: As sometimes happens, we tried to jam a bit too much into four sentences a couple of issues ago, so here's some elaboration on an item run in this space on the lyrical challenges facing hi-NRG music. Our observation: Hi-NRG is so rooted in the mindset of the cult that ushered in great records like "(You Make Me Feel) Mighty Real," "In The Bush" and "I Found Love" that it's now the equivalent of a highly encoded message, usually about cruising, casual encounters, experimentation or fantasy romance.

Personally, we're not in the least ashamed of having liked the stylized, in-group-oriented disco records of years past—but the constant pumping of ultimate, near-sanctified ecstasy in hi-NRG became cartoonish long ago. The rush of musical discovery that dovetailed with that lyrical message late in the '70s dissipated in the standardization of intros, breaks and arrangements. That's why even the resurgent hi-NRG crossovers like "So Many Men" and "High Energy" were essentially flukes.

Pop, meaning teeny-bop, they were, but not pop in the larger sense: The narrow niche in which hi-NRG lyrics fit has been making the records in the category basically uncompetitive. This leaves the opportunity for mainstream artists to clone the music, expand the subject matter and get the pop hit. To a large extent, that's why so much top 40 has been fed into the clubs, rather than the other way around.

Sure, there's a certain sense of satisfaction in knowing that much of today's top 40 comes out of yesterday's disco, but the concrete rewards of playing in that larger ballpark can't possibly come to producers and writers who continue to rehash the entrenched—now enshrined—formulas of the '70s.

New Releases

(Continued from page 22)

RARE SILK
American Eyes
LP Palo Alto PA 8086/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
The Slugger's Wife
Original Motion Picture Soundtrack
LP MCA MCA-5578/\$8.98
CA MCAC-5578/\$8.98

COMPACT DISC

ROGERS, MICHAEL
Digital Steel
CD QL Digital QL9000/\$15.98

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.

CAPTAIN SCARLET VS. THE MYSTERONS
Supermarionation
♠ Family Home Entertainment F4-101/MGM-UA/\$39.95

THE CARPATHIAN EAGLE
Anthony Valentine, Suzanne Danielle
♠ Thriller Video 202-535/IVE/\$29.95

CASS
♠ VidAmerica 7042/Lightning Video \$69.95

THE CATAMOUNT KILLING
Horst Bucholz, Ann Wedgeworth
♠ VidAmerica 7048/Lightning Video/\$69.95

CAUGHT
James Mason, Barbara Bel Geddes
♠ Republic Pictures Home Video 0594/\$39.95

THE COMMIES ARE COMING!
THE COMMIES ARE COMING!
Jack Webb
♠ Rhino Home Video RNVD 3902/Impulse Entertainment/\$39.95

THE CON ARTISTS
Anthony Quinn
♠ VidAmerica 7004/Lightning Video/\$39.95

DINO
Sal Mineo, Brian Keith
♠ Republic Pictures Home Video 1027/\$39.95

DOCTOR AT SEA
Dirk Bogarde, Brigitte Bardot
♠ VidAmerica 7039/Lightning Video/\$59.95

THE FLYING DEUCES
Laurel & Hardy
♠ Spottite Video 1349/\$19.95

FRANKENSTEIN
Robert Foxworth, Susan Strasberg, Bo Svenson
♠ Thriller Video 204-537/IVE/\$49.95

THE GUARDIAN
Martin Sheen, Louis Gossett Jr.
♠ Vestron Video VB4162/\$69.95
♠ VA4162/\$69.95

GULLIVER'S TRAVELS
Animated
♠ Spottite Video 1650/\$19.95

HERCULES VS. VENUS
Roger Browne, Jackie Lane
♠ Best Film & Video Corporation 855/\$39.95

HOPPITY GOES TO TOWN
Animated
♠ Spottite Video 1866/\$19.95

THE HOUSE THAT BLED TO DEATH
Nicholas Ball, Rachel Davies, Brian Croucher
♠ Thriller Video 202-536/IVE/\$29.95

THE INHERITANCE
Anthony Quinn, Dominique Sanda
♠ VidAmerica 837/Lightning Video/\$39.95

IT'S A WONDERFUL LIFE
James Stewart
♠ Spottite Video 2060/\$19.95

THE JUNGLE BOOK
Sabu, Joseph Calleia
♠ Spottite Video 7309/\$19.95

KARATE & SELF DEFENSE
Ivan Rogers
♠ Best Film & Video Corporation 855/\$39.95

THE LINE, THE WITCH AND THE WARDROBE
Animated
♠ Vestron Video VB4194/\$69.95
♠ VA4194/\$69.95

THE LITTLE PRINCESS
Shirley Temple
♠ Spottite Video 7338/\$19.95

THE LOST MOMENT
Robert Cummings, Susan Hayward
♠ Republic Pictures Home Video 2448/\$39.95

BETTE MIDLER: ART OR BUST
Bette Midler
♠ Vestron Video VB3080/\$59.95
♠ VA3080/\$59.95

MR ROSSI'S VACATION
Animated
♠ Family Home Entertainment F4-103/MGM-UA/\$39.95

THE MUTANT
Bob Hopkins, Jennifer Warren
♠ Vestron Video VB5062/\$79.95
♠ VA5062/\$79.95

MY BREAKFAST WITH BLASSIE
Fred Blassie, Andy Kaufman
♠ Rhino Home Video RNVD 1001/Impulse Entertainment/\$39.95

NEW ZOO REVUE—I WOULDN'T HAVE ANY PROBLEMS IF IT WEREN'T FOR YOU
Animated
♠ Family Home Entertainment F3-100/MGM-UA/\$29.95

ORGY OF THE DEAD
♠ Rhino Home Video RNVD 5901/Impulse Entertainment/\$59.95

PERILS OF GWENDOLINE
Tawny Kitaen, Brent Huff
♠ Vestron Video VB5071/\$79.95
♠ VA5071/\$79.95

THE RETRIEVERS
Max Thayer, Roselyn Royce
♠ Vestron VB4196/\$69.95
♠ VA4196/\$69.95

RIOT IN CELL BLOCK 11
Neville Brand, Leo Gordon
♠ Republic Pictures Home Video 3456/\$39.95

SLEAZEMANIA
♠ Rhino Home Video RNVD 3901/Impulse Entertainment/\$39.95

SOMETHING SHORT OF PARADISE
David Steinberg, Susan Sarandon
♠ Vestron Video VB4164/\$69.95
♠ VA4164/\$69.95

STINGRAY: THE INCREDIBLE VOYAGE OF STING
Animated
♠ Family Home Entertainment F4-102/MGM-UA/\$39.95

VIDEOBINGO
♠ Best Film & Video Corp. 200/\$34.95

VIDEOTRIVIA: BOOKS & LITERATURE
♠ Best Film & Video Corp. 906/\$29.95

VIDEOTRIVIA: THE EXPERT EDITION
♠ Best Film & Video Corp. 905/\$29.95

VISITOR FROM THE GRAVE
Kathryn Leigh Scott, Simon MacCorkindale
♠ Thriller Video 202-534/IVE/\$29.95

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

CLIP WORKSHOP

(Continued from page 23)

ferred with Kahn's contention that music video is solely a promotional and marketing tool for record companies.

Following a spirited debate between Kahn and Rockamerica head Ed Steinberg over which is most important, the music or the video, one workshop attendant angrily charged that not enough attention was being paid to "innovation and passion" in video. This led director Martin Kahan to note that while there is indeed a "need to make money in this business," there is also room for the recording artist and the director's "own creative voice" to be heard within the budget constraints.

As an example, Kahan recalled his discovery of a White House studio set, which he kept in mind for future use. Then, when he was directing Clarence Clemons' "Woman's Got The Power" video, he remembered it and was able to use a set costing "hundreds of thousands of dollars" for about \$1,000. The entire video, he added, cost \$33,000.

Kahan offered a more detailed account of his recent "Country Boy" video for Ricky Skaggs, which he said he kept under \$60,000 by shooting everything in one day "with a union crew working on flats" and using either free or "relatively inexpensive" New York City locations.

DISCO/DANCE 12" — U.S. & Imports

(WHOLESALE FOR STORES)
USA • Canada • England • Germany
Italy • France • Holland

Some of our brand new releases are:
U.S. & Canadian 12"

Unexpected Lovers—Lime
Harmony—Suzy Q
Ain't Nothing Gonna Keep—Dafodils
Was That All It Was—Debbie Rose
Baseball—Hippies With Haircuts
Splendor In The Park—Sparkle
Love Reaction—Hotline
Satisfaction—Hi Fidelity 3
Once is Not Enough—Leon Love
Dangerous—Magda Dioni
Parents of Roxanne—Gigolo Tony
Stick Up Kid—B Boys
Don't Want To Find Out—
Geraldine Cordeau
One Shot Lover (Remix)—Venus
On The Floor—Triple B Company
Let Me Be Your Fantasy—
Donna Garaffa

We have a complete selection of all U.S. 16 leases and all import disco/dance records.

Send for our free flyer listing all titles we stock. U.S. & Imports. We specialize in U.S. small label product. Call us for best service and information. (516) 694-4545

Eat You Up—Angie Gold
Limeight—Jessica Williams
Let's Stay Together—Ris
Don't Stop The Train—Christine
My Love Is Music—Gloria Gaynor
The Visitors—Koto
Rise Up For My Love—Yvonne K

DISCO CLASSICS
Panic—French Kiss
First True Love Affair—Jimmy Ross
Supernature—Cerrone
Give My Love/Trippin On The Moon—
Cerrone
I Need Love—Capricorn
Over And Over—Disco Circus
Now That We Found Love—Third World
At Midnight—T Connection
Mandolay—La Flavour
Plus many other classics

EUROPEAN 12"
Man In A Million—Lifeforce
Shame—B. Blase (Remix)
I'll Be Waiting—Bonnie Beddedict
Keep On Calling Me Back—Maxine Dee
Night Time—Linda Sammartino
L'Amour Toujours—Telex
Girls It Ain't Easy—Peggy Blue
New York City—Village People



IMPORT O DISC RECORDS
855e CONKLIN ST. FARMINGDALE, NY 11735
(516) 694-4545 TELEX 4758158 IMPT DISC

TOP 80 CHECKLIST

Another reason why dance music professionals read Dance Music Report

When top radio programmers, disc jockeys and A&R want to get the jump on soon-to-be-released hits, they turn to DANCE MUSIC REPORT. With DRM's Sneak Preview column, they know what's coming before it hits the street.

Subscribe Today

1 Year-25 issues
 U.S. \$35. Canada/Mex. \$40.
 International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars

DANCE MUSIC REPORT

DANCE MUSIC REPORT Keeping you #1
1747 First Avenue, New York, NY 10128 (212) 860-5580

PIRACY PERVADES INDONESIAN MARKET

(Continued from page 9)

However, all this pales into insignificance beside the greatest Indonesian piratical activity of all: music cassettes. On the holiday island of Bali, the tourist area of Kuta Beach now boasts at least five large tape shops within a half-mile radius, busily catering to young Australian tourists.

For just 1,500 repia (less than \$2), they can buy virtually any current rock album on tape, as well as a wide range of back catalog and customized "best of" packages (the AC/DC compilation is especially popular).

Some releases, excellently packaged and dubbed well onto BASF tape, are just one week behind the U.S. and often in advance of Australia. Mick Jagger's solo album is a notable current example.

The emphasis in Kuta is on top Australian acts, including Midnight Oil, Australian Crawl, Redgum, Tim Finn and Eurogliders and others, whose every album is on hand, as well as compilations the artists never even imagined.

In the nation's capital, Jakarta, the practice has reached an amazing level of sophistication. On the Jalan

(street) H. Agus Salim, there's a tape outlet every few hundred yards.

The biggest is the Duta Suara Music Center, where as many as 300 customers can be found jammed around a battery of previewing decks equipped with headphones. Customers are given plastic baskets while browsing, and a common purchase is about 10 tapes, at an average price of around \$2.

Most of the Jakarta tapes, made by a different pirate empire than those in Bali, come complete with attractively packaged lyric booklets or fold-outs, usually carrying hysterically inaccurate versions of song words.

But the most extraordinary aspect of the Duta Suara Music Center is the vast array of titles. Every popular music style is represented, including pop, jazz, country, nostalgia, classical, heavy metal, MOR and the perennial favorite, disco/dance.

The range on hand is comparable to that at the HMV shop in London or Colony Records in New York. There are rare back titles of small jazz labels and other collectible delights. This doubtless accounts for the high percentage of Westerners in the store at any given time.

No outpost of Indonesia is without its tape shops. On Kalimantan (Borneo), the price climbs to 1,750 rupia, but business is still brisk, particularly in the oil city of Balikpapan.

In every region, the pirate companies proudly declare their use of BASF and (to a lesser degree) Maxell tape stock, alongside illegally duplicated logos of Dolby and Billboard. PT BASF Indonesia, according to the Indonesian Times, is one of the fastest growing companies in the country and is expected to produce 34 million audiocassettes this year.

U.K. TAPE LEVY

(Continued from page 9)

Board & Video Assn., for example, says the maximum 30-cent levy on videotape would have a "catastrophic" effect on the future of video training films, while resulting in far higher costs throughout the film, television and video industries. The Green Paper is "ill-conceived, badly thought-out and ill-defined," it concludes.

An article in the authoritative Times of London says the proposed levy is unfair and the case for it unproven. Piracy may be breach of copyright, the newspaper says, but domestic tape recording is a matter of personal freedom. Radio and television companies already pay millions of pounds sterling for the right to broadcast copyright material, it goes on, with the money coming, however indirectly, from the pockets of consumers.

The BPI and other music industry organizations who have campaigned for a compensatory levy are currently readying their own final submissions and comments.

Windsor, Northern Ontario Outlets

CUC Benefits from Nine Radio Station Takeovers

HULL, Quebec Within the space of two days, the fortunes of CUC Ltd. have taken a sharp turn upwards. The Canadian Radio-Television & Telecommunications Commission has approved a string of radio takeovers—nine stations in all—and CUC is an indirect benefactor in all of them.

The CRTC, the federal broadcast regulator, has approved the sale of CKLW Windsor and its sister FM station, CKFZ. Both were previously held by Russwood Broadcasting Ltd. The takeovers were made official March 29. Only two days earlier, Mid-Canada Communications Ltd. was given permission to acquire six Northern Ontario stations and the largest share of a seventh. Mid-Canada is 95.8% owned by Northern Cable Services Ltd., whose largest shareholder is CUC.

Mid-Canada bought CHNO, CFBR and CJMX-FM, all of Sudbury, from Sudbury Broadcasting Ltd. And it acquired CJNR Blind River, CKNR Elliot Lake and CKNS Espanola from Huron Broadcasting Ltd. Mid-Canada has also taken a 45% share in CHUR North Bay.

CUC, an Ontario broadcast and cable firm, already runs the Windsor cable licensee. It will now try to turn around the sliding fortunes of CKLW, at one time considered to be the most influential Canadian rock station, now a beautiful music outlet in a market congested by unregulated Detroit stations.

The troubles Windsor broadcasters have in competing with their American counterparts are reflected in a CRTC decision coinciding with the takeover approval. It allows CKFZ to adopt an "experimental" license, which basically gives it flexibility for spoken word, foreground and Canadian content, plus approval for automated music.

The Northern Ontario takeovers were by far the more controversial. Rival broadcasters, local politicians and many others worried that Mid-Canada would be given a virtual monopoly in the region if the sale of Sudbury Broadcasting's holdings were approved.

Northern Cable Services, Mid-Canada's virtual owner, directly or indirectly runs cable firms servicing 22 Northern Ontario communities, seven CBC television affiliates, two other radio stations and two repeater stations.

Northern's largest shareholder, CUC Ltd., is deemed to be controlled by Geoff Conway and other founding shareholders. The remaining Northern shares are held by Northern Ontario investors and are controlled by Conway's longtime associate, F. Baxter Ricard.

Ricard says he wanted to sell the outlets for estate planning purposes. He will remain president and chairman of Mid-Canada and is expected to have considerable input into the Sudbury stations' operations. Huron wanted to sell so it could focus on its tv and cable operations in Sault Ste. Marie, Ontario.

Just as CUC will be more of a background player in the Northern Ontario stations, the Windsor transaction gives it "negative control," in that it has exactly 50% of the new firm. Campbell owns 20%, Richard O'Brian owns 19%, and the remaining 11% is held by other parties.

Campbell and O'Brian will run the two stations. CKLW will broadcast five hours of news per week, while CKFZ will broadcast four-and-a-half, according to the CRTC. The commission has set as a condition of license a commitment by the two stations to ensure 45% of news items are Canadian-oriented.

Satellite Show Launched 'Countdown' Hits 30 AM Stations

TORONTO The country's first satellite radio network program kicked off in fine form on March 31. "The Canadian Countdown," a three-hour broadcast based here, already has 30 AM stations on the hook and will be double that size by fall.

"This is something we've worked four years on," says Alan Lysaght of radio syndicator Sonic Workshop, who along with longtime broadcaster David Pritchard has assembled the show and brought together the network. Through Broadcast News Ltd., the program is fed to stations for free. "The Canadian Countdown" retains three minutes of commercials each hour; the stations get seven.

The program, starting at 6 p.m. EST, is hosted by Russ McCloud of CHUM Toronto. It features a top 20 countdown, industry news, international reports, Canadian features and a special live phone link between artists and fans, using a toll-

free phone line.

CHUM will serve as the originating station, but the program will soon move into its own headquarters at CITY-TV, a CHUM holding. An FM show will be kicked off in July, while the AM network is expected to reach 80 stations by September, says Lysaght.

Guests already lined up for the show include Daryl Hall & John Oates, Chicago and Honeymoon Suite. Interviews scheduled include Tears For Fears and Eric Clapton, the latter a "semi-exclusive," says Lysaght. Coca-Cola, Sears, Hostess and others are among the featured advertisers.

"I'm not a big flag-waver, but we have the talent and the know-how to do a show like this here," says Lysaght.

Preliminary estimates of Sunday evening listening audiences range from 1.5 million to two million people.

KIRK LaPOINTE

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—JUUL ANTHONISSEN, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953
- 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, Orlovtca 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 ANOREWS, P.O. Box 41152, Nairobi. 24725
- Philippines—CES ROORIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04
- Portugal—FERNANOO 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 MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
- South Korea—BYUNG-HOO SUH, Joong-Ang Weely, 58-9 Sosomun-Oong, Chung-Ku, Seoul. 28-8219
- Spain—JOSE RAMON PARDO, Fermin Caballero 62, Madrid 34.
- 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 O. YURCHENKOV, 6 Aprelskaya 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), Liebherrstr. 19, 8000 Munchen 22. 089-227746.
- Yugoslavia—MITJA VOLCIC, Oragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	ONE MORE NIGHT	PHIL COLLINS	2
3	7	CRAZY FOR YOU	MADONNA	3
4	4	NIGHTSHIFT	COMMODORES	4
5	9	MISSING YOU	DIANA ROSS	10
6	13	OBSESSION	ANIMOTION	9
7	11	RHYTHM OF THE NIGHT	DEBARGE	7
8	6	LOVER GIRL	TEENA MARIE	8
9	3	MATERIAL GIRL	MADONNA	5
10	17	I'M ON FIRE	BRUCE SPRINGSTEEN	6
11	15	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	11
12	5	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	13
13	16	JUST ANOTHER NIGHT	MICK JAGGER	16
14	20	ONE NIGHT IN BANGKOK	MURRAY HEAD	12
15	14	SOMEBODY	BRYAN ADAMS	14
16	25	SOME LIKE IT HOT	THE POWER STATION	17
17	18	HIGH ON YOU	SURVIVOR	19
18	10	THE HEAT IS ON	GLENN FREY	23
19	12	TOO LATE FOR GOODBYES	JULIAN LENNON	20
20	26	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	15
21	22	NEW ATTITUDE	PATTI LABELLE	29
22	8	PRIVATE DANCER	TINA TURNER	24
23	—	SMOOTH OPERATOR	SADE	22
24	30	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	25
25	—	LUCKY	GREG KIHN	33
26	—	THAT WAS YESTERDAY	FOREIGNER	21
27	28	RADIOACTIVE	THE FIRM	28
28	19	RELAX	FRANKIE GOES TO HOLLYWOOD	46
29	—	ROCK AND ROLL GIRLS	JOHN FOGERTY	27
30	21	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	35

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	3	WE ARE THE WORLD	USA FOR AFRICA	1
2	1	ONE MORE NIGHT	PHIL COLLINS	2
3	4	CRAZY FOR YOU	MADONNA	3
4	2	MATERIAL GIRL	MADONNA	5
5	6	I'M ON FIRE	BRUCE SPRINGSTEEN	6
6	8	NIGHTSHIFT	COMMODORES	4
7	12	RHYTHM OF THE NIGHT	DEBARGE	7
8	14	ALONG COMES A WOMAN	CHICAGO	18
9	5	LOVER GIRL	TEENA MARIE	8
10	15	OBSESSION	ANIMOTION	9
11	18	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	15
12	10	SOMEBODY	BRYAN ADAMS	14
13	19	ONE NIGHT IN BANGKOK	MURRAY HEAD	12
14	16	MISSING YOU	DIANA ROSS	10
15	22	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	11
16	7	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	13
17	9	JUST ANOTHER NIGHT	MICK JAGGER	16
18	21	THAT WAS YESTERDAY	FOREIGNER	21
19	25	SOME LIKE IT HOT	THE POWER STATION	17
20	11	HIGH ON YOU	SURVIVOR	19
21	29	SMOOTH OPERATOR	SADE	22
22	13	TOO LATE FOR GOODBYES	JULIAN LENNON	20
23	—	EVERYTHING SHE WANTS	WHAM	30
24	28	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	26
25	—	FOREVER MAN	ERIC CLAPTON	31
26	—	ROCK AND ROLL GIRLS	JOHN FOGERTY	27
27	17	KEEPING THE FAITH	BILLY JOEL	32
28	—	RADIOACTIVE	THE FIRM	28
29	—	THE BIRD	THE TIME	36
30	—	VOX HUMANA	KENNY LOGGINS	37

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

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (8)	15
Geffen (3)	
Full Moon/Warner Bros. (2)	
Sire (1)	
Warner Bros./Slash (1)	
ATLANTIC (9)	13
ZTT/Island (2)	
Bronze/Island (1)	
Mirage (1)	
COLUMBIA	12
EPIC (5)	8
Full Moon/Epic (1)	
Portrait (1)	
Scotti Bros. (1)	
MCA (7)	8
Camel/MCA (1)	
RCA (6)	8
Planet (2)	
CAPITOL	6
EMI-AMERICA	6
ARISTA (2)	5
Jive/Arista (2)	
Arista/Curb (1)	
POLYGRAM	5
Mercury (3)	
De-Lite (2)	
A&M	4
MOTOWN (1)	4
Gordy (3)	
ELEKTRA (2)	3
Solar (1)	
CHRYSALIS	2
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

15	ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	30	EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
18	ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP	31	FOREVER MAN	(Blackwood, BMI/Uрге, BMI) CPP/ABP
39	AXEL F	(Famous, ASCAP) CPP	100	FOREVER YOUNG	(Rolf Budde GmbH, BMI/Musikverlag, BMI/KG, BMI/Warner-Tamerlane, BMI)
52	BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	41	FRESH	(Delightful, BMI)
97	BACK IN STRIDE	(Amazement, BMI)	96	GO DOWN EASY	(Irving, BMI/Danor, BMI) CPP/ALM
85	BASKETBALL	(Neutral Gray, BMI/Mo Funk, BMI/Original J.B., BMI/Mokojumbi, ASCAP)	93	HEARTLINE	(Dejamus, ASCAP)
70	BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	23	THE HEAT IS ON	(Samous, ASCAP) CPP
84	BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	19	HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
36	THE BIRD	(Tionna, ASCAP)	58	I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)
63	CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	6	I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP
13	CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	53	IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP
59	CAN'T STOP	(Stone City, ASCAP/National League, ASCAP) CPP	57	INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI)
35	CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	92	JUNGLE LOVE	(Tionna, ASCAP)
48	CELEBRATE YOUTH	(Super Ron, BMI)	43	JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)
75	CHANGE	(Land Of Dreams, ASCAP/Arista, ASCAP) CPP	16	JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP
3	CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	32	KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP
67	DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP)	89	LET'S TALK ABOUT ME	(Woolfsongs/BMI/Careers, BMI) CPP
25	DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	64	LONELY IN LOVE	(Herds of Birds, ASCAP/Greg Giuffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)
11	DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	55	LOST IN LOVE	(Colgems-EMI, ASCAP) WBM
73	EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	86	LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP
34	EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	8	LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP
			33	LUCKY	(Lexy Girl, ASCAP/Well Received, ASCAP) CPP
			79	MAGICAL	(Carbert, BMI/Mama Baby, ASCAP)
			5	MATERIAL GIRL	(Minong, BMI)
			94	METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI) CHA/HL
			74	MISLED	(Delightful, BMI) CPP
			10	MISSING YOU	(Brockman, ASCAP) CLM
			77	NAUGHTY NAUGHTY	(Carbert, BMI) HL
			72	NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)
			60	NEVER ENDING STORY	(Giorgio Moroder, ASCAP) CPP/ABP
			29	NEW ATTITUDE	(Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)
			4	NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL
			9	OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP
			68	OH GIRL	(Irving, BMI/Boy Meets Girl, BMI)
			91	THE OLD MAN DOWN THE ROAD	(Wenaha, ASCAP) CPP
			47	ONE LONELY NIGHT	(Janisongs, ASCAP) WBM
			2	ONE MORE NIGHT	(Pun, ASCAP) WBM
			12	ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA
			40	ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM
			24	PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM
			28	RADIOACTIVE	(Not Listed)
			82	RAIN FOREST	(Oval, PRS)
			46	RELAX	(Perfect Songs, BMI/Island, BMI) WBM
			7	RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
			27	ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP
			49	SAVE A PRAYER	(Tritec) HL
			51	SAY IT AGAIN	(Black Mountain Road, BMI)
			95	SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI) CPP
			65	SECOND NATURE	(Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP
			22	SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)
			61	SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP)
			83	SOLID	(Nick-O-Yal, ASCAP) CPP
			17	SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)
			26	SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL
			14	SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
			78	STEADY	(Funzalo, BMI/Juters, BMI/Rella, BMI)
			38	SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP
			88	SUGAR WALLS	(Tionna, ASCAP)
			80	SWEAR	(WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP) WBM
			42	TAKE ME WITH U	(Controversy, ASCAP) WBM
			90	TALK TO ME	(Small Hope, BMI)
			21	THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM
			44	THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner Bros., BMI/Warner-Tamerlane, BMI) WBM
			71	THIS IS NOT AMERICA	(Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP
			56	TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP
			20	TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL
			76	TURN UP THE RADIO	(Hatabrr, BMI)
			81	VOICES CARRY	(Intersong-USA, BMI/Til Tunes, BMI)
			37	VOX HUMANA	(Milk Money, ASCAP)
			50	WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM
			69	WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)
			1	WE ARE THE WORLD	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)
			45	WE CLOSE OUR EYES	(Mijac, BMI/Brockman, ASCAP) WBM
			66	WELCOME TO THE PLEASURE DOME	(Perfect, BMI)
			98	WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP
			62	WHY CAN'T I HAVE YOU	(Rick Ocasek/ASCAP/Lido, ASCAP) WBM
			87	WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)
			54	THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP) CPP
			99	YOU'RE THE INSPIRATION	(Double Virgo, ASCAP/Foster Frees, BMI) CPP

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

RICK SPRINGFIELD

Tao
PRODUCERS: Rick Springfield, Bill Drescher
RCA AJL1-5370

Springfield follows four consecutive platinum albums with another set of hook-laden pop-rock. The instant success of the album's first single, "Celebrate Youth," shows that Springfield still has his audience, despite the disappointing performance of his feature film "Hard To Hold" and the competition from such new pop arrivals as Wham! There's no shortage of hit single candidates here, including "State Of The Heart" and "Dance This World Away."

KENNY LOGGINS

Vox Humana
PRODUCERS: Kenny Loggins, Michael Omartian, David Foster
Columbia FC 39174

Loggins' first studio album since 1982's "High Adventure" is a similar mix of heartfelt ballads and uptempo rhythm pieces. Loggins wrote all of the songs with such collaborators as Michael McDonald, Dean Pitchford, David Foster and Tom Snow. And he receives vocal and instrumental support from such luminaries as the Pointer Sisters, Sheila E. and Philip Bailey. This is Loggins' first album since "Footloose" brought him to the top of the charts for the first time in his long career.

THE POWER STATION

33 1/3
PRODUCER: Bernard Edwards
Capitol SJ 12380

About the unlikely "supergroup" imaginable, consisting of Duran Duran's John and Andy Taylor, Chic drummer Tony Thompson and vocalist Robert Palmer. Hard rock/dance synthesis stretches to cover both T Rex's "Bang A Gong" and the Isley Brothers' "Harvest For The World." Other standouts are "Some Like It Hot" and "Go To Zero."

JOHNNY MATHIS

Right From The Heart
PRODUCER: Denny Diante
Columbia FC 39601

Mathis' latest is a more contemporary-sounding album than his past releases, which have basically been middle-of-the-road romantic pop.

Mathis is assisted by such top players and singers as Jeff Lorber, Tom Scott and Ernie Watts, who help to bring the more rhythmic, contemporary style. The title song is featured on ABC's daytime soap opera "Ryan's Hope." Mathis is currently on tour with another peerless pop singer, Dionne Warwick.

RECOMMENDED

ELVIS PRESLEY

Reconsider Baby
PROJECT A&R DIRECTOR: Gregg Geller
RCA AFL1-5418

RCA's latest Presley repackage features Elvis singing the blues. The cuts range from "Tomorrow Night," recorded in "1954 or '55," to "Merry Christmas Baby," cut in 1971. Included are several hits, including 1961's "I Feel So Bad."

ORIGINAL MOTION PICTURE SOUNDTRACK

The Terminator
PRODUCERS: Various
Enigma 72000-1

The soundtrack to the recent Arnold Schwarzenegger hit film features moody instrumentals performed by Brad Fiedel, Jay Ferguson and Linn Van Hek, among others. Producers include Kevin Elsen, noted for his work with Journey.

THE ELVIS BROTHERS

Adventure Time
PRODUCER: Adrian Belew
Portrait: BFR 39875

Trio's latest effort marks a move towards a more mainstream sound, and less emphasis on earlier rockabilly roots. Best tracks: "Big Ideas," "Don't Take Away My Guns" and "Chin Up."

SLADE

Rogues Gallery
PRODUCERS: John Punder, Jim Lea
CBS Associated FZ 39976

Hard rock geezers continue their strong comeback bid, proving that age does indeed go before beauty. Modern, muscular and metallic, Slade can hold their own on the present hard rock scene.

PETER IVERS

Nirvana Peter
PRODUCER: Linda Perry
Warner Bros. 25213

Retrospective of the late conceptualist/songwriter/performer, including several previously unreleased tracks. Music marries blues, jazz and pop with a slightly off-center view of the universe. Resulting tunes sound like the work of an L.A.-bred Mose Allison.

BLACK

RECOMMENDED

BLACK UHURU

Reggae Greats
PRODUCERS: Sly Dunbar, Robbie Shakespeare, Steven Stanley, Black Uhuru
Mango MLPS 9791

Part of Island's continuing Mango label retrospective, this collection focuses on one of the better selling groups on the label's reggae roster. Now defunct, the widely recorded group did its best work for Island.

PROCESS & THE DOO RAGS

Too Sharp
PRODUCER: Rick James
Columbia BFC 40021

Doo-wop funk fusion, quarterbacked by producer Rick James, who also penned and performed the lion's share of material. Album also mixes in pure doo-wop sound, with covers of "Daddy's Home," "The Bells" and "Thin Line Between Love And Hate."

FUZZ DANCE

Various Artists
PRODUCERS: Giampiero & Giancarlo Bigazzi
Sire 25273 (EP)

SPOTLIGHT



USA FOR AFRICA

We Are The World
PRODUCERS: Various
Columbia USA 40043

As "We Are The World" moves into the No. 1 spot on the Hot 100, Columbia releases an album featuring that historic cut and previously unreleased tracks by eight superstar acts, six of whom are featured on "We Are The World." The cuts that are likely to attract the most attention (and generate the most sales) are Prince & the Revolution's "4 The Tears In Your Eyes" and Bruce Springsteen & the E Street Band's "Trapped." Also included is Northern Lights' "Tears Are Not Enough," the Canadian all-star recording featuring Bryan Adams, Joni Mitchell, Anne Murray and Neil Young, among others.

Techno-dance style meets old-line Euro-disco on these four Italian dance tracks by Alexander Robotnick, Mya & the Mirror, Gina & the Flexix and Naif Orchestra. Vocals in English, and an exceptionally long EP (30 minutes).

COUNTRY

PICKS

RESTLESS HEART

Restless Heart
PRODUCERS: Tim DuBois, Scott Hendricks, Restless Heart
RCA CPL1-5369

New Nashville group combines the best of the Eagles with a splash of Little River Band and some Poco thrown in for a riveting album that superbly toes the line of country/rock. Electrifying five-part harmonies, power ballads, original self-contained instrumentals and sizzling dynamics give this act one of the most exciting debuts in some time. Best cuts include "Heartbreak Kid," "Restless Heart" and "She's Coming Home."

RECOMMENDED

KENNY ROGERS

Love Is What We Make It
PRODUCERS: Larry Butler, Lionel Richie Jr., Kenny Rogers
Liberty 51157

This new collection of previously unreleased masters is a strong package nicely balanced between country and pop. Country gets the winning edge with cuts like "Twentieth Century Fool," "Starting Today, Starting Over" and "A Stranger In My Place," co-written by Rogers.

REX ALLEN JR.

On The Move
PRODUCER: Andy DiMartino
Moon Shine 80200

Allen sheds his overworked cowboy imagery to excel at what he does best: singing honest and strong country music. He's got a wealth of good

material to explore here, and he makes full use of his considerable talents.

JAZZ-FUSION

PICKS

WEATHER REPORT

Sportin' Life
PRODUCERS: Zawinul, Wayne Shorter
Columbia FC 39608

The much-respected group returns with a stellar set featuring vocalists Bobby McFerrin, Carl Anderson, Dee Dee Bellson and Alfie Silas. Zawinul and Shorter wrote most of the songs, but one of the most haunting is a dramatic remake of Marvin Gaye's classic, "What's Going On." Other key tracks: "Corner Pocket," "Pearl On The Half-Shell" and "Ice-Pick Willy."

CLASSICAL

PICKS

BERNSTEIN: WEST SIDE STORY

Kanawa, Carreras, Troyanos, Bernstein
Deutsche Grammophon 415 253

If the cultivated operatic voices tend to blur idiomatic imagery, they do bring to the Broadway masterpiece a vocal glory that amply compensates. In all respects this is a moving audio experience that grabs and holds the listener enthralled. Heavy promotion and ancillary attention—tv, etc.—will keep store traffic brisk.

RECOMMENDED

THE ART OF BEVERLY SILLS

Various orchestras and conductors
Angel CDC 47183 (CD)

BEVERLY SILLS SINGS VERDI
Various orchestras and conductors
Angel AV 34017

Two of the most potent entries in the current splurge of digitally remastered Sills catalog. The former album on CD only (more than 70 minutes), like the latter LP draws much from original ABC Records masters leased from their present owner, MCA. The LP also offers four arias never before issued. Throughout, both albums feature remarkably attractive sound. A feast for the vast Sills constituency.

MOZART: EINE KLEINE NACHTMUSIK; POSTHORN SERENADE

Prague Chamber Orchestra, Mackerras
Telarc CD-80108 (CD)

Brisk, no-nonsense performances that don't find it necessary to linger to make musical points. Somewhat leaner sound than we are accustomed to from the label's domestic productions.

HANDEL: 6 CONCERTI GROSSI, OP. 3

The English Concert, Pinnock
DG Archiv 413 727-2 (CD)

Just tempos, period authenticity and transparent sound combine for a valued tercentenary tribute. Pinnock's enthusiasm is catching.

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
in
Billboard

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036

Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

RICK SPRINGFIELD

Celebrate Youth (3:52)
PRODUCERS: Rick Springfield, Bill Drescher
WRITER: Rick Springfield
PUBLISHERS: Super Ron, BMI
RCA PB-14047

The ever-verbal rocker waxes philosophical in the lyrics, danceable in the synth tracks, in a fast-rising pop hit from his new LP "Tao."

JULIAN LENNON

Say You're Wrong (3:45)
PRODUCER: Phil Ramone
WRITER: Julian Lennon
PUBLISHERS: Charisma/Chappell, ASCAP
Atlantic 7-89567

A bit of deceptively cheerful-sounding introspection; his current U.S. tour can only increase interest in this third single from rock's favorite son.

JOYCE KENNEDY

Didn't I Tell You (3:55)
PRODUCER: Keith Forsey
WRITERS: Keith Forsey, Steve Schiff, Laurie Forsey
PUBLISHERS: MCA, ASCAP/Music Corporation of America, BMI
A&M AM-2727

A second "Breakfast Club" release; matches the peppery tempo and high chart potential of "Neutron . . .", "Flash" and other dance hits from major movies.

RECOMMENDED

ALAN GORRIE

I Can Take It (3:58)
PRODUCERS: Jay Gruska, Alan Gorrie
WRITERS: Alan Gorrie, Michael Murgare, Jeff Bova
PUBLISHERS: Almo/Redhead/Moxy/Largo/Liquid Crystal, ASCAP
A&M AM-2726 (12-inch reviewed Mar. 16)

FRANCE JOLI

Does He Dance (4:20)
PRODUCER: George Duke
WRITERS: D. Neal, J. Ferguson
PUBLISHERS: Cheeky Kid/Painless, BMI
Epic 34-04863

BLACK

PICKS

ATLANTIC STARR

Freak-A-Ristic (3:59)
PRODUCERS: David and Wayne Lewis
WRITER: David E. Lewis
PUBLISHERS: Almo/Jodaway, ASCAP
A&M AM-2718

First single from their "As The Band Turns" LP pulls out all technofunk stops with a lumpy, elastic bassline and gaudily mannered vocals.

POP SINGLES

CHART RESEARCH PACKAGES

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

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

THREE TITLES AVAILABLE:

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

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

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

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

Please send me the following Billboard Chart Research Packages:

- A-1 Number One Pop Singles @ \$50.00
A-2 Top Ten Pop Singles @ \$50.00
A-3 Top Pop Singles Of The Year @ \$50.00

Check or money order is enclosed in the amount of:

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

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request.

OTHER RELEASES

vocals supported by dynamic and precise instrumentation. Contact: (615) 244-1990.

BANDANA

It's Just Another Heartache (3:19)
PRODUCERS: Eric Prestidge, Jim Ed Norman
WRITERS: Steve Bogard, Rick Giles
PUBLISHERS: Vogue, BMI/Dejamus, ASCAP
Warner Bros. 7-29029

Crisp vocal sound, invigorating harmonies and appealing production make this beautiful Eagles-styled ballad the group's best effort yet.

RECOMMENDED

BOBBY G. RICE

New Tradition (3:15)
PRODUCER: Gene Kennedy
WRITER: Steve Chiasson
PUBLISHER: Chip n'Dale, ASCAP
Door Knob 85-230

A wry look at contemporary marriages. Label based in Nashville.

KATHY TWITTY

That's What Your Lovin' Does To Me (3:00)
PRODUCERS: Jim Dowell, Mike Daniel
WRITER: Jesse Shofner
PUBLISHER: Ken Stitts, BMI
Permian P-82009 (c/o MCA)

Sinuuous voice playing off a brisk and resilient production.

DANCE/DISCO

PICKS

ANGELA

All Hung Up (5:41)
PRODUCER: Joe Badlotto
WRITERS: Joe Badlotto, Jack Michaels
SUTRA SUD 030 (12-inch single)

Melodic pop dressed up in lots of synthesized finery, courtesy of Fred Zarr. Contact: (212) 582-6900

CAROL COOPER

Tunnel Of Love (6:29)
PRODUCER: Guy Ruvolo
WRITERS: K. Philippe, G. Ruvolo, D. Hresko
PUBLISHERS: Protoons/Fast Radio, ASCAP
Profile PRO-7068 (12-inch single)

High-energy r&b; familiar territory, but still effective. Contact: (212) 582-3555.

RECOMMENDED

RICK JAMES

Can't Stop (6:08)
PRODUCER: Rick James
WRITER: Rick James
PUBLISHER: Stone City, ASCAP
Motown 4528MG (12-inch single; 7-inch reviewed Mar. 30)

ALEX BROWN

(Come On) Shout (6:22)
PRODUCERS: Marti Sharron, Gary Skardina
WRITERS: M. Sharron, G. Skardina
PUBLISHERS: Welbeck/Anidraks/Chilly D, ASCAP
Mercury 880 694-1 (12-inch single; 7-inch reviewed Apr. 6)

2 1 2

I'll Show You How (6:20)
PRODUCERS: V. Varoli, C. Ness
WRITERS: V. Varoli, C. Ness
PUBLISHER: Piper, BMI
Piper PP 1004 (12-inch single)

Many-layered pop/hip hop production has an inviting, spontaneous sound that's rare in a technorecord. Contact: (212) 398-9225.

MILTON SMITH AND STIMULUS

I Wanna Get Next To You (5:10)
PRODUCER: Louie Oxley
WRITERS: Joe Sutton, Milton Smith
PUBLISHERS: Woodbourne/Ashanti, BMI
Routelette RD 2012 (12-inch single)

Offbeat but attractive synth wanderings by a D.C. r&b group with an odd imagination. Contact: (212) 582-6900.

AC

RECOMMENDED

ANDREAS VOLLENWEIDER

Flight Feet (3:38)
PRODUCER: Andreas Vollenweider
WRITER: Andreas Vollenweider
PUBLISHER: not listed
CBS 38-04755

An upbeat example of his ethereal instrumental sound.

RECOMMENDED

READY FOR THE WORLD

Deep Inside Your Love (3:20)
PRODUCER: Ready For The World
WRITERS: G. Strozier, G. Potts, M. Riley
PUBLISHERS: Ready For The World/Excalibur Lace/Trixie Lou, BMI
MCA 52561 (12-inch version also available, MCA 23541)

Slow ballad treats its romantic theme with solemn ceremony; group recently broke into the Black top 10 with "Tonight."

GLADYS KNIGHT AND THE PILS

Keep Givin' Me Love (4:13)
PRODUCER: Leon F. Sylvers III
WRITERS: K. Walker, P. Phillips-Oland, W. Raglin
PUBLISHERS: Unichappell/Mr. Dapper, BMI/Chappell/Richer, ASCAP
Columbia 38-04873

Her voice retains its unique vibrancy even at this sleepy tempo.

EMOTIONS

Miss Your Love (4:14)
PRODUCERS: Wayne & Wanda Vaughn
WRITERS: W. Vaughn, J. Philpot
PUBLISHERS: Wenkewa, ASCAP/Walkran, BMI
Motown 1784MF

Intense, bluesy vocals to a slow, staccato beat; label debut for the group.

GRANDMASTER FLASH

Girls Love The Way He Spins (4:18)
PRODUCERS: Grandmaster Flash, Gavin Christopher
WRITERS: G. Christopher, L. Dukes, N. Glover
PUBLISHERS: Grandmaster Flash/Grandpa Lou's, ASCAP
Elektra 7-69643

REBBIE JACKSON

Play Me (I'm A Jukebox) (3:44)
PRODUCER: Wayne Henderson
WRITERS: J. Buckingham, P. Tillis
PUBLISHERS: Warner-Tamerlane/Duck/Elektra/Asylum/Pam Tillis, BMI
Columbia 38-04874

MTUME

Prime Time (3:58)
PRODUCER: James Mtume
WRITERS: J. Mtume, R. Jackson
PUBLISHER: Mtume, BMI
Epic 34-04880

SEDAN

Snake Dancin' (4:03)
PRODUCER: Leon Graham
WRITERS: Curtis Jones, Craig E. Robinson, Anthony C. Pate
PUBLISHERS: Content/CoPaJo, BMI
Cotillion 7-99645

Polished soul disco.

DRU & THE PHYSICAL ATTRACTION

Light The Night (With Love) (3:49)
PRODUCERS: Dru, Ignatz
WRITERS: Dru, Ignatz
PUBLISHER: Attractive, BMI
Cotillion 7-99650

"Freak"-style pop-funk.

COUNTRY

PICKS

STATLER BROTHERS

Hello Mary Lou (2:14)
PRODUCER: Jerry Kennedy
WRITERS: Gene Pitney, Cayet Mangiaracina
PUBLISHERS: Unichappell/Six Continents/Champion, BMI
Mercury 880 685-7

This was a top 10 pop release for Ricky Nelson in 1961; the Statlers give it new life and a new arrangement in a departure from their usual sound.

GEORGE JONES AND LACY J. DALTON

Size Seven Round (Made of Gold) (2:56)
PRODUCER: Billy Sherrill
WRITERS: M. Fields, G. Lumpkin
PUBLISHERS: Taylor and Watts/Algee, BMI
Epic 34-04876

The lyrics are a bit forced and silly, but Jones and Dalton deliver this ode to domesticity with unabashed sincerity and in fine voice.

REX ALLEN JR.

When You Held Me In Your Arms (3:06)
PRODUCER: Andy DiMartino
WRITER: Hugh Moffatt
PUBLISHERS: Bocuillas Canyon/Atlantic, BMI
Moon Shine MS-3036

Allen is warmth incarnate in this looking-backward ballad; superb

TOP POP ALBUMS™

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

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	6	PHIL COLLINS ATLANTIC 81240 (8.98) 3 Weeks at No. One	NO JACKET REQUIRED
2	2	2	12	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
3	3	3	43	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 38653 (CD)	BORN IN THE U.S.A.
4	4	4	14	SOUNDTRACK ● MCA 5553 (8.98)	BEVERLY HILLS COP
5	5	5	44	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
6	6	6	20	MADONNA ▲ ³ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
7	7	7	23	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	8	8	21	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
9	9	9	15	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
10	10	10	21	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	12	73	POINTER SISTERS ▲ ² PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
12	20	24	8	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
13	13	13	18	DON HENLEY ● GEFLEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
14	14	14	5	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
15	16	22	7	SOUNDTRACK GEFLEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
16	12	11	27	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
17	18	20	7	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM
18	15	16	46	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
19	19	18	23	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
20	24	37	9	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
21	17	15	8	DAVID LEE ROTH WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
22	21	17	75	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
23	22	21	40	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
24	23	23	34	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
25	25	19	25	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
26	36	38	6	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
27	26	25	69	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
28	28	28	8	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
29	30	31	29	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
30	29	29	15	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
31	31	35	18	TEENA MARIE EPIC FE 39528	STARCHILD
32	32	34	29	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
33	27	26	26	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
34	35	27	38	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
35	NEW ▶			TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
36	37	32	18	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
37	49	—	2	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
38	40	42	7	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
39	39	44	26	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
40	38	36	23	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
41	44	65	4	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
42	43	43	19	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
43	34	30	20	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
44	45	52	5	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
45	60	—	3	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
46	46	47	6	ALAN PARSONS PROJECT ARISTA ALB-8263 (8.98) (CD)	VULTURE CULTURE
47	50	51	8	ANIMATION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMATION
48	33	33	21	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
49	42	41	13	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
50	41	40	25	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
51	69	—	2	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
52	55	60	4	SANTANA COLUMBIA FC39527	BEYOND APPEARANCES
53	56	69	4	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
54	54	56	6	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
55	48	53	18	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	52	46	54	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
57	51	45	80	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
58	58	59	26	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
59	47	39	23	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
60	70	71	21	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
61	61	63	6	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
62	66	70	5	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
63	75	100	3	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
64	NEW ▶			THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
65	59	50	87	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
66	71	104	4	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
67	67	67	13	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
68	53	48	18	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
69	57	49	19	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
70	68	58	8	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
71	65	57	21	WHODINI ● JIVE/ARISTA JL-8251/ARISTA (8.98)	ESCAPE
72	64	61	19	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
73	114	—	2	ALISON MOYET COLUMBIA BFC 39956	ALF
74	63	55	22	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
75	107	159	3	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
76	72	62	30	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
77	77	78	77	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
78	80	81	8	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
79	79	64	12	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
80	98	—	26	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
81	81	83	11	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
82	73	66	85	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
83	82	72	30	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
84	76	76	7	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
85	87	92	6	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
86	83	84	15	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
87	89	95	4	TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
88	105	121	5	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
89	91	93	6	WILTON FELDER MCA 5510 (8.98)	SECRETS
90	92	97	7	JERMAINE STEWART ARISTA ALB-8261 (8.98)	THE WORD IS OUT
91	101	110	4	GO WEST CHRYSALIS FV 41495 (8.98)	GO WEST
92	96	98	6	JEFF LORBER ARISTA ALB-8269 (8.98)	STEP BY STEP
93	62	54	20	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9.98) (CD)	ARENA
94	90	77	26	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
95	78	75	10	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
96	84	68	51	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
97	85	85	10	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
98	74	74	78	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
99	99	102	6	ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
100	102	80	64	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
101	86	86	7	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
102	104	107	6	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
103	108	128	6	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
104	93	87	19	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
105	111	118	4	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
106	106	108	7	DIONNE WARWICK ARISTA ALB-8262 (8.98)	FINDER OF LOST LOVES
107	112	124	3	ACCEPT PORTRAIT BFR 39974 EPIC	METAL HEART
108	115	142	3	JOAN ARMATRADE A&M SP-5040 (8.98) (CD)	SECRET SECRETS
109	109	88	104	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
110	113	120	6	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK

○ 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 75)

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.

APRIL

April 1-9, **World Youth Festival of Arts**, Kingston, Jamaica. (212) 593-6337.

April 3, **American Video Awards**, Santa Monica Civic, Los Angeles. (213) 936-9300.

April 9-10, **Yankee Group PC Seminar**, Plaza Hotel, New York. (617) 542-0100.

April 11-13, **Music Industry Education Assn. Annual Conference**, Belmont College, Nashville. (615) 242-1631.

April 14-17, **63rd Annual National Assn. of Broadcasters Convention**, Las Vegas Convention Center. (202) 429-5300.

April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.

April 16-17, **Yankee Group PC Seminar**, Claremont Resort Hotel, Berkeley, Calif. (617) 542-0100.

April 21-23, **Amusement Business Seminar**, Hyatt Regency O'Hare, Chicago.

April 22-25, **Audio-Visual Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

April 28, **Arthritis Foundation National Telethon**, Grand Ole Opry House, Nashville. (404) 872-7100.

MAY

May 1, **Arthur Young's third annual Entertainment Industry Symposium**, Beverly Wilshire Hotel, Los Angeles.

May 4, **Pennsylvania Assn. of Songwriters, Composers & Lyricists**, Airport Bingo Complex, Allentown, Pa. (215) 433-6787.

May 4-6, **Audio Engineering Society Convention**, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, **National Assn. of Video Distributors Trade Conference**, Hotel InterContinental, San Diego. (202) 452-8100.

May 7-8, **Video Retailers Assn. Trade Fair**, Harrahs, South Shore, Lake Tahoe. (916) 823-3497.

May 13-14, **Home Information Systems & Software Forum**, White Plains, N.Y. (214) 437-2400.

May 15-17, **Telemarketing/West Trade Expo**, Anaheim Convention Center. (800) 368-2066.

May 16-19, **NAIRD Convention**, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, **National Public 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.



Stu's Coup. Stu Greenberg, revival and director of the New York Songwriters Showcase, poses with BMI executives after the organization's commitment to sponsor the monthly event. Standing from left at the Showcase's Folk City home in New York are BMI performing rights vice president Stanley Catron, Greenberg, BMI writer relations assistant vice president Bobby Weinstein and performing rights senior vice president Frances Preston, and Showcase associate director Ron Beigel.

Lifelines

BIRTHS

Girl, Kelly Michelle, to **Ken and Jonna Kirkwood**, March 13 in Los Angeles. He is Southern California regional marketing specialist for MCA Records.

Boy, Joshua Clay, to **Mark and Patricia Phillips**, March 16 in New York City. He is president of ATI there.

MARRIAGES:

Daken K. Broadhead to **Alice Moyle Yeates**, March 13 in Salt Lake City. He is former owner of Allied Record Pressing Plant, which he sold to Warner Communications Inc.

Bob Reitman to **Barbara Burns**, March 15 in Los Angeles. He is vice president of marketing services for A&M Records. She is national director of advertising for Warner/Elektra/Atlantic.

Billy Joel to **Christie Brinkley**, March 23 in New York. He is a singer/songwriter. She is a model/actress.

DEATHS

Ma Rainey II, 77, after a lengthy illness March 27 in Iuka, Miss. Rainey, often referred to as "mother of Beale Street," ran away from home at 13 to sing the blues. She was born Lillie Mae Glover and took the name Ma Rainey II in 1939 after the death of the original Ma Rainey, whose style she emulated.

Max Alexenburg, 80, of a heart attack March 31 in Woodbury, New York. Alexenburg is survived by two sons, music industry veteran Ron, who heads Allegory Entertainment, and Dean, who heads the Vinyl Exam record production company. He is also survived by three grandchildren and a brother.

Jeanine Deckers, 52, a suicide, March 31 in Wavre, Belgium. As "The Singing Nun," Deckers had an international hit in 1963 with her song "Dominique." More than 100 different versions of the song were recorded, including an electronic remake by Deckers in 1983.

Bubbling Under

THE TOP POP ALBUMS

- | | | | |
|-----|-------------------------------|-------------------------------|---------------------------------|
| 201 | ALCATRAZZ | DISTURBING THE PEACE | CAPITOL ST-12385 |
| 202 | THE VELVET UNDERGROUND | THE VELVET UNDERGROUND & NICO | VERVE 823290-1 (POLYGRAM) |
| 203 | SHAKATAK | DOWN ON THE STREET | POLYDOR 823304-1 (POLYGRAM) |
| 204 | STREETS | CRIMES IN MIND | ATLANTIC 81246 |
| 205 | GEORGE STRAIT | GREATEST HITS | MCA 5567 |
| 206 | AMY GRANT | STRAIGHT AHEAD | A&M SP-5058 |
| 207 | LLOYD COLE AND THE COMMOTIONS | RATTLESNAKES | GEFFEN GHS 24064 (WARNER BROS.) |
| 208 | THE BEAT FARMERS | TAILS OF THE NEW WEST | RHINO RNLP-853 |
| 209 | CHET ATKINS | STAY TUNED | COLUMBIA FC 29591 |
| 210 | RONNIE LAWS | CLASSIC MASTERS | CAPITOL ST-12375 |

THE HOT 100 SINGLES

- | | | | |
|-----|------------------------|------------------|---------------------------------|
| 101 | BAD HABITS | JENNY BURTON | ATLANTIC 7-89583 |
| 102 | INNOCENT | ALEXANDER O'NEAL | TABU 4-04718 (EPIC) |
| 103 | BACKSTABBIN' | EDDIE D | PHILLY WORLD 7-99662 (ATLANTIC) |
| 104 | TORE DOWN A LA RIMBAUD | VAN MORRISON | MERCURY 880669-7 (POLYGRAM) |
| 105 | READ MY LIPS | MELBA MOORE | CAPITOL 5437 |
| 106 | SOME KINDA LOVER | THE WHISPERS | SOLAR 7-69658 (ELEKTRA) |
| 107 | STEP BY STEP | JEFF LORBER | ARISTA 1-9307 |
| 108 | HIGH SCHOOL NIGHTS | DAVE EDMUNDS | COLUMBIA 38-04762 |
| 109 | I'M THROUGH WITH LOVE | ERIC CARMEN | GEFFEN 7-29032 (WARNER BROS.) |
| 110 | THE RIDDLE | NIK KERSHAW | MCA 52544 |

...newslines...

TOTAL EXPERIENCE RECORDS has launched a "New Artist Program" that sees two new releases going to market at a suggested list price of \$6.98 each. The albums include the label's first pop act, Prophet, in a self-titled set, and a solo r&b performer, Will King, whose album is called "Backed Up Against The Wall." According to Mort Weiner, vice president of distribution, the releases also involve discounts to dealers and special dating. Total Experience, headed by Lonnie Simmons, is marketed through RCA.

ASCAP'S 1984-85 SUPPLEMENTAL GRANTS have amounted to \$88,600, according to Hal David, president of the performing rights society. Total for the period is now \$1,145,450, representing monies over and above royalties paid for performances of works in ASCAP's sample survey. ASCAP makes such cash awards to writers whose works have "unique prestige value" and are performed in media not surveyed by ASCAP. In addition, composer Harold Rome will receive this year's ASCAP/Richard Rodgers Award for veteran composers/lyricists of the musical theatre. A special citation along with a \$50,000 check will be presented to Rome Monday (8).

TWO NEW BOOKS profile the life and times of Motown artists Marvin Gaye and Diana Ross. Former is the subject of "Divided Soul" by David Ritz, published in hardcover by McGraw-Hill at \$16.95; latter is the subject of "Diana" by J. Randy Taraborrelli, from Doubleday/Dolphin at \$29.95 hardcover, \$14.95 paperback. The Ritz tome is set for release May 6; the Ross work is available now.

LYRICIST SHEILA CRAFT has put her expertise both as a working lyricist and as a teacher into book form with "The Craft Of Lyric Writing," published by Writer's Digest Books at \$16.95 in hardcover. The book is, in fact, based on a course of the same name conducted by Craft for many years under the sponsorship of The Songwriters Guild. This fall, Craft introduces a course on lyric writing at New York Univ., where she is adjunct professor in the music, business and technology masters degree program.

New Companies

Royal Records, formed by Gerald Mann. First release is a single, "That's Not The Kind Of Girl I Am," by Terri Mann. 5150 E. 65th St., Indianapolis, Ind. 46220; (317) 849-6880.

Community 3 Recordings, formed by Albert Garzon and Drew Dean. First release is a 12-track debut album, "Feast Of The Sunfish," by Agitpop. 11-09 30th Dr., Astoria, N.Y. 11102; (718) 204-8534.

Desert Morning Records, formed by Buck Bates. First release is a single, "Cowboy Mann"/"New Thing

On My Mind," by Buddy Wyatt. P.O. Box 22153, Phoenix, Ariz. 85028; (602) 971-0979.

Spinnaker Records Inc., formed by F. Smith Knobloch, Michael E. Rutter and Read P. Gendler. First release is a single, "Where The Sailors Go," by John Bergeron. 528-B Green St., Thibodaux, La. 70301; (504) 446-6559.

Ben-Motion Pictures, a film and video production company, formed by Gladys Bensimon. 214 W. 21st St., #D, New York, N.Y. 10011; (212) 924-8072.

EXECUTIVE TURNTABLE

(Continued from page 4)

ment in Los Angeles. She was director of sales at Republic Pictures Video.

PUBLISHING. Lester Sill resigns as president of Screen Gems-Colgems-EMI Music in Los Angeles. He served the Screen Gems company for 21 years and has not announced future plans. Replacing Sill is **Fred Willms**, president of EMI's Picture Music International, who will serve as president for both companies.

John Briggs is appointed membership representative for ASCAP's Nashville office. He was assistant professional manager at Colgems-EMI Music. In ASCAP's New York office, **Lauren Iossa** is named public relations coordinator. She has been communications coordinator.

PRO AUDIO/VIDEO. Sony Tape Sales Co. promotes **Steve Johnson** to national sales manager for the Sony consumer audio and video tape product lines and names **Gene Dunham** Western regional sales manager. Johnson is based in the Park Ridge, N.J. headquarters; Dunham is in the Compton, Calif. regional office.

Alan G. Hershner and **Daniel P. Marchetto** are appointed professional product marketing coordinators at Shure Brothers, Evanston, Ill. Hershner joins from The Program Store, Marchetto from Phonic Ear. Also, **Al De-Genova** becomes public relations coordinator for the company. He was managing editor of Up Beat magazine.

MUSIC RIGHTS

(Continued from page 1)

tions of "high quality alternative

music resources" which do not require ASCAP or BMI clearance.

One of these resources is said to be a Los Angeles music organiza-

tion that currently supplies material to movie studios. The stations that will disclose how they function with little or no rights organization mu-

sic for locally produced shows are KWTX in Waco, Tex., and WAGA in Atlanta. The latter is a Storer outlet.

About \$30 million of the \$45 million asked by BMI represents a restoration of fees that would have been due had the rates not been rolled back. The remaining \$15 million, says Arries, consists of a 50% increment reflecting the claimed increase in the use of BMI music as compared to ASCAP for the period in question.

While the letter says the committee and BMI have agreed to explore new per-program licensing procedures, the committee chief says he expects that the rate fracas will eventually be resolved in the courts rather than across a bargaining table. BMI, meanwhile, has sent letters to the stations saying that it has "voluntarily" extended current licenses until the end of May, as discussions continue.

As for ASCAP, the federal "rate" court has not yet issued its ruling on interim fee adjustments, although a decision is expected any day. The committee has asked ASCAP to provide per-program and blanket license fee quotations, in a phase of the overall dispute that is also expected to wind up for final resolution before the Federal District Court here under terms of ASCAP's consent decree with the government.

The committee also takes issue with new SESAC license rates which are said, in some cases, to show increases of "up to 140%." These fees were outlined in letters to stations by the licensing organization and are due to take effect this month and next. SESAC says it has instituted rates which it had originally scheduled for implementation in 1983, but held off during the appeals process in the Buffalo Broadcasting case.

In addition to Arries, panelists at the NAB meeting will include Jack Zwaska, executive director of the committee; Bruce Rich, its general counsel; and Buddy Bostick, president of KWTX, the Waco "case history" station.

NARM NOTES

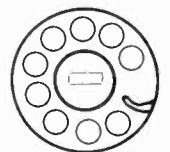
(Continued from page 6)

nese-manufactured pieces, according to retailers. One account reports Sony pieces accounted for about 50% of his CBS shipment, with all copies of Bruce Springsteen's "Born In The U.S.A." manufactured in Japan.

THE PERSONAL TOUCH: Decision to fly this year's scholarship recipients down to the banquet added a nice touch. The evening, which also included Stevie Wonder's acceptance of NARM's "Artist of the Decades" award as well as his performance of five songs from his upcoming album, was one of the most memorable in the organization's history. EDITED BY FRED GOODMAN

TOUCH That DIAL!

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



Call our Hotline at (800) 223-7524. and tell Jeff you want to see some Action!

AGFA magnetite 12




Agfa Magnetite 12 cassette duplicating tape delivers true master quality sound. Outstanding high and low output combines with the lowest noise floor available to provide unmatched versatility and tremendous enhancement capabilities. Magnetite 12 fulfills the needs of the most demanding master. You spend too much time perfecting your master recording to trust its sound to an unfaithful cassette duplicating tape.

Trust Agfa Magnetite 12.

It gives as good as it gets.

AGFA AUDIO

AGFA-GEVAERT  MAGNETIC TAPE DIVISION, 275 NORTH STREET, TETERBORO, NJ 07608 (201) 288-4100

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	116	—	2	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
112	120	132	4	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
113	103	79	28	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
114	97	94	21	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
115	88	73	26	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
116	94	96	41	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
117	95	82	24	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
118	122	103	126	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
119	100	101	27	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
120	128	164	3	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
121	136	166	3	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
122	121	90	20	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
123	124	113	20	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
124	130	134	7	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
125	119	106	37	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
126	123	99	21	PAT BENATAR ▲ CHRYSLIS FV41471 (CD)	TROPICO
127	129	115	27	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
128	118	91	7	VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
129	131	119	27	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
130	135	141	4	GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
131	110	89	18	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
132	132	138	41	TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
133	133	114	40	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
134	134	122	43	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN D.M.C.
135	137	125	71	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
136	146	147	4	THE MOODY BLUES THRESHOLD 820155-1/POLYGRAM (8.98)	VOICES IN THE SKY-BEST OF THE MOODY BLUES
137	154	187	3	FIONA ATLANTIC 81242 (8.98)	FIONA
138	127	117	88	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
139	125	111	130	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
140	138	137	61	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
141	126	126	19	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
142	139	139	72	BILLY IDOL ▲ ² CHRYSLIS FV 41450 (CD)	REBEL YELL
143	148	127	18	WHAM COLUMBIA BFC 38911	FANTASTIC
144	141	109	29	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
145	158	172	5	DONNIE IRIS HME HFW-39949/CBS	NO MUSS... NO FUSS
146	149	144	30	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
147	147	131	49	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BF2 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
148	153	151	567	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
149	151	154	27	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
150	117	105	18	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
151	155	156	13	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
152	152	143	33	JULIO IGLESIAS ▲ ² COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
153	142	112	12	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
154	150	149	29	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
155	144	146	23	UB40 A&M SP-5033 (8.98) (CD)	GEFFREY MORGAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	140	140	8	SAWYER BROWN CAPITOL CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
157	157	161	26	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
158	164	171	3	WILLIE NELSON COLUMBIA FC 40008	ME & PAUL
159	143	145	25	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
160	165	165	22	JOHN WAITE CHRYSLIS FV 41376	IGNITION
161	161	174	5	UTOPIA PASSPORT 6044 (8.98)	P. O. V.
162	163	160	44	VARIOUS ARTISTS MOTOWN 6094 ML (8.98)	MORE SONGS FROM THE BIG CHILL
163	167	152	28	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
164	166	163	90	MIDNIGHT STAR ▲ ² SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
165	NEW			KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
166	172	—	9	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
167	169	158	58	TRIUMPH ● MCA 5542 (8.98) (CD)	ALLIED FORCES
168	170	170	37	EDDIE MURPHY ● COLUMBIA FC 39005	COMEDIAN
169	173	176	42	ORIGINAL BROADWAY CAST GEFFEN GHS 2031/WARNER BROS. (16.95)	CATS
170	145	150	48	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
171	156	129	8	ROCKWELL MOTOWN 6122 ML (8.98)	CAPTURED
172	NEW			SOUNDTRACK COLUMBIA JS 39983	PORKY'S REVENGE
173	176	175	79	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
174	NEW			THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
175	180	182	93	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
176	RE-ENTRY			SOUNDTRACK ▲ ⁵ COLUMBIA JS-39242 (CD)	FOOTLOOSE
177	159	157	29	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
178	183	188	15	JASON & THE SCORCHERS EMI-AMERICA SQ 19008 (8.98)	FERVOR
179	168	162	50	R.E.M. I.R.S. SP-70044/A&M (8.98) (CD)	RECKONING
180	178	168	62	ALABAMA ▲ ² RCA AHL-4939 (8.98) (CD)	ROLL ON
181	162	116	10	MARTIN BRILEY MERCURY 822423-1/POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
182	160	123	10	KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
183	177	177	89	JEFFREY OSBORNE ● A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
184	NEW			SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
185	NEW			AZTEC CAMERA SIRE 1-25285/WARNER BROS. (5.99)	BACKWARDS AND FORWARDS
186	186	191	25	ANNE MURRAY CAPITOL ST-12363 (8.98) (CD)	HEART OVER MIND
187	187	167	56	RATT ▲ ² ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
188	NEW			YELLOWJACKETS WARNER BROS. 1-25204 (8.98)	SAMURAI SAMBA
189	185	133	29	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
190	188	192	35	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98)	LEGEND
191	182	184	13	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
192	193	198	81	LINDA RONSTADT ▲ ² ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
193	190	194	23	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
194	NEW			THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
195	200	173	121	MICHAEL JACKSON ▲ ²⁰ EPIC QE 38112 (CD)	THRILLER
196	195	183	36	SAMMY HAGAR ● GEFFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
197	179	180	10	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
198	189	186	21	TOTO ● COLUMBIA QC38962 (CD)	ISOLATION
199	175	135	10	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
200	196	200	10	ERIC CARMEN GEFFEN GHS 24055/WARNER BROS. (8.98)	ERIC CARMEN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|------------------------------|-----------------------------------|-----------------------------------|--------------------------------------|-----------------------------------|-------------------------------|---------------------------|
| Accept 107 | Deep Purple 43 | Don Henley 13 | LRB 95 | Billy Ocean 24 | Santana 52 | Tears For Fears 45 | Grover Washington Jr. 193 |
| Bryan Adams 10 | Depeche Mode 166 | Honeydrippers 115 | Cyndi Lauper 27 | ORIGINAL CAST | Sawyer Brown 156 | Temptations 74 | Andrew Lloyd Weber 111 |
| Alabama 28, 180 | Dokken 127 | Julian Lennon 19 | Julian Lennon 19 | Cats 169 | David Sanborn 97 | Third World 174 | Wham 7, 143 |
| Animation 47 | Duran Duran 93 | Huey Lewis & the News 57 | Huey Lewis & the News 57 | Jeffrey Osborne 58, 183 | Scandal Featuring Patty Smyth 125 | Richard Thompson 102 | The Whispers 123 |
| Joan Armatrading 108 | Sheila E. 116 | Los Lobos 55 | Los Lobos 55 | John Parr 68 | Shalamar 141 | George Thorogood 38 | Whodini 71 |
| Ashford & Simpson 40 | Elliott Easton 99 | Jeff Lorber 92 | Jeff Lorber 92 | Alan Parsons Project 46 | The Smiths 124 | Time 34 | Eugene Wilde 153 |
| Autograph 30 | Sheena Easton 33 | Loudness 84 | Loudness 84 | Steve Perry 96 | SOUNDTRACKS | Toto 198 | Kim Wilde 182 |
| Aztec Camera 185 | Egyptian Lover 197 | Madonna 6, 82 | Madonna 6, 82 | Tom Petty & the Heartbreakers 35 | Amadeus 60 | Triumph 69, 167 | George Winston 138, 191 |
| Philip Bailey 59 | Fat Boys 86 | The Manhattans 194 | The Manhattans 194 | Pink Floyd 148 | Beverly Hills Cop 4 | The Tubes 87 | Stevie Wonder 76 |
| Pat Benatar 126 | Wilton Felder 89 | Barry Manilow 150 | Barry Manilow 150 | Pointer Sisters 11 | Big Chill 98 | Tina Turner 5 | Yellowjackets 188 |
| George Benson 79 | Fiona 137 | Teena Marie 31 | Teena Marie 31 | The Power Station 64 | The Breakfast Club 26 | Twisted Sister 132 | |
| The Blasters 105 | The Firm 17 | Bob Marley & the Wailers 190 | Bob Marley & the Wailers 190 | Prince 118 | The Falcon & the Snowman 54 | U2 39, 135, 175 | ZZ Top 109 |
| Kurtis Blow 119 | John Fogerty 2 | Wynon Marsalis 129 | Wynon Marsalis 129 | Prince & the New Power Generation 23 | Footloose 176 | UB40 155 | |
| Martin Briley 181 | John Fogerty 2 | Mary Jane Girls 62 | Mary Jane Girls 62 | R.E.M. 179 | Berry Gordy's The Last Dragon 75 | Utopia 161 | |
| Bronski Beat 49 | Foreigner 9 | Maze featuring Frankie Beverly 63 | Maze featuring Frankie Beverly 63 | REO Speedwagon 8 | Into the Night 184 | Van Halen 100 | |
| John Cafferty/Beaver Brown Band 147 | Frankie Goes to Hollywood 48 | Metallica 144 | Metallica 144 | Ratt 187 | Porky's Revenge 172 | Luther Vandross 51 | |
| Eric Carmen 200 | Glenn Frey 80 | Pat Metheny Group 149 | Pat Metheny Group 149 | Raven 112 | Purple Rain 23 | VARIOUS ARTISTS | |
| Cars 56 | Gap Band 67, 103 | Keel 110 | Keel 110 | Lionel Richie 22, 139 | Stop Making Sense 83 | Chess 88 | |
| Ray Charles 48 | General Public 50 | Moody Blues 136 | Moody Blues 136 | Rockwell 171 | Vision Quest 15 | More Songs From Big Chill 162 | |
| Chicago 18 | Giuffria 42 | Van Morrison 61 | Van Morrison 61 | Renny Rogers 146 | Woman In Red 76 | MTV's Rock & Roll To Go 128 | |
| Eric Clapton 37 | Go West 91 | Motley Crue 173 | Motley Crue 173 | Linda Ronstadt 104, 192 | Bruce Springsteen 3, 140 | Velvet Underground 85 | |
| Bruce Cockburn 177 | Sammy Hagar 196 | Alison Moyet 73 | Alison Moyet 73 | Diana Ross 32 | Ray Stevens 151 | Andreas Vollenweider 101 | |
| Phil Collins 1, 77 | Daryl Hall & John Oates 25 | Eddie Murphy 168 | Eddie Murphy 168 | David Lee Roth 21 | Jermaine Stewart 90 | W.A.S.P. 163 | |
| Commodores 20 | Paul Hardcastle 66 | John Murray 186 | John Murray 186 | Run-D.M.C. 70, 134 | Barbra Streisand 159 | John Waite 133, 160 | |
| Dazz Band 157 | Sam Harris 189 | Willie Nelson 158 | Willie Nelson 158 | Sade 12 | Survivor 29 | Dionne Warwick 106 | |
| Debarge 41 | Dan Hartman 117 | New Edition 16 | New Edition 16 | | Talking Heads 83 | | |

COUNTRY RADIO, LABELS MAPPING NEW STRATEGIES

(Continued from page 1)

For their part, record companies are taking the initiative on several fronts, from sifting out their talent rosters to increasing their production budgets in an attempt to match the sound quality of records on top 40 radio.

Other approaches include the creation of lower-priced album configurations, such as RCA's mini-LPs for new acts; special interest labels, such as MCA's announced revival of Dot and Dunhill; more creative merchandising; more coordination of product flow; and greater involvement by acts in the promotion of their own careers.

MCA/Nashville is moving up to 80% of its production in-house to ensure consistency of sound quality and timeliness of product flow. Moreover, label chief Jimmy Bowen is insisting MCA's artists visit publishers on their own to help select the songs they want to cut.

At the recent Country Radio Seminar, label executives and radio programmers held a special meeting to discuss how they could work together to expose new acts and create authentic hit records.

"I disagree with anybody who says it's not radio's job to sell records," observes Tom Phifer, corporate operations manager for KRMD-AM-FM Shreveport. "It's radio's job to expose records so they'll sell—and anyone who doesn't believe that is making a big

mistake."

Some programmers contend record companies became complacent during the "Urban Cowboy" period when selling country product was tied more to lifestyle than sound. AC and pop playlists congenial to country boosted that complacency, they say, and in the long run may have created an identity problem for the music.

Says Jim Foglesong, Nashville president of Capitol/EMI America: "I think the rut we found ourselves in was trying to cut crossovers that had no particular musical base. They didn't sound pop, and they didn't sound country, either." That's changed today, argues Foglesong: "Now I think you've got to take a stand. And we produce our records to be played on country radio."

"I'm concerned about the quality of country today," observes Mike Carta, operations manager for Austin's KASE and KVET. "I think some of the Nashville producers have been caught up in making formula records. Some of the tried-and-true country acts are starting to sound stale. It's hurting sales now, but on down the line it could end up being a factor in country radio ratings."

Among the other concerns voiced by programmers are: shortage of label ad dollars allotted to country radio; releases by top acts being

shipped too quickly after their predecessors peak; failure of distribution to keep up with chart activity; and excessive emphasis on gaining chart position to create hits that are not matched by sales.

"In recent years, record companies have prided themselves on how many No. 1's they can get," says Carta. "It seems as if they are really competing with themselves instead of making hit records. Maybe that's why people aren't buying the music right now."

Carta also wonders if inflated production budgets aren't causing labels to pull more singles off albums than the intrinsic quality justifies.

Don Keith, operations and program director for Elf Communications, which runs country stations in Birmingham and Knoxville, says he would like to see superstar releases slowed down on the charts, but adds, "How can the labels afford to reduce product on an act they've paid \$5 million to sign? They have to put out as many singles as they can."

Gregg Lindahl, program director for the Opryland Group of radio stations (WSM-AM-FM Nashville and WKY Oklahoma City), says he is satisfied with the quality of country music. But he makes a different point:

"We're chasing a different demographic from record companies.

Country listeners don't spend a lot of money buying records—they get their music from the radio."

The key, Lindahl says, lies in the way record companies market their product and build excitement.

Record companies are showing more versatility by integrating artists into their total retail promotions. A key example is Warner Bros.' use of Emmylou Harris, whose current 22-city tour tied in radio and retail in each market. Point-of-purchase materials in such participating chains as Licorice Pizza, Turtle's in Atlanta and Sound Warehouse in Dallas helped boost sales as well as concert attendance.

Labels are asking their artists to cooperate more than before in various forms of promotion. "Labels cannot afford to carry any acts," observes Joe Galante, division vice president, RCA/Nashville. "Since we are currently in a no-growth market, the days of a record company carrying an act for prestige or name value reasons are over."

Galante notes that several years ago, when he took over RCA's reins,

the label's country roster numbered 36; today, it has fewer than 20 artists. "Radio has cut down on its playlists, so we're all competing for a smaller window," he says. "Signings are now three or four a year, and you're lucky to break two."

Similarly, MCA has cut its Nashville roster in half since Jimmy Bowen took over early last year.

Foglesong says that Capitol is actually expanding its roster, and maintains that his label has no blues to sing. Anne Murray, Sawyer Brown and Mel McDaniel have been especially productive this year, he reports. Because of the No. 1 success of McDaniel's "Baby's Got Her Blue Jeans On," Capitol shipped the album containing it four weeks ahead of schedule, and, says Foglesong, it sold more in its first month out than McDaniel's other albums together have sold.

Since Foglesong moved from MCA to Capitol, he has signed six acts, has "four or five" more contracts in the works and has cemented a distribution deal with MTM Records.

RIAA FIGURES

(Continued from page 1)

\$4,370.4 million, a 15% rise over the prior year's \$3,814.3 million, and the largest total in the industry's history, topping the previous high of \$4,131.4 million in 1978.

While total unit shipments rose by 18% to 679.8 million in 1984, the amount was still behind unit figures achieved in the years 1977-79.

The dollar volume of industry shipments reported by the RIAA was slightly below totals estimated several weeks ago by CBS Inc. At a presentation to security analysts, CBS pegged the 1984 figure at \$4,464 million (Billboard, March 23).

As anticipated, Compact Discs showed a phenomenal increase in 1984 net shipments, soaring 625% to 5.8 million units valued at \$103.3 million. Unit shipments exceeded the most optimistic predictions for the category, previously estimated at 4.5 million for the year.

Lumped in a single category, LPs and EPs continued to decline last

year, the RIAA said, although the rate of decline slowed significantly. The drop in units for the year was a mere 2%, from 209.6 million to 204.6 million. In dollars, the drop was 8% for the configurations, down to \$1,548.8 million from \$1,810.9 million in 1983.

Single records turned a corner and rose by 5% in unit shipments to 131.5 million in 1984. The prior year's figure was 124.8 million. At suggested retail, 1984 shipments of singles were valued at \$298.7 million, up 11% over 1983's \$269.3 million.

Eight-track tapes dropped 2% in units, down to 5.9 million from 6 million. The value of these shipments, however, jumped from \$27.9 million to \$35.7 million, up 28% for the period.

IS HOROWITZ

CD IN THE SPOTLIGHT AT NARM CONVENTION

(Continued from page 1)

that uniform packaging "was not the work of one company."

Retailers also urged universal application of UPC bar coding to both CD packages and the disk itself. "It's a new configuration, and you want to nail that right away," said Alan Schwartz of Music Plus. Added Ira Heilicher of Great American Music: "You want it on the disk itself, too, because there will be returns and so many people are going to computerize handling of that."

WEA's experimental use of an all-cardboard package for Prince's forthcoming "Around The World In A Day" (Billboard, April 6) drew a mixed reaction from retailers, with some projecting that it would increase accessory sales for currently hard-to-get jewel boxes.

Peering into the future, Stan Cornyn, senior vice president of the WCI Record Group, presented some early results from that company's joint-research Record Group with

PolyGram (Billboard, April 6). The presentation suggested that the Compact Disc could be the preferred software for delivery of numerous entertainment and educational products. A Compact Disc Group panel, moderated by the Group's Leslie Rosen, dealt with more immediate issues for the configuration.

Among the chief developments noted by the panel was increased projections for CD production outside the U.S. Emiel Petrone of PolyGram said that his company, as reported in Billboard, has received special permission from the West German government to operate its Hanover plant on Sundays. Subsequently, he estimated a hike of 25% in overall production, to 25 million pieces this year. The factory produced 13 million CDs in 1984. In Japan, total piece count is expected to reach 30 million, an increase of 300% over 1984.

Hardware production for 1985 was projected at 2.5 million pieces by Mike Aguilar of Technics, who also projected U.S. sales of 500,000 players for the year with the proviso that the industry "will have to see where pricing falls in June." He projected players priced below \$200 by then, and an end to hardware shortages.

This week's introduction of a portable "boom box" CD player in Japan is expected to be followed by a U.S. rollout this summer, according to John Briesch of Sony Corp. of America. For the future, Aguilar predicted widespread installation of car units by 1988.

The de-emphasis of video did not prevent manufacturers from taking a high profile, with companies treat-

ing it as a regular business meet rather than the new frontier it had been in the last two years.

"I don't know who else is left to come in," said International Video Entertainment's Len Levy, surveying the list of major record chains. "The people that are in it seem to be solidifying their position that much more."

Assistance in preparing this story provided by Earl Paige and Tony Seideman.

Generating some of the most intense video talk at the conference was a comment by Lou Kwiker of the California-based Wherehouse Entertainment during the meet's one video panel. Kwiker suggested that record retailers looking to get into the video business should be prepared to invest a minimum of around \$400,000 (separate story, page 25). Video manufacturers and distributors said the figure is much lower.

Also on the podium at NARM were Pioneer Video head Ken Kai and the Street Pulse Group. Kai counseled retailers to get used to a multi-format field, saying video will always have several playback formats. The Street Pulse Group's presentation noted a skewed potential for video sales to record buyers over the public at large, and pushed strongly for music stores to commit in depth to video.

Attendance at this year's convention was estimated at more than 1,300, a significant rise over the nearly 1,100 who attended last year. The figure represented an across-the-board increase in all regular member categories.



Merv Faces the Music. A group of musicians honored as readers poll favorites by companion magazines Guitar Player, Keyboard and Frets get together for an appearance on the Merv Griffin tv show. Seated from left are Chick Corea, Herbie Hancock, GPI Publications president Jim Crockett and Rob Wasserman. Standing are David Grisman, Griffin and Steve Morse.

SOUND CHOICE?

CASSETTE INSERTS
7" SLEEVES
RECORD LABELS
JACKETS

Keystone Printed Specialties Co., Inc.
321 Pear Street
Scranton, PA. 18505
717-346-1761

NARM Best-Seller Awards: Prince Steals the Show

BY PAUL GREIN

LOS ANGELES Prince dominated the annual Best Seller Awards presented at the close of the NARM convention in Hollywood, Fla. The renegade rocker took seven key awards, including best-selling album and single of the year.

Prince's nine-million-seller "Purple Rain" was named best-selling album, best-selling album by a male artist and best-selling black music album by a male artist. "Purple Rain" was also voted the year's best-selling movie soundtrack and music video, while "When Doves Cry" was named best-selling 45 r.p.m. single and "Let's Go Crazy" was cited as best-selling 12-inch single.

The awards are voted on by retailers, rackjobbers and one-stops, and are billed as the only recognition given by the industry of actual over-the-counter sales.

The selection of "Purple Rain" as best-selling album of the year over Michael Jackson's "Thriller" turned back "Thriller's" bid to become the first album to win that top award two years running since Carole King's "Tapestry," the champ in 1971 and 1972.

"Purple Rain" is the first Warner Bros. album to be declared the year's top-seller since Fleetwood Mac's "Rumours" in 1977. And it's the first soundtrack to be rated the best-selling album since "Saturday Night Fever" in '78.

Prince was edged out in only one category in which he was eligible, that of best-selling Compact Disc, where there was a tie between Bruce Springsteen's "Born In The U.S.A." and Pink Floyd's "Dark Side Of The Moon."

In other categories, George Winston's "December" was named best-selling jazz album for the second year in a row, while "Cats" repeated its 1983 win as best-selling original cast album.

Alabama won the award for best-selling country album by a group for the fourth year in a row. Anne Murray took the country female award, which she previously won in 1978, '79 and '80. Amy Grant repeated her 1983 win in the gospel/spiritual field.

Here's the complete list of NARM Best Seller winners.

Best-selling album—Prince's "Purple Rain," Warner Bros.; **single (45 r.p.m.)**—Prince's "When Doves Cry," Warner Bros.; **single (12-inch)**—Prince's "Let's Go Crazy," Warner Bros.

Best-selling album by a new artist—(tie) John Cafferty & the Beaver Brown Band's "Eddie & the Cruisers," Scotti Bros.; Madonna's "Madonna," Sire; Cyndi Lauper's "She's So Unusual," Portrait.

Best-selling album by a group—Huey Lewis & the News' "Sports," Chrysalis; **male artist**—Prince's "Purple Rain," Warner Bros.; **female artist**—Cyndi Lauper's "She's So Unusual," Portrait.

Best-selling black music album by a group—Pointer Sisters' "Break Out," Planet; **male artist**—Prince's "Purple Rain," Warner Bros.; **female artist**—Tina Turner's "Private Dancer," Capitol.

Best-selling country album by a group—Alabama's "Roll On," RCA; **male artist**—Ricky Scaggs' "Don't Cheat In Our Hometown," Sugar Hill/Epic; **female artist**—Anne Murray's "Heart Over Mind," Capitol.

Best-selling jazz album—George Winston's "December," Windham Hill; **gospel/spiritual album**—Amy Grant's "Straight Ahead," Myrrh; **album merchandised as classical music**—"Amadeus" soundtrack, Fantasy.

Best-selling movie soundtrack—Prince's "Purple Rain," Warner Bros.; **original cast album**—"Cats," Geffen; **product merchandised as music video**—Prince's "Purple Rain," Warner Home Video.

Best-selling Compact Disc—(tie) Bruce Springsteen's "Born In The U.S.A.," Columbia; Pink Floyd's "Dark Side Of The Moon," Capitol.

Best-selling children's product—the Care Bear Series, Care Bear; **outstanding artist development by an indie label**—Run-D.M.C.'s "King Of Rock," Profile; **NARM presidential award**—Isaac Stern; **Harry Chapin memorial award**—Band Aid's "Do They Know It's Christmas," Columbia.

CAPITOL VIDEO DISTRIBUTION

(Continued from page 1)

of video distribution and sales. Davis is quick to point out, however, that these arrangements are non-exclusive, and that these video software companies will continue to utilize other forms of distribution, such as independent distributors.

The Capitol executive likens the company's approach to that of a WEA. Capitol's nine distribution offices and three domestic distribution centers, as well as a field force of some 130 to 140, will be a major force in offering video software product to record accounts. Industry estimates place Capitol's record account base at approximately 2,000.

While many record/tape outlets have added or expanded their home video offerings in the past year, Capitol maintains that its strong

suit will be to complete the distribution loop more firmly into record stores.

Although Sony offers a wide assortment of video music titles, the company concedes that perhaps as little as 10% of that product is flowing through record/tape stores, with the balance moving through video specialty outlets.

Sony Video Software is currently enjoying sales success with such titles as Tina Turner's "Private Dancer," Duran Duran's "Dancing On The Valentine" and David Bowie's "Jazzin' For Blue Jean."

But Davis also notes that music video is not the main criterion for acquiring a line to place in the Capitol distribution mix. Case in point is Continental Video, with its many feature films.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

IN LIGHT OF NARM's annual independent convention, it's to be expected that the trade group's majors-oriented meet last week drew only mild interest from the indie network. But, among those who did fork over the registration fees for this year's NARM, there was a generally positive response to the value of attending the event. From the mainstream Jem Records to the Milwaukee-based "new age" label and distributor Narada, consensus on the "big" NARM was that it provides a valuable opportunity to "see and be seen" for both their companies' images and specific product.

Perhaps the most enthusiastic NARM attendee is Jem chief Marty Scott, a regular who reserved a label suite this year rather than a booth on the exhibition floor in order to get a better shot at "meeting more privately with the bigger chains," he says. "It's basically a majors event, and that's okay, because most indies don't know how to use NARM."

Pointing to the sought-after Fred Munao, president of New York's Select Records (home of "Roxanne, Roxanne" originators UTFO), Scott says the NARM event is of most use to those indies who have "already made themselves well known." Despite what he calls a "major bias," Scott says Jem got a

Grass Route

great reception on several projects, especially its burgeoning Passport Music Video line and a forthcoming benefit studio album by Willie & the Poor Boys, a group of several musicians who performed at the ARMS benefit concerts last year.

On the other end of the spectrum, Narada attended NARM for the first time, taking an exhibition booth to "gain more exposure among the larger retailers," says the company's vice president Wesley Van Linda. "As a whole," says Van Linda, "the contacts we made there were worth the registration fee," but he is not without complaints.

"As a relatively small and new independent," says Van Linda, "we wanted to work as much as possible. This was no vacation for us." Van Linda says the exhibition hours were too short, and he wishes there was a way to include indie releases in the product presentation time slots, a comment echoed by Scott.

Fred Held, of the newly formed JFL Distributing in Miami, says he felt this year's convention was "better than normal for the independents" in terms of the "number of connections to be made." He attributes this not so much to NARM's efforts, but to the general resurgence of indies' strength and willingness to communicate. "The network is tightening up," says Held, "because all of us want to keep our foot right in the door."

From a label perspective, Tommy Boy chief Tom Silverman says indie label attendance was nothing

spectacular, estimating that roughly 20 indies showed up. "Conspicuously absent," says Silverman, were many of the "up and coming indies like New York's Def Jam."

In keeping with Tommy Boy's primary interest, Silverman returned with both good and bad news on the 12-inch market. The first is that many retailers appear to be allotting more space to dance records; the second is that the majors have not significantly "eased off" their commitment to the genre.

In conclusion, Silverman sums up the general attitude of attending indies in saying that NARM is a "heavy schmooze scene where we learned a few more things, but not the raw business atmosphere of a Midem convention."

SEEDS & SPROUTS: Once again, the welcome wagon remains quiet, as no indies crack either pop chart this week... The "Roxanne, Roxanne" saga continues with two new responses to UTFO's Select original. In New York, Adam Levy has worked out a few agreement bugs to release "Roxanne's A Man" on Streetwise, Arthur Baker's logo under the Roulette umbrella. And, from West Palm Beach, Fla., 4-Sight Records has a record out re-laying the fictitious opinion of Roxanne's parents. Both were picked up instantly last week by the venerable urban outlet WHQT Miami (Hot 105).

PANEL OF PRESIDENTS

(Continued from page 3)

RCA Records; and Don Zimmermann, president of Capitol Records. Moderating the session was Russ Solomon, president of Tower Records.

Addressing the future of the LP, Summer contended, "We all have a stake in a natural, healthy winding down of the standard 12-inch disk. That can be accomplished without distorting the marketplace. Where the forecasts of what will happen to the LP really go awry is when you think of the potential of the digital audio tape configuration. If that came along prematurely, that would really mess up the marketplace."

"We would have just too many configurations, and we would have to all but run from the LP. Barring that, I think we'll ease our way out."

Epic/Portrait's Dempsey added, "Any time this industry has to make a point out of new technology, they seem to take a lot of delight in absolutely destroying something that exists. A lot of people take the position that CBS is protecting the record because we have all these manufacturing facilities. Basically, CBS is a software company; it always has been."

He continued, "The thing that upsets me the most about Jack Eugster's remarks about the demise of the LP is less the orderly transition to CD, and more that there are many dealers out there in B and C locations that won't even put albums in the locations anymore. They won't even represent a record

in the store. That's totally unrealistic and unnecessary at this time."

The comments by Eugster to which Dempsey referred were part of the Musicland chief's opening day speech to the convention. He said he saw the LP dropping in five years to 10% of sales, but called for "an orderly withdrawal" (separate story, page 19).

On the further effects of new technologies, RCA's Summer observed, "If these are not handled properly, the kind of difficulties that we have had with home taping—particularly over the years—will seem small. That's where we have to focus a great deal of attention."

Capitol's Zimmermann seconded the RCA chief's concern. "If we solve things like home taping, that

would give us a lot of security for the future," he commented. Likewise, A&M's Friesen stressed that current, bullish business conditions should not obscure the need for tackling the more obstinate problems.

The dangers of following the same creative path that led to the slump in record sales were emphasized by Dempsey. He identified the trend away from "high energy rock'n'roll" and heavy metal on AOR radio and MTV as those programming outlets seek an older demographic, then warned, "We cannot live in an AC environment... We cannot begin to produce safe music just because certain of the media out there wants us to move the sound down, take the guitars out."

GIL FRIESEN, QUINCY JONES

(Continued from page 3)

logical challenges, Friesen also noted the need to concentrate on music. "We consider ourselves to be in the talent industry," he said. "Lee Iacocca is in manufacturing." While declaring that "nothing takes the place of great music," Friesen said that new opportunities in delivery formats including cable, home video and Compact Disc have helped expand the industry's horizon. "That intangible, music, now exists in a lot of places, not just radio," he said.

Along with opportunities, Friesen suggested technology also poses

problems. Specifically, he called for a fight against VCR double-well duplication decks, and warned that the future holds the potential for cable music delivery systems that could compete with record stores.

"Home taping probably won't take away the thrill of owning a record," he said. But he added that retailers and manufacturers "need to formulate game plans. Music is a creative adventure, one we're all in together. At a time like this, we can't afford to be lax."

Metal Airplay Drought Prompts CBS Accept Push

BY IRV LICHTMAN

NEW YORK Seeking to bypass what it calls radio resistance to metal music, the Epic/Portrait unit of CBS Records will be giving away a free seven-inch sampler of two cuts from Accept's second album, "Metal Heart."

Bill Bennett, vice president of national album promotion at Epic/Portrait and Associated Labels, echoing a theme discussed at last week's NARM convention by E/P/A chief Don Dempsey, says the marketing/

promotion play is the result of hard times for metal rock on AOR radio.

"We can't get radio to go with it," Bennett says. "We've got to find a way to reach a 16- to 17-year-old active audience who buy a record and then holler to their friends about how good it is."

As developed during recent CBS meetings in Honolulu and via contact with CBS branches, the plan at retail calls for the participation of at least 120 stores that deal heavily in metal band albums. Starting this week, these dealers will receive up to 100 copies of the Accept sampler (depending on market size) to give away to fans who buy an album of metal music by any act on any label.

Bennett says 20,000 copies of the seven-inch sampler have been pressed, containing two cuts that are the subject of hoped-for airplay: "Screaming For A Love Bite" and "Midnight Mover." The sleeve of the sampler is a black-and-white duplication of the album's original cover. A legend on the label itself states, "Not to be sold for any reason."

Bennett says he hopes that if a station in a particular area happens to program one of the cuts on the sampler, the fan who received the sampler will be prompted to call the station.

He adds that hard times for metal necessitate newer strategies to target the metal band fan. "We can't spend a lot of money in normal marketing ways. Most radio stations have tuned out mainstream AOR music. And we're not interested in buying time on late-night radio in order to get our message across."

Congratulations From Congress

WASHINGTON Response from members of Congress to the "We Are The World" record has been swift and enthusiastic, following a mailing of the 12-inch single to every member of Congress by the Recording Industry Assn. of America (RIAA) on March 29.

The following Wednesday (3)—three working days later—an RIAA official told Billboard that the trade group had already received 51 letters and personal notes of congratulations and appreciation from the nation's legislators, including a number of Senate and House leaders. One Congressman, according to the RIAA official, even enclosed a personal check to help in the all-star effort.

Summer Market Debut Set

Sony Unveils CD 'Boom Box'

NEW YORK The age of the Compact Disc "boom box" has arrived, with Sony Consumer Audio Products' introduction of a one-piece, 17-pound unit with attachable speakers that features an integrated CD player as its primary component.

The CFD-5 portable CD system also boasts a cassette deck with auto-reverse and Automatic Music Sensor (AMS) functions; an AM/FM stereo tuner; a five-band graphic equalizer; and an amplifier section with four watts per channel, as well as two-way Sony APM speakers. With availability set for this summer, the CFD-5 is priced at \$550 suggested retail.

The CD player built into the unit sports a number of sophisticated features, including AMS and Music Search, which allows high-speed music sampling to locate a desired track, and an LCD display which shows battery condition, track being played, elapsed time, and tracks and time remaining on the disk. Dynamic range is said to be 90 dB.

According to Sony Consumer Audio Products vice president John Briesch, the major goal in introducing the portable D-5 CD player, and now the CFD-5 CD system, is to give to the CD configuration the same convenience and versatility that the cassette format enjoys. "The CD now equals the cassette in providing the utmost in music ver-

satility, along with its inherent advantages of superior sound quality and reliability," says Briesch.

STEVEN DUPLER

Eugster Elected NARM President

HOLLYWOOD, Fla. Jack Eugster, president of Musicland, has been elected NARM president, succeeding Noel Gimbel of Sound Video Unlimited. Also elected to the board are: Billy Emerson, Big State Distribution, secretary; Russ Solomon, Tower Records, treasurer; and Roy Imber, Elroy Enterprises, vice president.

In other board of director shifts, Bill Golden, vice chairman of Record Bar, joins the board, filling a slot left by the departure of Jim Greenwood, founder of Licorice Pizza. That chain was recently acquired by Record Bar. Greenwood also held a post on the board of the Video Software Dealers Assn. (VSDA), NARM's companion trade group.

INSIDE TRACK

TRACK'S EARLIER REPORT that 3M was mulling a Compact Disc manufacturing point in the U.S. has narrowed down to a multi-purpose manufacturing facility in Menominee, Wis. Calls to the plant there and to the Minnesota Mining & Manufacturing HQ in St. Paul indicate that the present Menominee plant does produce laser-read seven-inch disks. The local chamber of commerce acknowledged the plant's laser-disk making capability, but knew nothing of a specific CD plant venture. The Chamber rep did confirm that 3M has announced plant expansion, but has not revealed details. Word is the CD plant would be ready in early summer.

AT PRESSTIME, grapevine had Barney Ales trying to negotiate a deal to acquire Pablo Records from legendary label owner/promoter Norman Granz. Ales has been general manager of Pablo for about six months, but is anklung that post with no replacement named as yet... Pat Benatar has donated the proceeds from her top five single "We Belong" to the U.S.A. For Africa effort. Benatar's manager, Rick Newman, estimates the contribution will be in the range of \$50,000. Benatar was invited to participate in the "We Are The World" session, but was unable to because of pregnancy... MCA, which finished a bridge and separate road link from Cahuenga Blvd. into its Studio Tour and Universal Amphitheatre area in Universal City, Calif., now has arranged for a directly on/off ramp concept off the Hollywood Freeway... Speaking of MCA, Los Angeles magazine, in its article, "The 50 Richest People in Town," listed Lew Wasserman at \$150 million; Gene Autry, \$150 million; Jerry Weintraub, "almost \$100 million"; and Michael Jackson, \$70 million. In a recent proxy mailing, MCA disclosed that Wasserman as chairman and Irving Azoff as Music Group boss get \$500,000 annually. Under an incentive stock plan initiated in 1977, Azoff garnered 17,000 shares with a market value of \$718,782 during 1984.

ATARI GAMES, what's left of the onetime dynamic video games firm laid off another 30 workers last week in Sunnyvale and slashed pay envelopes from 5% to 20%... Henry Tobias will be saluted on his 90th birthday, April 16, by the likes of Sammy Fain, Jay Livingston, Bobby Troup, Richard M. Sherman, Bernie Wayne, Arthur Hamilton and brother Harry at the Friars Club, Beverly Hills, at a B'nai B'rith fete... Don't expect to do business with Dougie Severson,

the honcho at Full Moon/Boogie Records, the Michigan chain, during May. He'll do the Lohengrin bit with pharmaceutical marketing exec Amy Ferguson early in May and then he's off to Europe for a month.

CHARLES RUTTENBERG, NARM counsel, mailed an advisory to members recently that basically advised them to sound out the IRS to obtain a specific ruling on tax treatment of videocassettes. His epistle states: "It appears the proper method for recovering the cost of videocassettes rented in the retail market may be through ACRS deductions and the 10% investment tax credit."

THE RECORD BAR has initiated the Purchasing/Inventory Plan (PIP), designed to adjust the inventory mix between LPs and cassettes. Director of inventory and management systems Jackie Stillman is bird dogging the program... K Mart chairman Bernard Fauber says Payless Drugs Northwest, acquired recently by the discount biggie, will add 30 stores this year, and the rate of growth will accelerate through the decade... Look for Capitol Records to snare a veteran marketing exec from a label within the WCI group... Barbara Shelley, who recently opened her own industry PR office after years of label flack duty, is co-producing the Roxettes' musical review at the Roxy in L.A.... Will a major retail chain attempt to go public soon so that the firm can consolidate its holdings?... Ben Barkin, the Milwaukee PR biggie, is putting together an early September two-day jazz fest for Winston-Salem with full sponsor backup... Track happy to hear that Doug Mayes, once the WBT Charlotte air personality personified and now a newscaster at WSOC-TV, got a well-deserved roast there March 25. He started at WKPT Kingsport, Tenn., in 1941.

CHARLY RECORDS readying an official move to indie distributors in the U.S., masterminded by Michael Bayler... At presstime, Superstation WTBS's Ted Turner was rumored eyeing a takeover of CBS, with support from former Cabinet member William Simon, reportedly putting up \$50 million, and other Wall St. backing a la the ABC/Capital Communications deal... Henry Mancini composing and conducting the soundtrack for "Santa Claus The Movie," the new Dudley Moore flick slated for Christmas release.

Edited by JOHN SIPPEL

More Cross-Pollination in '85

Lasker Sees Tighter Motown-Jobete Links

BY JOHN SIPPEL

LOS ANGELES An even closer linkage between Motown Records and Jobete Music to produce more cross-pollinating programs is the immediate goal of Jay Lasker, recently elevated to president of the Motown Music group (Billboard, March 16).

Lasker, who has been president of Motown Records since 1980, was given added responsibility for Jobete two weeks ago. He is currently looking for someone to fill the newly created position of Jobete president. Screen Gems-EMI chief Lester Sill is rumored to be the nominee, although Lasker declines comment.

A Nashville publishing office is also being readied, with an additional executive to be selected. This will be a Jobete first, although Motown once briefly had an office there for its short-lived Melodyland country and gospel label.

"Because Jobete and Motown work so closely together, we are able to sew up deals more quickly," says Lasker. "Take the 25 or more songs that are carried on the Disney Channel and available in part on Disney Home Video cassettes. We were able to provide clearance quickly, enabling Disney to go to its

computerization and use already available animation with Motown oldies as the music."

Lasker sees no change globally, with CBS Songs representing Jobete except in Japan, where Taiyo Music persists, and England, where the black music giant has its own office, supervised by Ivan Chandler, who works with the European CBS firms.

Coming off the biggest year in its history, Lasker predicts that Motown will have another record-shattering year in 1985, based on the label's early chart success. He is particularly enthusiastic about "The Last Dragon," a new film with a soundtrack "on which Berry Gordy spent a year of his life." He sees Gordy again getting involved in all phases of Motown production.

Lasker also points to three recent Motown signings from whom he expects big things: local singer Maureen Steele, veteran vocal group the Waters, and Chico DeBarge, a 19-year-old member of the DeBarge family.

"We'll release around 25 albums, as we always do," says Lasker. "It'll be mostly new product." He projects few catalog or midline reissues because the label has re-released most of its viable older titles with original covers over the past

three years.

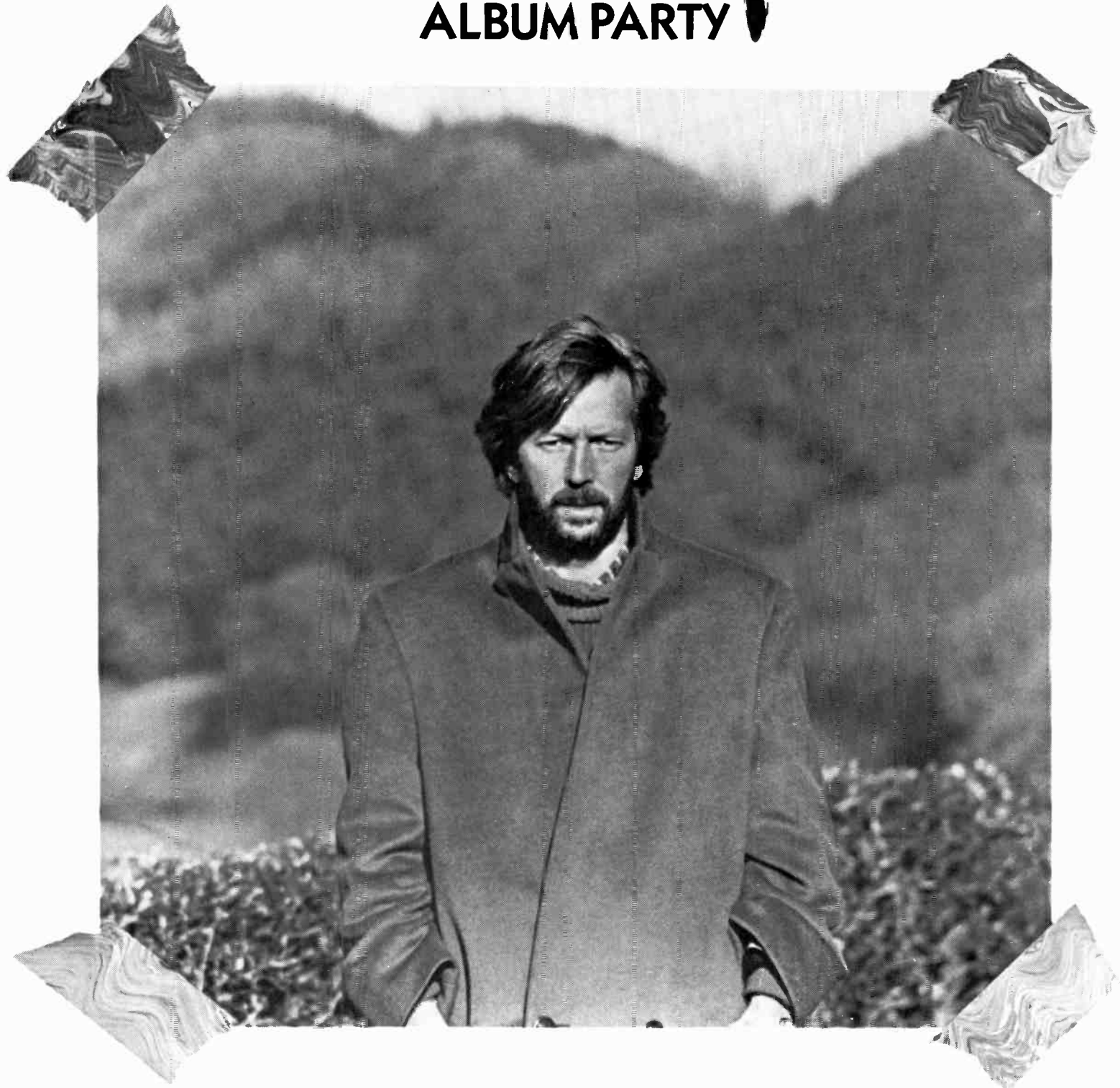
Lasker sees all the label's charted artists returning with new albums this year. Motown will release Compact Discs cautiously, he notes. He adds that Gordy's insistence on audio quality makes many more Motown vintage classic hits prime material for laser-read disks. "Look at our first CDs," he says. "We have as many as 16 and 18 hits on one record. It's great music for the money."

Motown's domestic distribution deal with MCA, now two years old, and international deals, primarily with RCA, along with Quality, Canada, and RPM, Africa, were major contributors to Motown's ascendancy in 1984, Lasker says. He singles out Irv Azoff of MCA and Jose Menendez of RCA for the effort both put behind Motown.

"In the case of RCA, we have separate personnel who work exclusively on Motown in many foreign countries," Lasker notes. "We know what RCA can do. On Stevie Wonder's 'I Just Called To Say I Love You,' the U.K. did 400,000 less than the U.S. did." On a proportionate population comparison, Lasker says he feels the U.K. is the strongest singles seller.

Eric Clapton

ALBUM PARTY



No guitarist has contributed more to Rock than Eric Clapton. On Tuesday, April 16th, join the celebration as NBC Radio Entertainment presents the Eric Clapton Album Party. Exclusively. Featuring "Forever Man," "See What Love Can Do," "She's Waiting" and other top tracks from his new LP "Behind The Sun" on Duck/Warner Bros.

Records. Eric Clapton — a true original. Don't miss it.

Produced exclusively for NBC Radio Entertainment by Torus Communications.

Tuesday, April 16.
10PM Eastern
9PM Central
8PM Mountain
7PM Pacific

**ERIC
CLAPTON**
Behind the Sun



**NBC Radio
Entertainment**

THE SAMBA, THE SHUFFLE THE PERFECT RELATIONSHIP

“Right now, there are an awful lot of people sitting in new BMW’s, waiting for The Perfect Relationship...”

There's a very interesting development going on in music today. It has to do with something everybody's looking for: The Perfect Relationship. It has to do with lifestyle and with enjoyment. It has to do with meeting a need.

As in any relationship, there are always promises. Some are kept and some aren't, as in The Perfect After-Dinner Drink, The Perfect Running Shoe or The Perfect Tennis Serve. In music, it's a little different. Right now, there are an awful lot of people sitting in new BMW's, waiting for The Perfect Relationship to come in over the Blaupunkt.

Twenty-five to forty-nine. "Upper Demos." A/C.

Kitaro. Windham Hill. Blue Note.

The fact remains: These non-Rock

audiences buy millions of records every year. They buy "Progressive," "Fusion," "Jazz"—anything you want to call music you can listen to, make love by, unwind with. They buy records and Compact Discs by such consummate artists as David Sanborn, Earl Klugh and the Yellowjackets—artists whose records never hit Rock radio.

The signs are here, though, it's starting to change. Perhaps in recognition that this kind of music—whatever you want to call it—has the framework and rhythmic sensibilities of both Rock & Roll and R&B. Atlanta station 94Q has expanded its Top Forty format to include—five hours a night, six nights a week—such artists as Sanborn, Klugh and the Yellowjackets. And MTV, as well as VH-1, has accepted for airplay

David Sanborn's new video, "Love And Happiness."

YELLOWJACKETS

Their debut album hit No. 1 in 1981 and the follow-up LP garnered them a Grammy nomination for Best Jazz Fusion Album. Currently on world tour, the Yellowjackets plow deep into the charts once again with *Samurai Samba* (1/4-25204), co-produced by the Yellowjackets and Tony Lipuma.

EARL KLUGH

No stranger to the No. 1 jazz slot, Goldholder and Pop Instrumental (with Bob James) Grammy-winner Earl Klugh makes his Warner Bros. debut April 15 with the

self-produced *Soda Fountain Shuffle* (1/4/2-25262). The single, "Just Pretend" (7-29038), is already out. His 30-city-plus tour commences late April.

DAVID SANBORN

Winner of the 1981 Grammy for Best R&B Instrumental, Sanborn has a string of No. 1 jazz LPs which now includes his current album, *Straight To The Heart* (1/4/2-25150). The single, "Love And Happiness" (7-29087), features Average White Band's Hamish Stuart on vocals. Produced by Marcus Miller with Russ Titelman as Executive Producer.

The Samba, The Shuffle and The Perfect Relationship. On Warner Bros. Records, Cassettes and Compact Discs.

