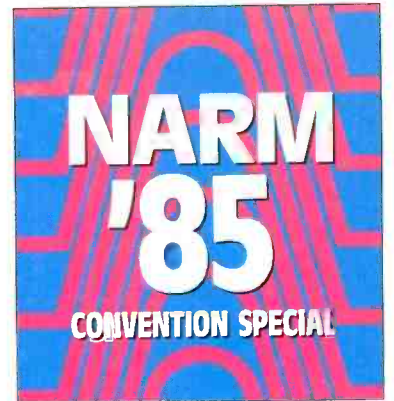


Billboard



VOLUME 97 NO. 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 30, 1985/\$3.50 (U.S.)

Cassette Ring Alleged MCA Warns on Counterfeits

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

LOS ANGELES Major record/tape retailers were screening inventories for suspected counterfeit cassette product last week following allegations by MCA Inc. that a large-scale illegal duplication scheme, focusing on midline album titles, had been uncovered.

MCA's move, revealed March 15 by The Los Angeles Times, included warnings to dealers here and

around the country that MCA Records had found evidence of a tape counterfeiting ring believed to be centered in New York. The label had reportedly found suspicious tape product in bins at Tower Records and Licorice Pizza outlets here, as well as in New York-area accounts including Crazy Eddie, Disc-O-Mat and King Karol.

Sources at the FBI, which MCA notified on Thursday, March 14, and supplied with evidence, would not detail any specific response to the scope of the piracy alleged by the Universal City entertainment conglomerate. Ken Wallon of the Bureau's New York division would only confirm "a number of ongoing counterfeiting investigations, which have been ongoing for some years."

West Coast record/tape dealers
(Continued on page 82)

Judge Approves CBS \$ Offer in Antitrust Case

This story prepared by John Sipel in Los Angeles and Moira McCormick in Chicago.

LOS ANGELES A \$4.25 million settlement offered by CBS Inc. in a long-standing consolidated class action has received preliminary approval from Judge Nicholas Bua in Chicago Federal District Court.

CBS's offer stems from antitrust actions initiated separately by individuals and companies against a number of record companies and then consolidated into a class action in Chicago late in 1982. Labels named in the action were CBS,
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Nashville
In this issue



Fiona assaults the airwaves with her riveting single, "Talk To Me." (7-89572) For two weeks now, "Fiona" (81242) has been the most added album at radio stations across the U.S.A. The debut album from Fiona... burning hot! On Atlantic Records and Cassettes.

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Academy Scientific and Engineering Awards went to 3M for developing "Cinetrak" Magnetic Film No. 350/351, the state of the art for motion picture sound recording. Don Anderson and Diana Reiners of 3M share their awards with Steve Brimmer of Lions Gate Studios, first to use "Cinetrak" Mag Film in the movie, "Under Fire."

RADIO FALLOUT FROM ABC BUYOUT Capital Cities Takeover Could Affect 24 Stations

This story prepared by Bill Holland in Washington and Rollye Bornstein in New York.

NEW YORK Radio spinoffs alone could affect up to 24 stations in 11 markets, the total number of stations involved in the move by Capital Cities Communications Inc. to acquire ABC Inc. The markets are New York, Los Angeles, Chicago, Washington, San Francisco, Detroit, Dallas, Houston, Atlanta, Buffalo and Providence.

Officials of the Federal Communications Commission and communications attorneys in Washington, grappling with the consequences of the largest takeover in the history of broadcasting, say they see no reason why the acquisition would be blocked. But they add that the com-

panies will have to divest themselves of several properties worth hundreds of millions of dollars before the Commission will allow the proposed \$3.7 billion merger to proceed.

The problems, according to the FCC, are a number of Commission rules and restrictions concerning national and local multiple ownership, concentration, once "grandfathered" combos and overlapping signals in nearby communities.

In addition to three cable networks, the ABC Television Network, seven radio networks, motion picture interests, and 10 publishing units, ABC Inc. owns and operates five television stations in the top seven markets (WABC-TV New York, WLS-TV Chicago, KABC-TV Los Angeles, KGO-TV San Francisco

and WXYZ-TV Detroit) and 12 radio stations in eight of the top 10 markets (WABC/WPLJ New York, KABC/KLOS Los Angeles, WLS-AM-FM Chicago, WMAL/WRQX Washington, KGO-AM San Francisco, KSRR-FM Houston, KTKS-FM Dallas/Ft. Worth and WRIF-FM Detroit).

Capital Cities, with 55 cable television systems, a television production firm and vast publishing holdings including such daily newspa-

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Black Stations' Protest Targets Warner Bros.

BY SAM SUTHERLAND

LOS ANGELES Major black radio stations here and in four other top markets have launched a protest against Warner Bros. Records, alleging discriminatory treatment in promotion and advertising support for crossover acts.

Sparking the controversy was KACE here, which struck Warner product from its broadcasts. The decision to cease airplay for such label acts as Prince, Madonna, Al Jarreau, the Time and George Benson as well as older catalog material prompted both KJLH and KGFJ to drop current Warner hits from their playlists.

By Wednesday (21), stations in Chicago (WBMX), Memphis (WDIA), New York (WBLS) and San Francisco (KSOL) were also said to be rallying behind KACE, with other market stations sharing black and urban formats rumored
(Continued on page 82)

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Produced by Bernard Edwards

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Calls Japanese 'Obstinate' on Levy

GORTIKOV BLASTS HARDWARE FIRMS

BY SHIG FUJITA

TOKYO A blistering attack on Japanese hardware manufacturers for turning a deaf ear on a blank tape and hardware levy has been delivered here by Stan Gortikov, president of the Recording Industry Assn. of America (RIAA) and a vice president of the International Federation of Phonogram and Videogram Producers (IFPI).

Speaking at a March 14 press conference in the Imperial Hotel after IFPI's first board meeting in Japan, Gortikov said the "blind obstinacy" of the Japanese industry would only create a negative backlash effect on Japan itself.

"We shall all have no choice in our petitions to national governments but to portray the Japanese industry as an enemy of copyright, acting deliberately and selfishly as a predator on our own industries, talent and rights," he warned.

CD Hardware Firms Say Demand Outstrips Supply

BY STEVEN DUPLER

NEW YORK Compact Disc hardware manufacturers say they are unable to supply adequate amounts of product to retailers, due to a vast underestimation of consumer demand for the units, beginning with the Christmas buying season last year. That demand is now especially strong for fully-featured models with wireless remote and advanced programmability.

CD manufacturers also claim that the current shortage of many top-selling pop titles on CD is not affecting the brisk hardware sales.

At least one major manufacturer says that its inventory is "complete-

"You now saturate our shops with scores of models of dual audio-cassette copiers. You threaten us with new dual videocassette copiers. You boast of the capabilities of your new equipment to copy Compact Discs. You announce new digital tape that can copy our recorded music with better-than-ever fidelity."

The RIAA chief went on: "And now, most recently, you offer dubbing capability on the Walkman. Can you blame us if we feel imperiled and assaulted?"

Gortikov's fellow board member, RCA Records president Bob Summer, joined in the criticism with a call for the reform of Japan's new record rental legislation, which allows record companies an optional 12-month holdback on domestic product but leaves international repertoire, currently around 50% of the Japanese market, wholly unprotected.

This was a grievous error, Summer said. There are now two kinds of artists under the law, he continued: the totally unprotected foreigners and the partially protected local acts.

"Now the message is clear," Summer said. "Sorry, Stevie Wonder. Sorry, Linda Ronstadt. Sorry, Tina Turner. We don't care about your art. It doesn't deserve protection. It is the worst signal ever given by Japan to international artists and recording companies.

"It is a signal not reflective of your love and respect for music. You must inform your legislature that you oppose this discrimination and that you oppose all record rental."

Assistance in preparing this story provided by Nick Robertshaw in London, *pro*

This call was echoed by Toshiba EMI chairman Noburo Takamiya, who is also president of the Japan Phonograph Record Assn., the domestic IFPI group. Takamiya said that Japan, though not itself a signatory, should adhere to the spirit of the Rome Convention in its protection of the rights of foreign producers, performers and composers.

Nesuhi Ertegun, president of WEA International, returned to the home taping theme. He noted that IFPI estimates the equivalent of around 800 million albums are taped in Japan every year, six times the unit sales achieved by the local record industry. Worldwide, annual losses from home taping are said to have reached \$1.5 billion.

In the U.S., Ertegun pointed out, the costs of recording an album range from \$200,000 to \$500,000, exclusive of promotion and marketing costs. Only one in every eight records released makes money, he said, which is why home taping could well destroy the industry.

(Continued on page 76)

ly dry," and it will be unable to ship any CD players to dealers until May.

Current projections by members of the Compact Disc Group (CDG) are that sales of CD players in the U.S. in 1985 will reach "at least half a million, probably more." As recently as two months ago, both the CDG and the Electronics Industries Assn. (EIA) were estimating that the figure would be closer to 400,000. In order to satisfy the rapidly increasing demand for players, at least two manufacturers have begun air-freighting the units in from Japan (rather than shipping by sea), while others are discussing do-

(Continued on page 77)

New Chart Tracks Music Videocassettes

With this issue, Billboard introduces its first chart devoted exclusively to the sales of music videocassettes. The 10-position ranking will be published every other week in the Home Video section. This issue, it appears on page 33.

Sony Video Software's "Video 45" by Tina Turner, "Private Dancer," holds the No. 1 slot for the first week of the chart. The \$16.95-list title is a four-song compilation of the Capitol recording artist's video clips for her album, "Private Dancer," currently in its 42nd week on Billboard's charts. The title tune is at number seven on the Hot 100.

Top Music Videocassettes is the latest development in Billboard's ongoing program of new chart introductions, and improvements to existing charts. Two weeks ago, a top 50 of 12-inch singles sales debuted. In the near future, two new charts tracking sales of Compact Discs will be introduced: one for all types of repertoire, the other solely for classical product. These will be 30-position rankings.

The new videocassette chart is compiled from a national sample of retail store sales reports, encom-

passing music releases in various configurations, from short-form titles (e.g. Video 45s and Video EPs) to long-form product, and at various suggested list prices. Home video releases of music-oriented feature films, such as "Purple Rain," will not be charted on Top Music Videocassettes, but will continue to qualify for Billboard's other home video charts.

The panel of accounts reporting to the new chart includes record/tape retailers selling home video, and video specialty stores. Chains and independent outlets are polled in major metropolitan centers across the U.S.

Top Music Videocassettes is Billboard's fourth home video chart, and joins Top Videocassettes/Sales and Top Videocassettes/Rentals, which are published weekly, and Top Videodisks/Sales, which now appears every other week.

Tina Turner's Video 45 is one of two Sony Video Software titles on the first chart; the other is Duran Duran's "Dancing On The Valentine" at number four. RCA/Columbia Pictures' recently introduced MusicVision line is represented by

Lionel Richie ("All Night Long") at number two, and the Go-Go's ("Prime Time") at number eight; this manufacturer also has the A&M/IRS Police release, "The Synchronicity Concert," at number 10.

The Warner camp—Warner Music Video (the Warner Bros. Records imprint) and Warner Home Video—is represented by "Madonna" at number three and the Cars' "Heartbeat City" at number nine. Thorn EMI/HBO Video has Duran Duran's "Sing Blue Silver" at number five, Vestron has the Rolling Stones' "Video Rewind" at number six, and MCA has "U2 Live At Red Rocks" at number seven.

Both Duran Duran releases have received Recording Industry Assn. of America (RIAA) certification for sales of 20,000 units. The Stones title has been RIAA-certified at 40,000 units.

The releases on Top Music Videocassettes span both short-form and long-form product, as well as a variety of price points, from a low of \$16.95 (Tina Turner) to a high of \$39.95 (the Police).

Latin Stars Teaming for Charity Single

Project Will Raise Funds for Africa, Latin America

BY PAUL GREIN

LOS ANGELES A group of 32 top Latin stars, including Julio Iglesias, Placido Domingo, Roberto Carlos, Jose Luis Rodriguez and Menudo, plan to come together at A&M Recording Studios here in early April to record a single to aid the suffering in Africa and Latin countries.

The group, dubbed Hermanos Del Tercer Mundo (Brothers of the Third World), also plans to release an album and a one-hour video, to be narrated by actor Ricardo Montal-

ban. No distributor has been set for the video, but the single and album will be released worldwide by A&M.

The single is set to be produced by Albert Hammond, Jose Quintana and recent Grammy winner Humberto Gatica, who also co-engineered USA For Africa's "We Are The World." Hammond says he's already received commitments for tracks for the album from Iglesias, Jose Feliciano, Roberto Carlos, Jose Jose and Emmanuel.

At presstime, a final decision hadn't been made on which of sever-

al submitted songs would be selected as the single. But the single will be bilingual, with a Spanish verse alternating with English choruses.

Hammond says this decision was made to improve the record's chances of attracting American radio activity and media interest, and also to make it different from the numerous other charity singles, which now include British, American, Canadian, Jamaican, German and Australian recordings.

Peter Lopez, a local attorney who is serving as president of Hermanos Del Tercer Mundo, says that half of the proceeds from the sale of the single, album and all related product will go to the USA For Africa foundation, with the other half to go to impoverished Latin countries. Lopez adds that a major part of the Latin aid will be channelled through UNICEF.

"Our first thought was to donate all the money to USA For Africa," Lopez notes. "But then we realized that there is so much hunger in Latin America that isn't publicized that it would be better to make it half and half. The media has gone after the hunger in Africa, but there's also substantial poverty and hunger in countries like Brazil and Mexico."

Lopez says that A&M has donated its studios and staff to help in the project. Jose Quintana, the director of A&M's Latin division, is on the board of the Hermanos project, along with Lopez and Hammond. And several of the artists on the single record for A&M, including label founder Herb Alpert, Lani Hall, Sergio Mendes and Maria Conchita.

The single and album will be re-

(Continued on page 76)



Sticking with a Good Thing. Linda Ronstadt re-signs her long-standing recording contract with Elektra/Asylum Records. Celebrating the continued relationship, from left, are Ronstadt's manager Peter Asher, the label's business affairs vice president Gary Casson, Ronstadt and Elektra/Asylum chairman Bob Krasnow.

MTV Album Healthy

Close to \$1 Mil Raised for Cancer

NEW YORK The album "MTV's Rock 'N Roll To Go," marketed by Elektra Records in a recording industry/MTV venture to aid the AMC Cancer Research Center, should reach the \$1 million donation mark soon.

The album, featuring 14 singles contributed by a number of labels, has climbed almost to the 350,000-unit mark since its release in January, says Aaron Levy, executive vice president of Elektra.

Levy says the sale of each copy of the album clears \$2.50 for the charity, thanks to various parties involved who have donated their profits. Not the least among contributors is MTV itself, which is donating \$1 million in video time to promote the package. "Their dollars have no relationship to exclusivity deals," Levy notes.

It was, in fact, Elektra chief Bob Krasnow and MTV's Bob Pittman, a 1984 AMC dinner honoree, who thought of the concept. It was carried through by MTV vice president of programming Les Garland, and veteran music man Michael Klennfner, who share executive producer credit.

Artists and their contributing labels are: Pat Benatar and Billy Idol, Chrysalis; the Cars, Elektra; the Fixx, MCA; Daryl Hall & John Oates, RCA; Kiss, Mercury; Cyndi Lauper, Portrait; Madonna, Sire; Steve Perry, Columbia; Ratt, Atlantic; Police, A&M; Thompson Twins, Arista; Tina Turner, Capitol; and Wang Chung, Geffen.

Levy says there are no plans at present to compile a second album.

IRV LIGHTMAN

Executive Turntable

RECORD COMPANIES. Hank Caldwell, vice president/general manager of Atlantic/Cotillion Records, is named head of the company's black music operations, assuming the responsibilities of recently-retired Cotillion president Henry Allen. A 23-year veteran of the recording industry, Caldwell will oversee all phases of black music released by Atlantic, Atco, Cotillion and custom labels. He will be based in New York.

Motown Records makes the following appointments: Steve Buckley as director of a&r; Sergio Munzibai, director of a&r, East Coast; Eddie Lambert, director of talent development; Benny Medina, director of talent acquisition; Brenda Boyce, director of a&r administration; and Gail Pierson, a&r coordinator. All are based in Los Angeles, with exception of Munzibai, who is in the label's newly opened New York office.

Island Records promotes Kathy Kenyon to director of artist relations in New York. She was national promotion director.

Bernie Willock becomes vice president of the special project division at Quality Records in Scarborough, Ontario. He was a&r director at K-tel International. Barbara Cameron, Willock's longtime executive assistant, joins him at the label.

Capitol Records promotes Bob Barone to director of management information services (MIS) and Barbara Schonfeld to director of MIS systems development in Glendale, Calif. Both were project managers. Also, David Dimariano and Leonard Cummins are upped to librarian/technician for the EMI America Studios and recording production manager for Capitol, respectively. They were production coordinators at Capitol. Both are based in Hollywood.

Elektra/Asylum Records promotes Rick Alden from promotion marketing manager to Northeast regional promotion/national special projects. He is based in WEA's Philadelphia branch.

Warner Bros. Records' video department makes the following changes: Gary Oberst becomes video bookkeeper; Susan Silverman, video production/marketing coordinator; Randy Skinner, manager of video production; and Laurel Sylvanus, manager of video production. All are based in Burbank.

Pam Lewis has left her post as national media manager for RCA Records Nashville to pursue independent public relations and marketing projects. She may be reached at (615) 361-6758.

Larry Lash is upped to manager of rights and clearances at PolyGram Records in New York. He was clearances and rights administrator.



CALDWELL

BUCKLEY

KENYON

SAWANO

DISTRIBUTION/RETAILING. WEA's Dallas branch names David Trivanovich New Orleans sales representative. He was head software buyer and advertising/promotion director for New Generation. Trivanovich replaces Gene Burley, who has retired.

Ozzie Lowe joins Minneapolis one-stop Electric Fetus as sales representative. A 38-year industry veteran, he was with Pickwick's now-defunct independent label distribution operation in Minneapolis.

HOME VIDEO. Brown Johnson is elevated to vice president of film acquisition for Vestron Video, Stamford, Conn. She was vice president of film acquisition for the East Coast.

PUBLISHING. Theodora Zavin is named to the newly created post of senior vice president, special counsel and assistant to the president of Broadcast Music Inc. Zavin, head of BMI's performing rights department for the past 20 years, will continue to supervise the BMI foreign department and to serve on the legal and legislative committee of CISAC. A successor as head

(Continued on page 74)

USA For Africa Project Growing

BY ETHLIE ANN VARE

LOS ANGELES The scope of the USA For Africa charity project continues to escalate logarithmically. The Columbia album (Billboard, March 23) is due April 7, as sales of the single outstrip supply. Home Box Office has paid a \$2 million licensing fee to air an as-yet-unfinished documentary in May. MTV, in return for a 24-hour window of exclusivity on the "We Are The World" video, will promote the HBO special and USA For Africa merchandising; Winterland Productions is the major operator for merchandising. A half-hour home video is to be released in June by RCA/Columbia Pictures; sheet music goes through Warner Bros. Publications (at \$2.50); Putnam books will release the hardcover.

"And we've forced all these companies to make a no-profit deal with us," notes Jay Cooper of Cooper, Epstein & Hurowitz, attorney for the charity. "All the money goes into the foundation, save a small profit margin at the retail level." Cooper estimates that his firm has donated between \$60,000 and \$70,000 in legal man-hours to the project thus far.

"We had to get releases from 45 artists in the U.S.," he says, "and 50 artists in Canada... It involved 55 companies giving releases, and we

have virtually no restrictions on use."

So far, the only monies received by the USA For Africa Foundation are early record and T-shirt proceeds. In May, HBO forks over its \$2 million licensing fee, and the real challenge begins: getting the money to famine victims.

"The bulk of the monies will be coming in over the next three months," says Cooper. "The next step is to start working out how the money is going to be distributed, and we're very anxious about that [getting it to the right people]."

The foundation administering the donations is governed by a board of

directors consisting of Lionel Richie, Michael Jackson, Ken Kragen, Harry Belafonte, Quincy Jones, Kenny Rogers, Martin Rogol, Leonard Freedman and Cooper.

"Surprisingly," says Cooper, "everything has gone very smoothly. It's tough for a Motown to say it's okay for Lionel and Stevie to be on a CBS record. But everybody's been very, very cooperative."

"Our biggest problem now is filtering through all the event organizers who want to use our name for their own fundraisers." Cooper cites callers ranging from radio stations promoting marathons, to a dentist who volunteered a day's worth of drilling.

Lieberman Aiding USA For Africa

NEW YORK Lieberman Enterprises will absorb all handling costs in merchandising the "We Are The World" single and album, forwarding gross revenues to the USA For Africa charity fund.

In a letter mailed last Friday (22) to the more than 2,000 rack outlets his company services, David Lieberman urged the accounts to follow suit. He said he will pass on to customers the full 25-cent difference between wholesale cost and retail price of the single.

With respect to LP and cassette,

he wrote, "We are splitting the \$1 handling fee with you (cost \$9.48, plus 15 cents on cassette for security box, retail \$9.98). We will keep track of all LP and cassette sales, absorb all handling costs, and contribute our 50 cents to the fund. We encourage you to do the same."

Lieberman characterized the charity as "a game where everyone is a winner—not only the donors and recipients, but the consumer and 'middlemen' who will help it all to happen."

The Night I Fell In Love

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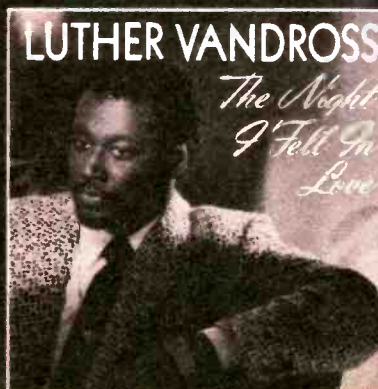
The first single, "Til My Baby Comes Home," is already ³⁴⁻⁰⁴⁷⁶⁰ the fastest-breaking single in Luther's meteoric career!

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Executive Producer: Larkin Arnold
Management: Srep Gordon and Daniel S. Mathus

A&R

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FE 39882

Report Sees Video Growth Subsiding

Goldman Sachs Study: Current Rate 'Unsustainable'

BY TONY SEIDEMAN

NEW YORK The home video industry's dramatic rate of growth will taper off over the next few years, concludes Goldman Sachs Research, with manufacturer catalogs declining in value and a rental-oriented marketplace inhibiting the number of units sold.

The detailed report by analyst Richard P. Simon estimates a cassette growth rate of 37% in 1985, to between 26 million and 29 million units. It dismisses as "too aggressive" projections that had almost that number of cassettes (25 million) sold in 1984. Only 20 million units moved last year, the report says.

These 20 million units produced a wholesale take of \$750 million and total industry revenues of \$1.2 billion, the report claims, and those figures represent a nearly 100% growth rate when compared to 1983's numbers.

But the 100% and even 37% growth rate are "unsustainable," according to the Goldman report,

which says that "pipeline" fill of new rental-oriented retail outlets accounted for a large share of the growth.

"Unit expansion of retail rental locations could have accounted for approximately one-quarter of total industry shipments in 1984, and more than half the growth," the report says, concluding that there are 14,000 video rental outlets in the U.S. today, compared to 12,000 in 1983.

The majors are especially vulnerable to the growth dropoff, according to the Goldman Sachs report: "Within the next two years, most of the studios will have shipped their [pre-1986] product to the rental network, and net rental location expansion should stop. This will eliminate or reduce two of the three major forces behind cassette shipments to the rental market, leaving only current product" as a profit producer.

Goldman Sachs has grim tidings about the future of library and catalog product, predicting that sales will stall out even before the majors run out of older product to release.

"After pipeline filling of rental locations has been completed, library product will be in minimal demand in the rental market," the report says.

Nor can home video manufacturers look for continued growth of the VCR population to result in ever greater sales. The amount of money consumers spend on home video product will not be a guide to the number of dollars the studios take in, the report says: "In any given year, consumer expenditures may be derived from prior year's shipments [to rental locations], which

(Continued on page 83)



Checking the Healing Process. Paul Smith, center, CBS Records' senior vice president and general manager, marketing, accepts more donations to the Band Aid Trust Fund. Making the contribution are Queens Lithographing Corp.'s president Len Verebay, left, and Shorewood Packaging national sales senior vice president Marc Shore, both offering profits from the manufacture of jackets and sleeves for the "Do They Know It's Christmas?" single.

Members Polled

VSDA Emphasizing Sales

NEW YORK While videocassette rentals swamp sales in numbers, the far narrower gap in dollars generated has the Video Software Dealers Assn. (VSDA) placing more stress on sales as the path to follow.

In a recent "postcard" survey, almost 600 VSDA member companies reported that 86.75% of dollar grosses were accounted for by rentals and 13.25% by sales. Mickey Granberg, VSDA executive vice president, says this ratio has special significance against the backdrop of data recently released by A.C. Nielson which showed that only 1.4% of all video transactions are sales

(Billboard, March 16).

If 1.4% in sales can generate more than 13% of all dollars, says Granberg, "the importance of concentrating on sales is evident." Sales, in fact, will be the focus of the August VSDA convention.

The VSDA survey was taken just after Thanksgiving last year, with most replies turned in before Christmas. The results were not weighted for volume, it's pointed out, but represent an average of all responses. Results of a more detailed survey covering all regular VSDA members will be available in late April.

Music Is Still the Key, Say Publishing Chiefs at Panel

BY IRV LICHTMAN

NEW YORK The song, as music publishers like to say, is the thing, even as the publishing industry faces crucial issues on the order of the changing economics of doing business, attempts by users to erode the value of copyrights, and dollars lost through home taping.

Four major publishing executives, offering an overview of the business as it stands today and might be structured in the year 2000, made this a central point during a panel discussion held here Monday (18) under the sponsorship of the Music Publishers Forum. The group is a spinoff of the National Music Publishers' Assn. (NMPA), and is designed to give younger music publishing executives the benefit of those with years of experience in the business.

"Never take your eye off the ball," advised Chuck Kaye of Warner Bros. Music. "While we're aware of change and the protection

of rights—and spend lots of money on it—[these] are not as important as what we're all about: music."

While other panelists, including Irwin Robinson of Chappell-Intersong, Dean Kay of The Welk Group and Bill Lowery of Lowery Music, all echoed Kaye's sentiments in one way or another, Lowery also made an issue of a concern rarely articulated by music publishers: the role of the independent promotion network.

"With the independent promotion network, it's well near impossible to be in the business," Lowery said. "You can't break a record in Richmond, Va. or Panama City, Fla. and have it spread around the country. [The network] delegates which song goes on.

"I don't know if payola is involved, but it's suspect in the pop field," Lowery said, adding that it's "easier to get play" from country stations.

Chappell-Intersong's Robinson (Continued on page 76)

CHART BEAT

by Paul Grein



PHIL COLLINS jumps to No. 1 on this week's Hot 100 with "One More Night" and also moves up to No. 1 on the Top Pop Albums chart with "No Jacket Required." The double-play makes Collins the 15th British artist in the rock era to achieve the ultimate conquest of the American pop charts: a simultaneous No. 1 single and album.

The first British act to top both charts simultaneously was—surprise, surprise—the Beatles, who scored in February, 1964 with "I Want To Hold Your Hand" and "Meet The Beatles." Three of the former Beatles have also achieved this honor on their own, with only Ringo Starr coming up short. Ringo had two No. 1 singles, but his highest-charting American album peaked at number two.

Here's a complete list of British-born acts to achieve a simultaneous No. 1 single and album in the U.S. Several of the acts did it more than once; here we've only listed the first time they did it.

Beatles — "I Want To Hold Your Hand" and "Meet The Beatles," Capitol, February, 1964.

George Harrison — "My Sweet Lord" and "All Things Must Pass," Apple, January, 1971.

Rolling Stones — "Brown Sugar" and "Sticky Fingers," Rolling Stones/Atlantic, May, 1971.

Rod Stewart — "Maggie May" and "Every Picture Tells A Story," Mercury, October, 1971.

Paul McCartney & Wings — "My Love" and "Red Rose Speedway," Apple, June, 1973.

Olivia Newton-John — "I Honestly Love You" and "If You Love Me Let Me Know," MCA, October, 1974.

John Lennon — "Whatever Gets You Through The Night" and "Walls And Bridges," Apple, November, 1974.

Elton John — "Lucy In The Sky With Diamonds" and "Greatest Hits," MCA, January, 1975.

Average White Band — "Pick Up The Pieces" and "Average

White Band," Atlantic, February, 1975.

Bee Gees — "Stayin' Alive" and "Saturday Night Fever," RSO, February, 1978.

Pink Floyd — "Another Brick In The Wall" and "The Wall," Columbia, March, 1980.

Queen — "Another One Bites The Dust" and "The Game," Elektra, October, 1980.

The Police — "Every Breath You Take" and "Synchronicity," A&M, July, 1983.

Wham! — "Careless Whisper" and "Make It Big," Columbia,

Phil Collins is the latest Brit to score a simultaneous No. 1 single and album

March, 1985.

Phil Collins — "One More Night" and "No Jacket Required," Atlantic, March, 1985.

"One More Night" is Collins' second No. 1 pop hit in less than a year: "Against All Odds" had three weeks on top last April and May. And it's the fourth consecutive ballad to top the Hot 100, following Foreigner's "I Want To Know What Love Is," Wham!'s "Careless Whisper" and REO Speedwagon's "Can't Fight This Feeling."

Collins is also No. 1 on the British albums and singles charts with "No Jacket Required" and "Easy Lover," his duet with Philip Bailey which peaked at number two in the U.S. last month.

USA FOR AFRICA's "We Are The World" leaps to number five in its second week on the Hot 100. As such, it falls short in its bid to become the first single since the Beatles' "Can't Buy Me Love" to hit No. 1 in its second week on the chart. But it's still in the running to become the first single to top the chart in just three weeks since the Beatles' "Get Back."

The Beatles were the kings of instant No. 1 hits. They reached the top in just three weeks with five other singles besides "Get Back": "I Want To Hold Your Hand," "A Hard Day's Night," "Yesterday," "Paperback Writer" and "Hey Jude."

MADONNA this week notches her fifth top 10 pop hit in less than a year, as "Crazy For You" leaps 11 points to number nine. Madonna's top 10 streak began last June with "Borderline," and has continued through "Lucky Star," "Like A Virgin," "Material Girl" and now "Crazy For You."

The latter two titles are both in the top 10 this week, making Madonna the first female soloist to place two singles in the top 10 simultaneously since 1980, when Diana Ross scored with "Upside Down" and "I'm Coming Out" and Barbra Streisand triumphed with "Woman In Love" and "Guilty."

"Crazy For You" is the second top 10 hit from Geffen's "Vision

Quest" soundtrack, following Journey's "Only The Young," which peaked at number nine last week.

Though "Material Girl" will almost certainly wind up peaking at number two on the pop chart, it jumps to No. 1 on this week's dance/disco survey. It's Madonna's third No. 1 dance hit, following the double-listed "Holiday"/"Lucky Star" and "Like A Virgin."

WE GET LETTERS: Barry Alexander, program director of KLOA-AM in Ridgecrest, Calif., notes that the March 16 issue marked the first time that three of the top 10 black singles were by white British artists. Sheena Easton was number seven with "Sugar Walls," Wham! was eighth with "Careless Whisper" and Phil Collins was ninth with "Easy Lover." In addition, Tina Turner was third with "Private Dancer," written by Dire Straits' Mark Knopfler and produced by Carter. Concludes Alexander: "Who says the Brits have no soul?"

The number one new voice heard 'round the world is Alison Moyet (pronounced Moy-ay).

The former lead singer of Yaz, Alison Moyet has racked up an astounding number of awards and record sales in her native England and throughout Europe in the past year. Including Top Female Vocalist in the British Phonograph Industry Awards and *Rolling Stone's* early choice for Female Voice of '85.

In the U.S. her modern soul approach has made her a special favorite at college radio and on new music stations, where her three Top-10 British singles and number one British album receive major airplay.

Now with the release of her American debut album, "Alf," Alison Moyet is destined to repeat the same success story. A video and 12" of her first single, "Invisible," is just out, with the single exploding at all formats of radio and retail action starting to make big waves.


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...newsline...^{POLAND}

INDEPENDENT LABELS that appeared in Poland in the early '80s continue to flourish, owned mainly by foreigners of Polish extraction who have used convertible currency to get their firms off the ground. The Arston, Polton, Rogot and Savitor labels specialize in getting commercially attractive hits into the domestic market, with runs of around 300,000 albums no longer exceptional. Polish currency earned is indirectly converted into hard currency by selling records in Western markets or by exporting other Polish-manufactured goods there.

WESTERN RECORDS are not generally available in state-run stores in Poland, but private retail outlets offer plenty of the latest U.S. and U.K. releases mailed here through what are popularly called "private import" channels. The system is that a local listener to Western music on Polish radio asks friends or relations abroad to send a few copies over. Not all the requests come from ordinary fans: People claiming to be record producers or disk jockeys write to foreign companies asking for free copies, then sell them through private shops. A top album can fetch the equivalent of \$18 here.

FOREIGN COMPANIES are showing increased interest in Polish rock acts. British firm MEGA has signed three bands: Lady Pank, Republica and heavy metal team TSA. MCA in the U.S. signed Lady Pank (Billboard, Feb. 16). Kambia, with Gregorz Skawinski as lead singer, and Maanam, currently making inroads into the West German market, are among the other bands seeking international recognition.

GNP CRESCENDO is the one U.S. company that maintains regular links with Polish state-owned record label Polskie Nagrania, and it has now extended the collaboration to Poljazz, the Polish Jazz Society label. Crescendo chief Gene Norman visits Poland regularly to set up deals. Tonpress, a smaller state firm, makes foreign license deals, mainly of international hits, then releases into a market where the supply is way below the demand.

ROMAN WASCHKO

Aussie Embezzlement Case Ex-WEA Exec Charged

BY PHIL TRIPP

SYDNEY Former WEA Records Australia financial director Alan Jones, 37, was back in court here March 14 to face an additional four charges that, as director, he cheated and defrauded the company.

These charges are in addition to the first three laid at the time of his arrest, Jan. 16, by Sydney police fraud squad detectives. They bring the total amount allegedly misappropriated from WEA to some 447,000 Australian dollars. Current exchange rates are roughly \$1.40 (U.S.) to the Australian dollar.

Jones is out on bail, which was set at roughly \$22,000. He has had to surrender his British and Australian passports, and now must report to police twice weekly. He was with WEA for the past 13 years, but is no longer employed by the company.

The charges relate to seven checks. The first, for \$84,170 Australian, was drawn against WEA Retail, the distribution company of WEA Records, on Jan. 13, 1983. Another check, for \$39,540, was drawn against Warner Music Publishing in March, 1983, while the rest were allegedly drawn from the WEA Records account between April and September, 1984.

WEA Australia managing director Paul Turner says that musician royalty accounts have not been affected, and that no artists have asked for audits as a result of the affair. He also states that the al-

leged embezzlement is fully covered by insurance.

Jones is due back in court May 15 and may face additional charges, as fraud squad officers are still going through the books.

George Michael Honored Named Top '84 U.K. Songwriter

LONDON George Michael has been named songwriter of the year in the 1984 Ivor Novello Awards, given by the British Academy of Songwriters, Composers & Authors (BASCA) here. Wham!'s "Careless Whisper," co-written by Michael, was honored as the year's most performed work.

Other award-winners at the March 13 presentation at the Grosvenor House hotel included Bob Geldof and Midge Ure's Band Aid single "Do They Know It's Christmas?," 1984's best-selling A side, and Frankie Goes To Hollywood's "Two Tribes," named best contemporary song by the panel of 10 judges.

Duran Duran's "The Reflex" was named international hit of the year, and Phil Collins' "Against All Odds" took the award for best song musically and lyrically. Veteran band the Moody Blues won a special

award, presented by producer George Martin, for outstanding contribution to British music.

Paul McCartney's "We All Stand Together" was named best film theme or song, and Howard Goodall and Melvyn Bragg's "The Hired Man" best British musical. George Fenton's music for the tv series "The Jewel In The Crown" took the award for best theme from a tv or radio production.

Special awards were given to octagenarian composer Sir Michael Tippett, for outstanding services to British music, and to Tommie Connor, writer of "Lili Marlene" and some 2,000 other titles over the last 60 years. Connor received the Jimmy Kennedy Award, set up in honor of the great British songwriter who died last year.

The awards ceremony was sponsored by the Performing Right Society.

'Search-and-Seize' Warrants Challenged British Video Dealer Claims They Violate His Rights

BY NICK ROBERTSHAW

LONDON Anton Piller orders, the "search-and-seize" warrants which have been one of the main weapons of the British audio, video and film industries in their long-running battle against piracy, may be outlawed if a U.K. video dealer succeeds in his appeal to the European Commission of Human Rights in Strasbourg.

Anthony Chappell, whose video club in Frome, Somerset, was raided in 1981 at the instigation of the Motion Picture Assn. of America, has asked the Commission to consider whether the absence of safeguards on such orders contravenes the right to respect for one's home, private life and correspondence guaranteed by Article 8 of the European Human Rights Convention.

At a March 12 hearing, the Commission ruled that Chappell's complaint concerning the execution of the Anton Piller order was "admissible." According to a European Economic Community spokesman, the Commission will now attempt to promote a friendly settlement between the plaintiff and the British government. If it does not succeed, the case may go to a European court, with a likely delay of four or five years before it is heard.

The orders permitting search-and-seize operations are named after a 1976 court case here. When granted by a judge, they allow premises to be searched and incriminating materials to be seized without forewarning. The British Phonographic Industry (BPI) alone has made use of 200 such orders in its antipiracy activity.

Their use has been questioned before. In a case involving the Rank Organization shortly after they were introduced, a judge ruled they had the effect of forcing a suspect to incriminate himself contrary to British law, and they were not used

again until the 1981 Criminal Justice Act reinstated them.

More recently, the passing of the 1983 Copyright (Amendment) Act here has reduced the reliance of copyright owners on civil remedies, as British Videogram Assn. (BVA) managing director Norman Abbott confirms. "Both the audio and video industries would concede that since the act was passed they are less dependent on 'search-and-seize,'" he says, "because in the majority of cases the police can be persuaded to take criminal action. Indeed, the Federation Against Copyright Theft has never applied for an Anton Piller since it was set up."

But Abbott warns: "It is very important that this civil remedy should remain. In all other areas where copyright is involved, including computer software, perfumes and motor parts, companies are totally dependent on civil action. If you don't have the means of catching a pirate red-handed, if you have to give written notice beforehand, then he can simply dispose of everything incriminating and throw himself on the mercy of the courts."

Abbott maintains that there are natural safeguards that prevent abuse of the orders. "It costs about \$12,000 by the time you've done all the groundwork before obtaining a 'search-and-seize,'" he says, "so you

have to be totally convinced the person you are after is a major villain.

"Copyright agencies have got hundreds of thousands of suspects on their files, but they only use Anton Piller orders against the top 5%. The comeback is too serious if you get it wrong.

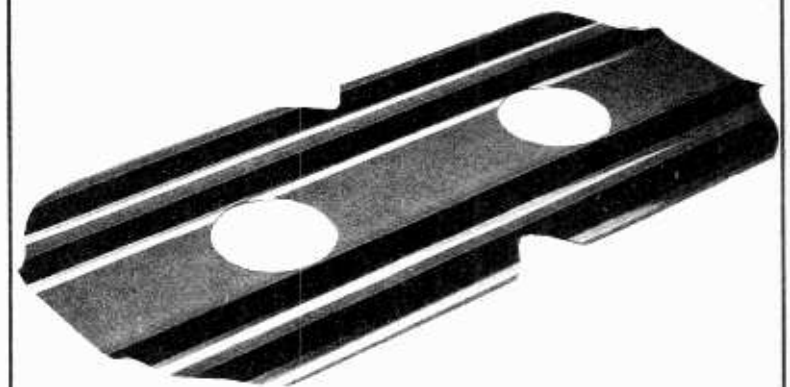
"There are very adequate provisions for people to claim damages and compensation if they have been wrongly victimized," he continues, "and the order itself gives a date by which they can come to court and say they've been mistreated.

"In most cases they don't, and those that do have not been able to show they were the victims of an injustice. In any event, courts would soon refuse to grant Piller orders if they felt they were being applied frivolously."

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Music Rights on TV

HIDING UNDER THE BLANKET LICENSE

BY LESLIE ARRIES JR.

For the past seven years, most of the discussion about the licensing of music performing rights on local television has been between lawyers, in courtrooms and before judges. With the broadcasters' recent antitrust challenge now ended, and with at least a pause in the legal battles, perhaps it is time for the non-lawyers to commence a dialog concerning what really is at issue.

The local broadcasters' efforts to bring about change in the method by which they acquire music performing rights for their local television programming have been much maligned, but little understood, by copyright owners and by producers of syndicated programming.

There is a common, but erroneous, perception that the objectives of the broadcasters are to deprive the copyright owners of an income stream from television to which they are entitled (and currently receive through distributions from ASCAP and BMI), and to "shift" onto the shoulder of syndicated program producers a new cost of doing business which the broadcasters have no intention of helping to absorb.

The facts are quite different.

The music licensing system with which the television broadcasters have been saddled for more than 30 years was patterned after radio at a time when music on television was "live" (today, it's mostly on film or videotape).

Under that system there has been but one practical means to obtain and pay for music performing right. That is to obtain a "blanket" license from ASCAP and from BMI, at fees based upon each local station's total gross advertising revenues.

The cost of music performing rights is thus strictly a factor of that station's revenue fortunes, irrespective of the amount, type or quality of music a station uses, or the importance that music bears in attracting viewership to their programs.

But why is such a basis for paying for these music rights fair or appropriate? What justifies such treatment for music, when no other

is paid for on the basis of user revenues?

Apart from the response that historically this is just "the way it's been," even the staunchest opponents of changing the current system have been unable to come up with answers.

What is it that broadcasters seek? The answer is, nothing more or less than parity in the manner in which music performing rights are bargained for, as compared with all other creative elements of programming. What is needed is an end to the all-or-nothing, take-it-or-leave-it blanket license for one million to three million pieces of music, depending on the society, as the sole viable option available to local television stations for obtaining music

task.

It is here that a great irony emerges. Critics of the broadcasters' efforts quickly point to the technical fact that the blanket license is *not* an exclusive licensing device; composers and their music publishers retain the legal right to license music performing rights through other means.

It is thus pointed out that there is nothing in the current system that prevents the producers of syndicated programming from acquiring performing rights "at the source" from the copyright holders and passing those rights along to the local stations.

Likewise, it is said, the stations themselves remain free to bargain directly with the copyright owners

licensing arrangements so long as the blanket license remained in place.

Stated in various ways, the message to broadcasters bold enough to seek "at the source" licenses from producers/syndicators has been overwhelmingly and predictably the same: Thanks but no thanks, you've got the blanket license available—use it instead.

Supposedly viable options have, in fact, been no options at all.

Who in their right mind would set about to track down potentially thousands of copyright owners controlling the music in the stations' syndicated program fare? And then, who would take on an elaborate reporting system unless meaningful and fair reductions in music costs could be achieved?

More encouraging by far have been the results of station efforts to obtain music performance rights from composers, publishers and production music libraries for locally produced programming.

Locally produced programming (including news), while a relatively small percentage of the typical station's overall broadcast day, usually accounts for a substantial portion of a station's gross revenues. Hence, there's an understandable incentive on the part of stations to clear music rights for these programs directly and to avoid payments to ASCAP and BMI keyed to revenues. Increasing numbers of composers, publishers and music production services have stepped forward to meet the demand.

Here too, however, the blanket license has inhibited the development of a market. For under the terms of the license, a broadcaster cannot deduct for such programs the revenues subject to fee *even* where it has obtained music rights directly from copyright owners.

This state of affairs has resulted in the utter inability at present of willing buyers and sellers to get together at individually negotiated prices. It leads one to question who, other than the licensing societies themselves, stands to benefit from a perpetuation of the current sys-

(Continued on page 83)



'Broadcasters just want to bargain for the use of music in a competitive market'

Les Arries, president of Buffalo Broadcasting Co., is also chairman of the All-Industry Television Station Music License Committee.

program element—script writing, directing, acting, or anything else—performing rights.

Broadcasters simply want the opportunity to bargain and pay for the use of music in a competitive marketplace—one that everyone recognizes would function well.

Here, it should be stressed that one of the principal original justifications of the need for the blanket license was "last-minute" use of music in the early days of television (similar to radio), whereas today 99% of all music used locally and in syndicated programming is pre-planned and could be cleared in advance.

But, as the latest six years of costly litigation (on top of decades of prior effort) have demonstrated, achieving this objective is no simple

with respect to their music rights requirements.

While such factual assertions were presented by both parties, a federal court of appeals was eventually persuaded to deny the stations the legal relief they sought—an injunction against the continued imposition of the blanket license. Perhaps never in the history of litigation have postulated "facts" been so at odds with the reality.

It is absurd to think that some 800 local television broadcasters decided to bring a costly lawsuit to obtain relief that they never really needed in the first place. Television broadcasters in markets throughout the country understood full well the futility of station-by-station efforts to clear all of their music needs through "at the source" and direct

Letters to the Editor

NEW MUSIC SEMINAR

As directors of the New Music Seminar, we are disturbed at published statements that Musexpo 1985, to be held in London, will feature "the first International New Music Seminar" as part of its program.

The name New Music Seminar has been misappropriated. There is only one such seminar, and last year it drew more than 600 overseas attendees. It was established six years ago by partners who had never attended Musexpo, and the seminar owes nothing conceptually to it. We are offended by what appears to be a cheap attempt to cash in on the New Music Seminar's hard-won reputation.

Mark Josephson
Tom Silverman
Joel Webber
New York

COUNTRY SALES

I applaud Kip Kirby's recent article about the realities of sales of No. 1 records in today's country music market (Billboard, March 9). There are too many people playing ostrich and sticking their heads in the sand. Perhaps a little more light on the subject, as she's had the courage to show, will help improve a very unhealthy situation.

If there are going to be more honest articles like this, I may have to start reading Billboard with greater regularity.

David Skepper
Loretta Lynn Enterprises
Nashville

THE SOUND OF COLOR

With all due respect for whatever musical expertise David Lopatin

may have, I am frankly shocked at the naivete he reveals in his recent anti-crossover commentary (March 2).

While I share his evident love for "soul music," it appears he listened solely for his own musical edification during the politically vociferous '60s and '70s. His reminiscences seem to be of the "good ole days" when black people knew what they were supposed to sound like, and so stayed in their place, musically.

Hopefully, he will eventually realize that if listeners, the music industry, or society in general restricts any artist to a musical form that may be alien to him merely because of the color of his skin, we really will be committing a crime: robbing a person of certain freedoms.

I would encourage Mr. Lopatin to heed seriously the remarks of Leonard Bernstein at the Grammys this year. He might thus become more ecumenical in his acceptance of black artists who don't sound, smell, look or act black—or white artists who don't sound, smell, look or act white. Aren't we socially beyond such stereotyping?

D.S. Jackson-Raines
Miami

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

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ERNIE AND DEBBY RETTINO

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WORD

LOS ANGELES • WACO • NASHVILLE • LONDON

WHO IS BUYING L.A.'S KTNQ/KLVE?

Malrite Lawsuit Challenges H&W's Takeover

LOS ANGELES "We expect to take over within 60 to 90 days," says H&W president Ken Wolt confidently about the announcement that his company has agreed to purchase Los Angeles' KTNQ/ KLVE for \$40 million in cash.

Cleveland-based Malrite Broadcasting, however, maintains that it will be purchasing the Spanish combo. The company has filed a breach

of contract suit in hopes of completing the \$36 million verbal agreement that company counsel Bill Watson says is binding.

The AM/FM outlets have long been the subject of sale rumors. KTNQ, the former KGBS-AM—a 50 kw daytimer upgraded to a full-time facility in the late '70s when it was owned by Storer Broadcasting—and KLVE, emanating from Mt. Wilson, are not only successful in their current approach but have long been considered two of the finest signals in the market.

Both groups claim they would not alter the Spanish programming. In fact, Wolt has already assumed 10-Q morning man Berto Luna's seven-year contract. Luna, as evidenced by his loyal following of "Lunatics," is one of the most talked-about Hispanic personalities in the market.

Now, however, talk centers around just who will assume the facilities. Owned by three brothers of Mexican descent, Jose, Julio and Elias Liberman, the combo has been said to be on the block for some time. Insiders say the family was willing to accept \$35 million.

According to Watson, Malrite concluded negotiations in January and on Feb. 18 received a letter from the Libermans' lawyer to the effect that the sale was off. "There were no reasons given," says Watson, who adds that Malrite had been

negotiating since last July.

"As far as we knew, we met all [the Libermans'] demands," says Watson. The Libermans have until March 25 to respond to Malrite's suit seeking damages and enforcement of their agreement, which was filed March 5.

H&W's Wolt says that suit is "without merit. I have yet to see a signed document between Malrite and the Libermans. We believed, and still do, that they were free to sell. We do have a contact, and we feel the courts will uphold that. We're really not expecting any delays."

Taft's Gulf Buy Challenged in Court

CINCINNATI Taft Broadcasting's proposed purchase of Gulf Broadcasting (Billboard, Feb. 16) is now in litigation due to an attempted block of the sale by Phoenix-based holding company American Continental, which owns 25% of Gulf. Having purchased this share of Gulf last fall, American Continental argues that the approximately \$755 million sale price is too low.

American Continental chairman Charles Keating did not return phone calls on the subject. Taft vice president of investor relations Polk Laffoon would say only that the company "has a strong case and is pursuing our side aggressively." Gulf president John Massey has called the Phoenix firm's allegations "totally without foundation."

Good News for CHUM-FM

Toronto AOR Second in Ratings

TORONTO For starters, the Canadian Bureau of Broadcast Measurement (BBM)'s first winter listener survey isn't being taken seriously. Just the same, the results have sent a chill down the spines of many programmers and given some Toronto radio executives an early spring tiding.

The most startling result saw AOR CHUM-FM catapult into second place among Toronto stations, pulling ahead of top 40 CFTR and similarly programmed CHUM-AM. The most disheartening may be the sluggish showing of progressive rock station CFNY-FM and the sagging ratings of country outlet CFGM.

MOR/AC outlet CFRB continues to hold its top ranking in the hotly contested Toronto market. Its 1,021,400 listeners generated 13.5 million listening hours per week. And there is a possibility the station's upgraded sound will pay off in the spring.

But CHUM-FM's ascension raised a few eyebrows. It is closing in on the million-listener mark (965,200) and enjoys a solid buffer over CFTR (913,600), which has shown strongly in three consecutive books. CHUM-AM is in fourth place at 879,400.

From there, the gap widens to AOR-formatted CILQ-FM (Q107) in fifth place (687,800). CKFM's adult contemporary sound gives it a com-

fortable margin over beautiful music station CHFI, 683,000 to 583,100.

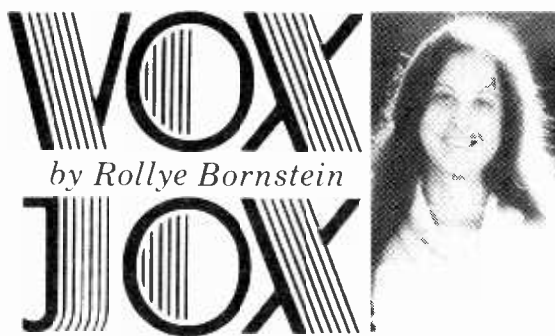
Block-programmed CBC-AM has 547,200 listeners, BBM says. CFNY-FM's 451,500 is nothing to sneeze at, but better things were expected. CBC-FM is up slightly to 443,600, oldies-formatted CKEY is comfortable at 403,000, and CJCL is an improved station at 372,400. CFGM is sagging at 327,200. KIRK LaPOINTE

College B'casters Hold Annual Meet

WASHINGTON The annual Inter-collegiate Broadcasting System (IBS) national convention drew a crowd of 1,500 to the Hilton Hotel here, March 15-17.

Broadcasting veteran and Mutual Network personality Larry King delivered the keynote address, while the three days of panel meetings covered topics ranging from coping with the problems of a 10-watt station to new broadcast technologies. As in past years, the record company forum proved most popular, with college programmers meeting executives at independent and major labels in an effort to iron out the many wrinkles in their relationship.

Founded in 1940, the IBS is a non-profit group of student-staffed outlets operating at schools, colleges and universities across the country.



THE WRKA LOUISVILLE programming vacancy has been filled by Rob Stewart. Stewart, who has been programming Capitol's WRAL Raleigh, consulted by George Johns, is replaced in-house there by evening jock Steve Anthony.

Speaking of Capitol, we hear from good sources that the Raleigh-based company has picked up Cocoa Beach's legendary top 40 FMR WCKS, with an eye on penetrating the Orlando market.

Back in Louisville, the "Duke of Louisville" himself, Bill Bailey, is back on the River City Mall. Bailey, who first came to prominence in the market at WKLO in the mid-'60s before leaving briefly for Chicago's WLS, returning in 1971 to WAKY, left Waky four years ago for WKLO's new country incarnation, WCII. Now the cantankerous personality is back at Waky, doing mornings once more, and the billboards touting his presence are again resplendent on I-65. (We told you that Providence-based FCC, owners of WHJJ/WHJY there, bought WAKY/WVEZ for \$3 million, didn't we? WAKY PD Bob Moody, who has seen potential sales of the property come and go, says, "Just call me Chicken Bob, I've been bought and sold so much lately." FCC is headed by former WRKO sales exec Bob Fish.)

Oh, before we get off the subject of sales, note that another Nashville property is in transition, as Ron Kempff's WZKS, licensed to Murfreesboro, is being purchased by Bob Herpe and Eric Hauenstein for \$3.8 million. As you know, Herpe and Hauenstein own George Johns-consulted KLZI Phoenix, and George also consults WLAC-FM's "Class" format, so who knows?

John Gambling's JAG Communications picks up a Norfolk combo. Tech-Ops' WLPM/WFOG goes for \$9.25 million . . . Back to I-65, up in Indianapolis, WENS GM Christine Woodward called to share her excitement at snaring Joel Grey to fill the PD slot, as Scott Wheeler assumes a different role at the Emmis station. Grey had been PD at Denver's KMJI and KOAQ.

Across the state in Ft. Wayne, the world famous Ron Gregory leaves the world famous WOWO after 13 years in the night slot at the 50 kw powerhouse. "I just think it's time," says Gregory, who plans to enjoy some time off before looking at other options. One thing nice about working for Bob Price: You can get rich on the stock options alone!

You probably have heard that Meredith is planning



Keeping Cleveland Buzzing. WMMS Cleveland personnel prepare to solve the post-holiday "batteries not included" problem with a Panasonic battery giveaway promotion. Standing from left are promotion and marketing director Jim Marchyshyn, air talents Captain Kenny Clean and Spaceman Scott, Panasonic's Jack Brooking and personalities Jeff Kingback and Ed "Flash" Ferenc.

to opt out of radio, but did you know they've already consummated a deal to sell Atlanta's WGST/WPCH to Jacor? The news/talk and easy listening formats will remain.

SWITCHING FORMATS is TK Communications' WSRF. The Ft. Lauderdale top 40-turned-country-turned-oldies outlet drops solid gold in favor of a nostalgia approach entitled "Sounds Of Yesterday."

Also switching its approach is KRSI Minneapolis. The AM outlet at 950 drops satellite-fed top 40, as "Hot Rock 950" becomes "Request Radio." The requests will probably determine the outlet's future direction, but the stance of its FM counterpart KJJO will remain the same ("20 years of rock'n'roll"), as newly appointed PD Gary Rawn and MD John Antonelli take over. Rawn, a former radio vet and politician, will continue to own the Wisconsin-based newspaper group where he most recently hung his hat. Antonelli moves back to the Twin Cities from co-owned KWJJ/KJIB Portland.

Skip Broussard, we're happy to note, is back in New Orleans. The one-time WTX and WNOE vet has

Rob Stewart gets the WRKA Louisville job

spent the last several years in Kansas City, first at WHB and most recently managing KCFX, but now he's back in Louisiana as GSM at WQUE-AM-FM there.

SOME QUICKIES FOR YOU: The KOPA-AM-FM-Phoenix GM gig vacated by Gary Guthrie has been filled by KEEL/KMBQ Shreveport VP/GM Carl Hamilton . . . Afternoon Mark Zintel moves into the PD chair vacated by Tim Smith at Tampa's WYNF . . . Morning personality Al Wyntor is upped to PD of WSM-AM Nashville, taking some of the load off Greg Lindahl.

Mornings in Austin are changing, as Darlene Lewis vacates after five years in that shift at K-98 (KHFI) to join consultant Bob Cole on the morning show at KOKE there. Lewis is the city's third most recognizable personality, with Cole coming in second to Dave Jarrot, who worked at K-98 with Lewis until moving over to Key 103 there a while back. Speaking of Key 103, former middayer Chris Alan segues to the KNOW-AM side of the operation in morning drive.

It's one of those flatly denied rumors that's too good to pass up: KFRC San Francisco is said to be putting JoAnne Green into a newly created 7-midnight talk block as the station adopts a "game show" approach in middays while it tries to lure KYUU's True Don Bleu over to do afternoons with Ron Parker, and asks Dr. Don to stop using his drops. Now, if that doesn't cover the entire spectrum of a good rumor, we don't know what does. Who thinks of these things, anyway?

(Continued on page 20)

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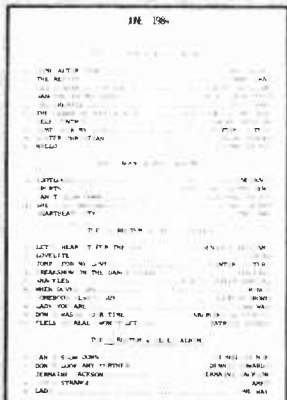
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Radio

More Stations Get on CD Bandwagon Laser-Read Disk Winning New AC, Urban Converts

BY KIM FREEMAN

NEW YORK As the scales of Compact Disc retail supply and demand tip in the latter's favor, the configuration also shows signs of winning new radio fans from stations programming adult contemporary and urban music, two formats that have generally taken a back seat to classical and AOR as potentially strong CD users.

In surveying outlets that have recently jumped into the CD waters, the draw of the new technology appears to be its correlation to a quality-conscious demographic and, in one case, its ability to draw new advertising dollars from previously untapped sources.

Steve Nicholls, program director of AC-formatted KMGC Dallas, reports that the station has been playing approximately five CD titles per hour since embracing the new technology in January. KMGC had refrained from programming CDs until it had acquired most of its current library of 225 disks in order to "create a solid impact on our overall sound," says Nicholls.

KMGC buys most of its library through a discount deal with a local distributor, and Nicholls says the station has "just now begun to develop a relationship with the record companies" for consistent CD service. "In the past few weeks," he says, "I've noticed more willingness from labels to consider adding us to their CD mailing lists."

KMGC is tagging each CD and airing educational promos in the evening that advise listeners to "sit back, adjust your stereo balance and enjoy this Compact Disc recording."

Nicholls also points out what he calls a "hidden sales advantage" in programming CDs: Record stores once uninterested in buying time on KMGC are now tying their own CD stock increases to the station's excitement over the medium.

Basically, Nicholls sees the step

to CDs as "an investment in the quality of the station's sound" and a move in keeping with KMGC's "quality-conscious audience." Adult contemporary KRAV Tulsa makes the same connection between quality audio and a quality audience, says its program director Rick Alan West, but the station has taken a tack much quieter than KMGC's in promoting its use of CDs.

Programming approximately half of KRAV's music in Compact Disc, West notes the outlet's "Your Music Sound Better" motto and says the intent is to create "the impression that even if we're playing a cartridge, the sound is better than anything else you'll hear." West says KRAV has a reputation as a "technical leader and a 'class' outlet," in explaining that the outlet's move into CD was "a natural one."

The desire to lead the market in technical advances and tap that "classy" crowd is also cited by Alonzo Miller, program director at

KACE Los Angeles, reportedly the first West Coast urban outlet to commit itself heavily to the new configuration. "We knew CD was something that was going to stay around," says Miller, "and we felt our upscale, 25-plus audience would appreciate our introducing the new technology to them." KACE began programming CDs in February, a date chosen to make the station part of Black History Month.

"If everything we wanted was available on CD, we'd throw out our existing library," says WMTR/WDHA Dover, N.J. vice president and general manager Bob Linder. AOR-formatted WDHA was recognized as the first station to air a Compact Disc when it embraced the medium three years ago. Now Linder has made another progressive move in using the disks on the AC-formatted AM stereo sister station, WMTR, where CDs now comprise roughly one-third of the playlist.



"...OF COURSE, I NEVER BUY THOSE SENSATIONAL TABLOID WEEKLIES, BUT A CHAP NEXT TO ME ON A FLIGHT TO L.A. WAS READING ONE AND I NOTICED THIS RATHER WELL WRITTEN ITEM ABOUT A CD PLAYER WHOSE LASER BEAM WENT BERSERK AND DISINTEGRATED A FAMILY OF FIVE ALONG WITH THEIR PET DACHSUND SOMEPLACE IN ENGLAND—UH, YOU MIGHT PASS THIS ALONG TO ALL OF OUR SALESMEN AND DISTRIBUTORS, MARTY...."

Chicago PDs Talk Airplay

CHICAGO A panel of Windy City program directors addressed the topic of making it on commercial radio at a recent seminar sponsored by the Chicago chapter of the National Academy of Recording Arts & Sciences (NARAS) and Columbia College's Arts, Entertainment & Music Management Program.

The panel, entitled "How Come You Never Play My Record?," featured WGCI PD Richard Pegue, WBBM-FM PD Buddy Scott and WLS-FM PD Dallas Cole, as well as local A&M promotion man Jun Mhoon. WLS-AM personality Tommy Edwards, himself a former PD, moderated the nearly three-hour seminar, which was held at the downtown Americana Congress Hotel, March 11.

Local musicians in attendance were given a sobering crash course in what it takes to get their music

played on major market radio. The assembled program directors dispensed helpful advice—visit stations with record in hand on music days, be persistent, make sure said record has effective distribution—but they made it clear that programmers in general are under no obligation to break the local music of their particular region.

"Chicago is a \$130 million radio market," said WBBM-FM's Scott, "and we want to be No. 1. We're paid to deliver warm bodies to our sales departments. We're not willing to play your stiff just so your record will get airplay. On the other hand, if you can convince me you've got a hit, it'll get played."

"If there's a star on your forehead," said WLS's Cole, "someone's eventually going to see it."

MOIRA McCORMICK

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Lady Marmalade, LaBelle, EPIC
2. Lovin' You, Minnie Riperton, EPIC
3. Philadelphia Freedom, Elton John Band, MCA
4. Express, B.T. Express, ROADSHOW
5. You Are So Beautiful, Joe Cocker, A&M
6. No No Song/Snookey, Ringo Starr, APPLE
7. Poetry Man, Phoebe Snow, SHELTER
8. My Eyes Adored You, Frankie Valli, PRIVATE STOCK
9. Don't Call Us, We'll Call You, Sugarloaf/Jerry Corbetta, CLARIDGE
10. Have You Never Been Mellow, Olivia Newton-John, MCA

POP SINGLES—20 Years Ago

1. Stop! In The Name Of Love, Supremes, MOTOWN
2. Can't You Hear My Heartbeat, Herman's Hermits, MGM
3. The Birds And The Bees, Jewel Akens, ERA
4. Eight Days A Week, Beatles, CAPITOL
5. King Of The Road, Roger Miller, SMASH
6. Ferry Cross The Mersey, Gerry & the Pacemakers, LAURIE
7. Shotgun, Jr. Walker & the All Stars, SOUL
8. Goldfinger, Shirley Bassey, UNITED ARTISTS
9. My Girl, Temptations, GORDY
10. This Diamond Ring, Gary Lewis & the Playboys, LIBERTY

TOP ALBUMS—10 Years Ago

1. Physical Graffiti, Led Zeppelin, SWAN SONG
2. Have You Never Been Mellow, Olivia Newton-John, MCA
3. Blood On The Tracks, Bob Dylan, COLUMBIA
4. Perfect Angel, Minnie Riperton, EPIC
5. What Once Were Vices Are Now Habits, Doobie Brothers, WARNER BROS.
6. An Evening With John Denver, RCA
7. Night Birds, LaBelle, EPIC
8. For Earth Below, Robin Trower, CHRYSALIS
9. Phoebe Snow, SHELTER
10. Rock N' Roll, John Lennon, APPLE

TOP ALBUMS—20 Years Ago

1. Goldfinger, Soundtrack, UNITED ARTISTS
2. Mary Poppins, Soundtrack, VISTA
3. Beatles '65, CAPITOL
4. L-O-V-E, Nat King Cole, CAPITOL
5. Where Did Our Love Go, Supremes, MOTOWN
6. You've Lost That Lovin' Feelin', Righteous Brothers, PHILLES
7. Blue Midnight, Bert Kaempfert & His Orchestra, DECCA
8. My Fair Lady, Soundtrack, COLUMBIA
9. The Beach Boys Concert, CAPITOL
10. People, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. The Bargain Store, Dolly Parton, RCA
2. I Just Can't Get Her Out Of My Mind, Johnny Rodriguez, MERCURY
3. My Elusive Dreams, Charlie Rich, EPIC
4. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
5. Have You Never Been Mellow, Olivia Newton-John, MCA
6. Roses And Love Songs, Ray Price, MYRRH
7. The Pill, Loretta Lynn, MCA
8. Always Wanting You, Merle Haggard, CAPITOL
9. It Do Feel Good, Donna Fargo, ABC/DOT
10. A Little Bit South Of Saskatoon, Sonny James, COLUMBIA

SOUL SINGLES—10 Years Ago

1. Shining Star, Earth, Wind & Fire, COLUMBIA
2. Shoeshine Boy, Eddie Kendricks, TAMLA
3. Lovin' You, Minnie Riperton, EPIC
4. Remember What I Told You To Forget, Tavares, CAPITOL
5. Love Finds Its Own Way, Gladys Knight & the Pips, BUDDAH
6. Walking In Rhythm, Blackbyrds, FANTASY
7. L-O-V-E (Love), Al Green, HI
8. Dance The Kung Fu, Carl Douglas, 20TH CENTURY
9. Once You Get Started, Rufus, ABC
10. Cry To Me, Loleatta Holloway, AWARE

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March 13, 1985

Dear Bob Seger,

We deeply regret the publicity initiated by Peter Bogdanovich relating to the music in MASK. There is no way we can stop Mr. Bogdanovich from talking to the press and making false and/or misleading statements other than placing the matter in the hands of legal counsel, which we have done.

However, we want you to know that we believe that the Bob Seger music in MASK not only enhances the movie, but is totally consistent in spirit and tone with the story of Rocky Dennis. And, based on all the positive reviews, as well as the initial audience responses to the movie in our screenings and in its limited engagements, the public and the reviewers agree with our feeling.

It is unfortunate that a movie of this quality and an artist of your stature have to bear the brunt of irresponsible publicity activities and we hope you accept our apology for that.

Best regards,

Frank Price
Chairman of the MCA Motion Picture Group

Martin Starger
Producer of MASK

cc: Punch Andrews

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 191 REPORTERS

NEW ADDS	TOTAL ON
61	133
57	132
53	53
46	101
46	105

KENNY LOGGINS VOX HUMANA COLUMBIA	61	133
WHAM EVERYTHING SHE WANTS COLUMBIA	57	132
REO SPEEDWAGON ONE LONELY NIGHT EPIC	53	53
BILLY OCEAN SUDDENLY JIVE/ARISTA	46	101
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD MERCURY	46	105

NATIONAL 190 REPORTERS

NUMBER REPORTING

TOM PETTY AND THE HEARTBREAKERS DON'T COME AROUND	44
HERE NO MORE MCA	25
ERIC CLAPTON FOREVER MAN WARNER BROS.	24
JOHN FOGERTY ROCK AND ROLL GIRLS WARNER BROS.	24
BILLY OCEAN SUDDENLY JIVE/ARISTA	24
POWER STATION SOME LIKE IT HOT CAPITOL	24

REGION 1

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

WZON Bangor, ME
WIGY Bath, ME
WHHT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WJBO Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGFN 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
WBLL Long Island, NY
WAPP New York, NY
WHTZ (Z-100) New York, NY
WKTU New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WAVA Washington, DC
WRQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WHTF York, PA
WYCR York/Hanover, PA

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

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

REGION 5

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

KFYR Bismarck, ND
KFMZ Columbia, MO
KIHK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KBEQ (Q-104) Kansas City, MO
KZCZ (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 (Magic 102) Houston, TX
KRBE-FM Houston, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDD (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WKKX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

REGION 7

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

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKC Denver, CO
KRYK-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQQ Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMV Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
KHITZ San Diego, CA
XIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

REGION 8

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

KYYA Billings, MT
KIYS Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquiam, WA
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
KPLZ Seattle, WA
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 Framingham, 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 1-Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
RRBE-FM 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
JEK Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musiden 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
Richmond Bros. 1-Stop Pennsauken, NJ
Sam Goody Masapequa, NY
Sam Goody Baltimore, MD
Seasons Four Records Hyattsville, MD
Shulman Rec. Co. Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win 1-Stop Long Island City, NY

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

Ambat Rec Theater Cincinnati, OH
Angot 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Camelot N. Canton, OH
Centra Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One Stop Cleveland, OH
HarmonyHouseRecords&Tapes Troy, MI
Laury's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Musiland 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
Musiland Minneapolis, MN
Musiland St. Louis, MO
Musiland 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 N.Richland Hills, TX
Camelot Little Rock, AR
Camelot Plano, TX
Central-South One-Stop Nashville, TN
Disc Records El Paso, TX
Discount Records Nashville, TN
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
Musiland Birmingham, AL
Peaches Memphis, TN
Poplar Tunes Memphis, TN
Star Records El Paso, TX
Sunbelt Music 1-Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

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

Abbey Road One Stop Santa Ana, CA
Alta One-Stop/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musiland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Anaheim, 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 West Covina, CA
Tower Anaheim, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower El Cajon, CA
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Tempe, AZ
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 One Stop Tullwila, WA
Eli's Record & Tape Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Berkeley, CA
Music People's 1-Stop Oakland, CA
Musiland Billings, MT
Musiland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop South San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Sacramento, CA
Tower Portland, OR
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.

WE'RE TEN YEARS CLOSER TO THE MIRACLE.



BE PART OF IT.

Just a decade ago, The T.J. Martell Foundation for Leukemia and Cancer Research set up its first laboratory at Mt. Sinai Medical Center in New York City. Today, The Foundation's pioneering work in cancer research spans two continents; and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and Leukemia Group B, and The European Organization for Research and Treatment in Cancer.

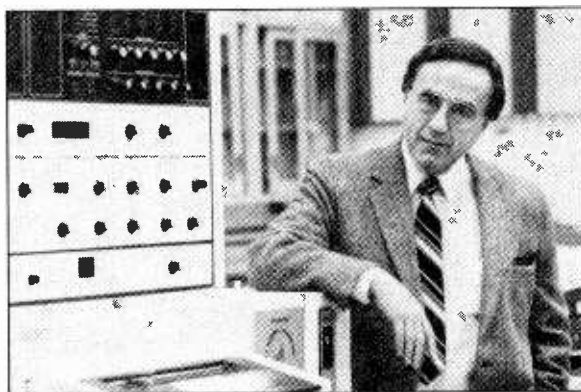
The Foundation's growth can be measured in terms of human lives: lives that are no longer being automatically claimed by some forms of cancer. But the battle has been hard-fought, and total victory is far from assured.

The progress being made at these research centers depends entirely on the support of the entertainment industry. Ten years ago The T.J. Martell Foundation for Leukemia and Cancer Research was founded by a small group of record executives. Today it is supported by thousands. This year you are invited to participate in the 10th Anniversary Humanitarian Award Dinner in honor of The T.J. Martell Foundation's Founder and President, Tony Martell, on Saturday, May 18, at The New York Hilton.

A contribution of \$25,000 makes you a **Foundation Benefactor** and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a **Foundation Patron**. And a contribution of \$5,000 makes you a **Tony Martell Research Fellowship Sponsor**. Since less than 3% of all monies raised is a direct fund-raising expense, any contribution you make brings closer the day of an effective cure for leukemia and cancer.

For further details contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.

**THE T.J. MARTELL FOUNDATION
FOR LEUKEMIA & CANCER RESEARCH
BE PART OF THE MIRACLE.**



1985 10th Anniversary Humanitarian Award Dinner
Honoree, Tony Martell, Founder and President of
The T.J. Martell Foundation
for Leukemia and Cancer Research

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	5	7	ONE MORE NIGHT	ATLANTIC 7-89588	1 week at No. One ◆ PHIL COLLINS
2	1	1	10	TOO LATE FOR GOODBYES	ATLANTIC 7-89589	◆ JULIAN LENNON
3	6	7	10	NIGHTSHIFT	MOTOWN 1773	◆ COMMODORES
4	3	4	10	CAN'T FIGHT THIS FEELING	EPIC 34-04713	◆ REO SPEEDWAGON
5	5	3	11	KEEPING THE FAITH	COLUMBIA 38-04681	◆ BILLY JOEL
6	4	2	15	CARELESS WHISPER	COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL
7	19	—	2	WE ARE THE WORLD	COLUMBIA US7-04839	◆ USA FOR AFRICA
8	9	13	5	RHYTHM OF THE NIGHT	GORDY 1770/MOTOWN	◆ DEBARGE
9	10	14	5	YOU SEND ME	COLUMBIA 38-04754	◆ THE MANHATTANS
10	7	6	11	CRAZY	RCA 13975	◆ KENNY ROGERS
11	18	22	3	CRAZY FOR YOU	GEFFEN 7-20051/WARNER BROS	◆ MADONNA
12	13	19	4	I'M ON FIRE	COLUMBIA 38-04772	BRUCE SPRINGSTEEN
13	15	17	6	DON'T CALL IT LOVE	RCA 13987	DOLLY PARTON
14	16	18	4	EMOTION	COLUMBIA 38-04707	◆ BARBRA STREISAND
15	8	8	18	MISSING YOU	RCA 13966	◆ DIANA ROSS
16	25	32	3	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆ SADE
17	17	9	16	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	◆ FOREIGNER
18	22	24	6	UNDER THE CLOCK	ARISTA 1-9304	◆ JANEY STREET
19	21	26	5	SECOND NATURE	MCA 52519	◆ DAN HARTMAN
20	14	10	9	I WANNA HEAR IT FROM YOUR LIPS	GEFFEN 7-29118/WARNER BROS	◆ ERIC CARMEN
21	11	11	10	TIME DON'T RUN OUT ON ME	CAPITOL 5436	◆ ANNE MURRAY
22	20	15	18	FOOLISH HEART	COLUMBIA 38-04693	◆ STEVE PERRY
23	12	12	9	FINDER OF LOST LOVES	ARISTA 1-9281	DIONNE WARWICK AND GLENN JONES
24	23	16	19	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. 7-29126	◆ CHICAGO
25	37	—	2	I JUST WANNA HANG AROUND YOU	WARNER BROS. 7-29042	GEORGE BENSON
26	24	20	11	EASY LOVER	COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS
27	27	23	9	NEUTRON DANCE	PLANET 13951/RCA	◆ POINTER SISTERS
28	29	33	3	WHEN I FALL IN LOVE	ASYLUM 7-69653/ELEKTRA	LINDA RONSTADT
29	NEW	—	—	SUDDENLY	JIVE/ARISTA 1-9323/ARISTA	◆ BILLY OCEAN
30	26	21	11	METHOD OF MODERN LOVE	RCA 13970	◆ DARYL HALL & JOHN OATES
31	NEW	—	—	GO DOWN EASY	FULL MOON/EPIC 34-04835/EPIC	DAN FOGELBERG
32	33	37	9	PRIVATE DANCER	CAPITOL 5433	◆ TINA TURNER
33	34	40	3	LET'S GIVE A LITTLE MORE THIS TIME	A&M 2706	SERGIO MENDES
34	NEW	—	—	SOME THINGS ARE BETTER LEFT UNSAID	RCA 14035	DARYL HALL & JOHN OATES
35	36	—	2	THERE'S NO WAY	RCA 13992	ALABAMA
36	31	30	16	MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES
37	NEW	—	—	FRESH	DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
38	38	36	7	THE HEAT IS ON	MCA 52512	◆ GLENN FREY
39	30	28	18	LOVE LIGHT IN FLIGHT	MOTOWN 1769	◆ STEVIE WONDER
40	NEW	—	—	THAT WAS YESTERDAY	ATLANTIC 7-89571	FOREIGNER

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

Billboard ADULT CONTEMPORARY MOST ADDED

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

81 REPORTERS	NEW ADDS	TOTAL ON
DAN FOGELBERG GO DOWN EASY	19	27
USA FOR AFRICA WE ARE THE WORLD	17	66
MADONNA CRAZY FOR YOU	11	54
BILLY OCEAN SUDDENLY	11	27
WHAM EVERYTHING SHE WANTS	9	13

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

Radio

Featured Programming

AMONG THE MANY freebies to be handed out at the forthcoming NAB convention may be one item that programmers can actually put to good use. As part of the industry-wide effort to put drunk driving on the skids, the Memphis-based Media General Broadcast Services Group will be offering free anti-drunk driving spots entitled "Live And Let Live—Don't Drive Drunk."

As president of the media supplier and placement firm, MGBS president Zack Hernandez echoes the thoughts of most other broadcasting organizations in explaining his company's contributions to the cause. "Effective control of the drunk driving problem can be best achieved through self-regulation and public service advertising. We are offering the industry a campaign to help achieve those goals," says Hernandez.

Available to anyone stopping by MGBS's booth, the spots are available in three different versions, with lyrics and music arrangements aimed at top 40/AOR, country and adult contemporary formats.

Mutual affiliates, however, can bypass the crowds at the MGBS booth, as the Arlington, Va.-based network has initiated a series of informational bits on alcohol abuse as part of its pledge to hold the issue as a public service priority. The educational pieces are provided by various Mutual personalities, including Rona Barrett, Larry King and Nelson Benton.

LOST IN RADIOLAND? Help is now on the way with the recent publication of "Beyond Production: A Guide To Marketing And Your Audio Production." The starter kit is a product of the San Francisco-based New Dimensions Radio, creator and syndicator of the five-year-old weekly program "New Dimensions," now airing in 80 markets.

The manual and cassette package is a how-to course for independent and station-based producers seeking national distribution for their pet projects. "This is the reference we were all looking for when we began national distributions," says Phil Catalfo, the company's broadcasting director and author of the kit.

The manual discusses satellite and tape distribution, direct mail and phone followup, and includes a resource section. Comments from producers such as Stephen Hill and Anna Turner ("Music From The Hearts Of Space") and Doris Indyke ("Children's Radio Theatre") are featured on the cassette. Development of "Beyond Production" was funded by a grant from the John & Mary Markle Foundation of New York; it's available from New Dimensions for \$25. For more information, call (415) 621-1126.

In the update department, Westwood One reports a strong response to its "Radio USA For Africa" broadcast mentioned in last week's column. Major market stations are signing on by the bushel, WWI reports, and air talents like Dan Ingram, Dick Clark, Scott Muni and Dr. Demento have volunteered their voices as guest hosts.

KIM FREEMAN

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

April 1-7, Whites, Live From Gilley's, Westwood One, one hour.

April 1-7, Billy Ocean, Budweiser Concert Hour, Westwood One, one hour.

April 1-7, Emmylou Harris, Part I, Country Closeup, Narwood Productions, one hour.

April 1-7, Sy Oliver, The Music Makers, Narwood Productions, one hour.

April 1-7, Glenn Frey, Off The Record Specials with Mary Turner, Westwood One, one hour.

April 1-7, Dionne Warwick, Star Trak Profiles, Westwood One, one hour.

April 1-7, Tribute To Marvin Gaye, Special Edition, Westwood One, one hour.

April 5-6, Foreigner, Superstars Of Rock, Barnett-Robbins, two hours.

April 5-6, Eddie Rabbitt, Hot Country Gold, Barnett-Robbins, 90 minutes.

April 5-6, Barry Manilow, Superstar Portraits, Barnett-Robbins, two hours.

April 5-6, DeBarge, Street Beat, Barnett-Robbins, 90 minutes.

April 5-7, Lee Greenwood, Weekly Country Music Countdown, United Stations, three hours.

April 5-7, Helen Forrest, The Great Sounds, United Stations, four hours.

April 5-7, Steve Miller, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

April 5-7, Animotion, Rick Dees' Weekly Top 40, United Stations, four hours.

April 5-7, Michael Jackson, On The Radio, NSBA, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

**THE TABLE'S BEEN SET FOR THREE...
BUT THREE MORE GUESTS ARE ON THE WAY.**

DEEP PURPLE "PERFECT STRANGERS" PLATINUM
KOOZ & THE GANG "EMERGENCY" GOLD
KISS "ANIMALIZE" PLATINUM

ANIMATION, KURTIS BLOW, and TEARS FOR FEARS
the next to join the party.



VOX JOX

(Continued from page 12)

WE HAD A CHANCE to listen to Robert W. Morgan's morning show on "L.A.'s Magic," KMGG, on our way back to the airport, and he was sounding as good as he ever has. Warm, personable and impishly funny—especially when he gave out his co-workers' home phone numbers on the air . . . Flying to D.C., we caught "Superstation 103," KJLS Hays, Kan., for about an hour, and spent an equally long time with Lincoln, Neb.'s KFRX, which sounded much bigger than the market it serves. That's not to denigrate Lincoln, though, because the city is one of the better small markets around. Also caught Kansas City's ZZ99 (KZZC Leavenworth), as well as a smattering of "Z's," "Q's," "K's" and other unidentifiables en route.

Didn't have too much of a chance to scope out D.C. radio, because each time we land, WOL's "More Better Man" mesmerizes us with obscure r&b, like the answer record to "You Beat Me To The Punch." But from what we did hear, WASH is happily back to AC, and WBMW (B-106.7, a mouthful to be sure) is going against WAVA where Don Geronimo debuted over the weekend at a remote St. Patty's Day broadcast) and Q-107.

We ran into Randy Kabrich at the airport and spent the majority of our stay eating. Had one reunion lunch as the former WAVA PD got together with Doubleday GM Allan

Goodman, and another fine time with Q-107's Allan Burns, who brought along Donna Ashman and Dan Alexander, which also turned out to be somewhat of a reunion, as Alexander was at the Ape (WAPE Jacksonville) while we were across town at Y-103. Needless to say, the "Grease" stories were fast and furious.

Speaking of which, Grease is sounding great on DC-101, as is afternoon personality Adam Smasher, who we ran into at the Washington Hilton. Driving up to Philly, we glommed onto WFIL just outside of Baltimore, and we're happy to say Harvey Holiday's touch is quite evident. By the time we arrived, Holiday's oldies show was in gear on Power 99 (WUSL), which delayed our trip to New York for about five hours as we caught it all.

AS FOR NEW YORK, we've done more talking than listening, as we write this while recuperating from a night on the town with Kiss (WRKS) GM Barry Mayo, PD Tony Q, MD Bugsy! (Fred Buggs, the newest Kiss, from Power 99) and afternoon personality Carol Ford. Too bad we won't be allowed back at that restaurant. WNBC's Dale Parsons is on tap for tonight, and before we forget, he's got a great production director opening since Lyndon Abell went to WTYX Jackson, Miss., to program that

AM-FM combo and the chain's Savannah outlets, so drop Parsons a tape pronto.

Over at WPLJ, the "Human Laugh Track" opening for which they held auditions on the air has been filled with Donald Molloy from Bayonne, N.J. Before his meteoric rise to stardom, Molloy was a machinist.

Mornings on Nashville's Hot FM are changing at "96 Kiss" (Murfreesboro's WZKS), as Steve Christi exits that shift with the former WYHY (Y-107, licensed to Lebanon) morning team of Matthews & Morris back in town. (That's Trey Matthews and Bill Morris, who also worked together as a team at Savannah's WIXV.)

Correction time here. We made it seem like Greater Media's WMJC Detroit was sans PD for an eternity, when it turns out consultant Joe Capobianco was pouring sweat into the gig until the situation was at a point he felt comfortable in leaving. Enter one Bill Roth, as we told you earlier. As for Joe, he can be reached in Spring Valley, N.Y., at Cross Country Communications Inc.

Back in Philly for a moment here: Congrats are out to another Greater Media vet, WMGK's Mike St. John, who has the intimidating task of spinning oldies in the oldies capital of the world. He celebrates his 10th anniversary hosting the "Original Saturday Night Oldies Show" on



Finding the Beef. WABB-FM Mobile, Ala. morning team Dennis "Houndawg" Stacy and Leslie fry up some hot and juicy burgers at a local Wendy's outlet, while station mascot Wabbitt supervises the flip, flop and fly promotion.

Magic.

Over at WIP, those of you wondering what Bill Webber would be doing now that he's in the 6-9 p.m. slot, note the show is called "WIP-M" and will serve as an information source on entertainment offerings and leisure activities in the market and surrounding areas like Atlantic City. His "Blue Plate Special" (the hour devoted to the music of a particular date and year, which ran for 17 years in his midday slot) will continue in the 6-7 p.m. block.

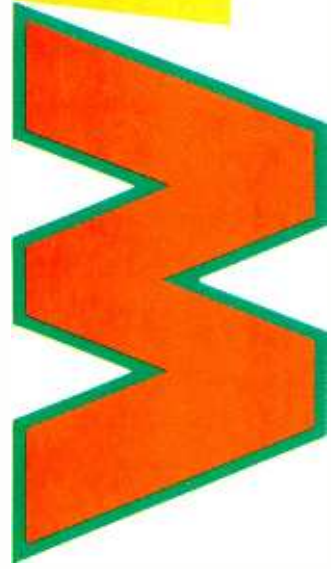
Engineering ace Mitch Wein moves across Miami as he exits EZ Communications' "Hot 105"—WHQT, formerly WEZI, formerly

WYOR, all during Mitch's tenure. His official title is technical director, WINZ-AM-FM, and he'll also act as CE for I-95.

Across town at WAXY, overnight newslady Toni Parker now joins the Greg Budell, Jeff Chase and Don Agony morning show . . . New to mornings in Billings is WGAR Cleveland's Josh Tyler, who'll double as assistant PD at KGHL there. Also joining the Montana country outlet is country oldies fanatic Lonnie Bell.

ANCHORING THE NEWS these days on Boston/Framingham's (Continued on opposite page)

WAVE OF THE FUTURE HAS ARRIVED



THE

THE AMERICAN ALBUM DEBUT BY

KATRINA AND THE WAVES

VOX JOX

(Continued from opposite page)

WKOX-AM is **Scott May**, who returns from Fitchburg . . . Upped to music director at Long Island's WBLI is **Ruth Tolson** . . . Into **Sharon Warantz's** post as KTKS Dallas (Kiss) advertising and promotion director is **Mark Campbell**, who moves across Texas from Houston's 97 Rock (KSRR). Warantz returned to New York due to an illness in the family, as you'll recall.

Crossing town in Charlotte from WEZC (EZ 104 FM) to WLVK (K-97-FM) is promotion director **Mark Gullett**. Also joining K-97-FM, the market's newest country outlet, is **Tommy Faile**. The host of the station's Sunday night "Country Gold" show is the former overnight personality from WBT's all-night trucking show.

Aiding Cox's newest AOR outlet, WCKG Chicago, are Burkhardt/Abrams/Michaels/Douglas & Associates, who are using the "Super-Stars II" approach. BAMD also announces the signing of Harrisburg's WHTF.

Across town in Chicago, former AOR turned AC WMET brings former WIND and WFYR personality **Stu Collins** to the on-air lineup. Former WLAK Chicago personality **Paul Trembley** also comes on board, as production manager.

Celebrating his 25th anniversary in broadcasting is country personality **Billy Cole**, who currently hangs

his hat at Des Moines' KSO . . . It's 60 years of service for Tulsa's KVOO, which commemorates the milestone with a new building: 4500 E. 29th St. will be the new address of the station that's been on top of the Tulsa heap (or darn near) since its switch to country in 1971, when PD **Billy Parker's** "Big Rigger" overnight show displaced **Herb Jepko's** "Nightcaps" (remember them from Salt Lake City?).

KLOA in East Kern County (Ridgecrest, Calif.) loses PD and morning man **Barry Alexander**, who returns to England, while **Ron Clarke** comes on board in evenings . . . New England's classical outlet WCRB Boston boosts its power to 50kw and moves evening jock **Mary Ann Nichols** into morning drive.

NEW CALL LETTERS in the Ampex Tape capital of the world, Opelika, Ala., as WAOA/WFRI become WZMG/WKKR. Both outlets are consulted by Drake Chenault, with WZMG airing oldies while WKKR is Great American Country.

Laura Ashton leaves Boston's WMJX for the research director gig at Chicago's WLS-AM-FM . . . Speaking of Boston, we've been meaning to tell you about **Lori Kelman**. The former WBOS-FM, WJMX, WXKS, WVBF and AP newscaster is looking for a new challenge. She's currently teaching at the Academy of Radio Broadcast-

ing in Orange County and can be reached at (714) 536-3865 or 842-0100. If you want to know more, you can call her main squeeze, **Dale Dorman** at Kiss (WXKS), who we suspect is beginning to get travel weary from the commute.

The Academy, by the way, is now offering sales training courses as well. You can call Lori about that, too . . . **Anne Leighton** gets her heart's desire—a folk music show. "Thirsty Boots . . . WARY's Folk Music Show" airs on Valhalla College's WARY Saturday afternoons.

Back to news here: Did we ever tell you **Boyd Britton** wound up in Milwaukee on the "Z-Morning Waking Crew?" He's sharing the mike with operations manager **John Driscoll**. **Brian Kelly** continues in middays, with KYKY St. Louis' **Randy Stewart** in afternoons, WZOK Rockford's **Geoff Davis** in evenings and weekender **Toni Philis** in overnights.

Joining **Jim Harper** on the "Harper & Company" morning show on WNIC Detroit is local singer/impressionist/actress **Kathy Paraventi** . . . Across town at WOMC, **Carey Carlson** moves into afternoon drive, while **Kevin Scolin** now hosts her former evening "Love Songs" shift. **Linda Peterson**, meanwhile, becomes promotions director, with **Paul Russell** in as production director from WNIC, and **Gary O'Brien** on board for

weekends.

LOOKING FOR WORK is **Matt Dillon**. The former KCBW Sedalia, WFMB Springfield and KZZN Rolla (all Missouri) personality is doing weekends at KDRO Sedalia and can be reached at (816) 827-5083.

Tom Tortorella got his first break on Pacifica's WBAI New York, and he wants you to listen and give him a gig. You can hear him announcing the program that starts at 9 a.m. on Tuesday (any Tuesday), and you can call him at (212) 254-5755 . . . **Jack Boston** is

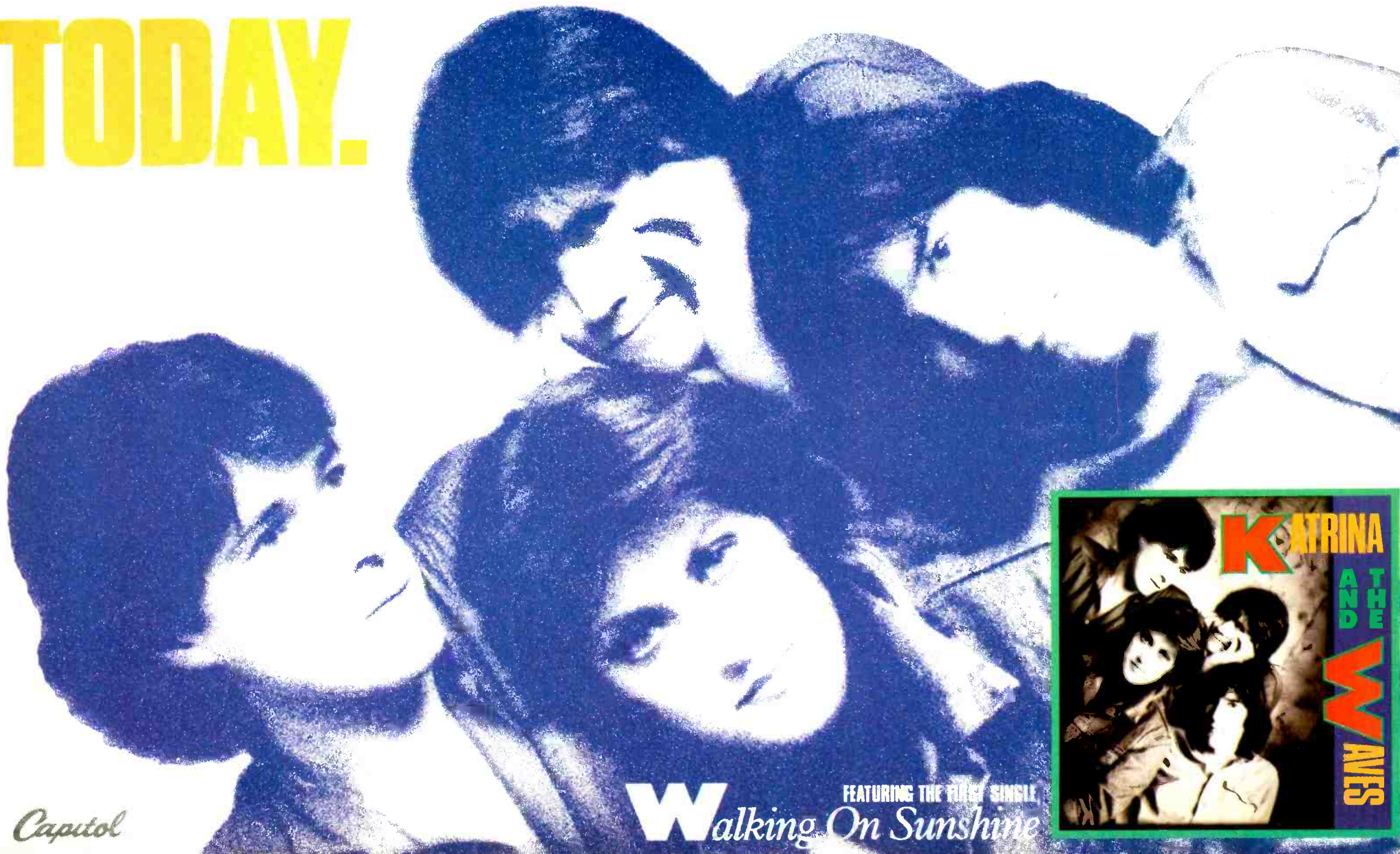
also looking. The WGEZ Rockford/Beloit personality is moving to Wilmington, N.C., and looking for work there. Right now you can catch him at 'GEZ.

Finally, **Rob Hoffman**, who has already come up with the name he's going to use for the production company he forms when he's rich and famous (Galactic Hitchhiker), is also looking. So far he's got a bit of college experience and a diploma from the Connecticut School of Broadcasting in hand. In the other hand is the phone, waiting for your call. That's (718) 343-9327.



Wacky Warfare. WAKY Louisville field marshal and program director Bob Moody declares early morning war on the staff at rival station WHAS, while WAKY's Gary Clark, right, covers him with a fake machine gun and a National Guard policeman takes a snooze.

TODAY.



FEATURING THE HIT SINGLE
Walking On Sunshine

Capitol

Promotions

DETOUR MAP

WMMR Philadelphia (AOR)
Contact: Jack Quigley
 Heading south out of Philadelphia has always been somewhat of a problem with I-95 incomplete. But the next three years will wreak havoc on the traffic patterns in the city as well, as I-76 (the Schuylkill Expressway) will be undergoing reconstruction.

It's hard to overstate how important this route is to commuters, and sensing the problems, several stations are coming up with ways to capitalize on their traffic reporting services. WFIL, for instance, placed a reporter at a strategic point above the Schuylkill for on-the-spot re-

ports.

In the case of WMMR, the AOR outlet has printed the "WMMR Detour Map" and is distributing it free throughout the Delaware Valley at several sponsor locations (including bank branches and several chain stores) which have underwritten the cost of the piece.

The map includes the most comprehensive list of alternate routes laid out in easy-to-read fashion, as well as specific details about the downtown problems, easy-to-follow instructions for those who aren't into map reading, and important phone numbers should other problems arise.

"WE ARE THE WORLD"

WRQX Washington D.C. (contemporary)

Contact: Marty Wall

While "We Are The World," the entertainment industry project to benefit the starving Ethiopians, is destined to be a major seller, giveaways of the single have to be handled gingerly because the proceeds are slated specifically for the USA For Africa charity.

Washington's Q-107 (WRQX) handled the matter tastefully and appealed to the listeners in another way as well with its recent giveaway. Promos stated that Q-107, in conjunction with the Waxie Maxie retail chain, had purchased 1,000 copies, and that the station would open the phone lines and take 250 calls a day, awarding a copy to each caller. The station further stated that a donation for the price of the single would be made in the caller's name.

ROLLYE BORNSTEIN

Study: AC FMs Doing Well

FLAGSTAFF, Ariz. "When was the last time you saw an 'AC FM Sucks' bumper sticker?" asks Gary Bond, compiler of the 1984 Bond Report, an analysis of the adult contemporary format based on Arbitron-rated stations in more than 100 markets. Bond's query refutes a common complaint against AC FMs for their relative lack of identity, comparing the longevity of low-profile adult programming to that of the once high-profile, now defunct disco radio.

By studying audience composi-

tion, median listener age, share trends and performance indexes on the AC outlets, the Bond Report concludes that AC FMs are much healthier today than they were two years ago, even in light of top 40's recent takeover in most markets.

To discover what separates the winning AC FMs from the losers, how median listener ages can be used as a strong selling tool, and other secrets on dressing an AC FM for success, send \$195 to Bond at 3725 Vaqui Drive, Flagstaff, Ariz. 86001.

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FOR WEEK ENDING MARCH 30, 1985

Billboard

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TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABEL	
1	1	3	10		DON HENLEY Geffen	ALL SHE WANTS TO DO IS DANCE
2	3	10	4		ERIC CLAPTON Duck/Warner Bros.	FOREVER MAN
3	2	1	9		THE FIRM Atlantic	RADIOACTIVE
4	4	6	7		BRUCE SPRINGSTEEN Columbia	I'M ON FIRE
5	11	19	3		TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
6	6	7	11		JOHN FOGERTY Warner Bros.	ROCK & ROLL GIRLS
7	7	8	11		FOREIGNER Atlantic	THAT WAS YESTERDAY
8	5	2	8		MICK JAGGER Columbia	JUST ANOTHER NIGHT
9	13	17	6		SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
10	10	11	8		ALAN PARSONS PROJECT Arista	LET'S TALK ABOUT ME
11	14	18	4		MICK JAGGER Columbia	LONELY AT THE TOP
12	9	5	11		BRYAN ADAMS A&M	SOMEBODY
13	8	4	8		PHIL COLLINS Atlantic	ONE MORE NIGHT
14	21	30	4		CHICAGO Full Moon/Warner Bros.	ALONG COMES A WOMAN
15	15	15	7		SANTANA Columbia	SAY IT AGAIN
16	16	12	10		THE CARS Elektra	WHY CAN'T I HAVE YOU
17	27	41	3		GEORGE THOROGOOD EMI-America	I DRINK ALONE
18	12	9	8		DAVID BOWIE/PAT METHENY EMI-America	THIS IS NOT AMERICA
19	19	20	4		THE FIRM Atlantic	CLOSER
20	20	21	6		DEEP PURPLE Mercury	NOBODY'S HOME
21	35	—	2		TEARS FOR FEARS Mercury	EVERYBODY WANTS TO RULE THE WORLD
22	37	—	2		FIONA Atlantic	TALK TO ME
23	23	25	5		GARY O. RCA	SHADES OF 45
24	24	29	5		GREG KINN EMI-America	LUCKY
25	25	32	4		THE TUBES Capitol	PIECE BY PIECE
26	26	37	3		LOS LOBOS Warner Bros.	WILL THE WOLF SURVIVE
27	17	13	8		TRIUMPH MCA	FOLLOW YOUR HEART
28	28	43	3		JOHN PARR Atlantic	MAGICAL
29	29	45	3		THE FIRM Atlantic	SATISFACTION GUARANTEED
30	18	14	7		DAVID LEE ROTH Warner Bros.	EASY STREET
31	40	—	2		VAN MORRISON Mercury	TORE DOWN A LA RIMBAUD
32	41	—	2		USA FOR AFRICA Columbia	WE ARE THE WORLD
33	22	16	10		JOURNEY Geffen	ONLY THE YOUNG
34	NEW				PHIL COLLINS Atlantic	INSIDE OUT
35	30	31	5		DIO Geffen	HUNGRY FOR HEAVEN
36	31	28	8		DONNIE IRIS HME	INJURED IN THE GAME OF LOVE
37	34	23	15		SURVIVOR Scotti Bros.	HIGH ON YOU
38	NEW				KENNY LOGGINS Columbia	VOX HUMANA
39	NEW				JOHN FOGERTY Warner Bros.	CENTERFIELD
40	44	44	7		ROBIN GEORGE Bronze/Island	HEARTLINE
41	NEW				ERIC CLAPTON Duck/Warner Bros.	SHE'S WAITING
42	47	49	3		MICHAEL BOLTON Columbia	EVERYBODY'S CRAZY
43	33	26	8		THE CARS Elektra	BREAKAWAY
44	NEW				JOHNNY VAN ZANT Geffen	I'M A FIGHTER
45	32	22	10		LRB Capitol	PLAYING TO WIN
46	36	36	6		ELLIOT EASTON Elektra	(WEARING DOWN) LIKE A WHEEL
47	39	27	16		JULIAN LENNON Atlantic	TOO LATE FOR GOODBYES
48	38	24	8		THE KINKS Arista	LIVING ON A THIN LINE
49	43	39	16		REO SPEEDWAGON Epic	CAN'T FIGHT THIS FEELING
50	42	35	19		AUTOGRAPH RCA	TURN UP THE RADIO

New Look for Disc Jockey Chain Remodeling 'Many' Stores

VICKSBURG, Miss. Disc Jockey, the 30-store chain headquartered in Owensboro, Ky., is bowing a new look with a unit in the new Pemberton Square mall here. The new unit continues a current move into video rental, available in stores in 13 states.

According to Terry Woodward, owner of Wax Works/Video Works, the parent distribution organization, "We will go back and remodel many of our other stores. After all, when we opened the chain five years ago, Compact Discs hadn't been heard of, and prerecorded cassettes were nothing like they are now."

With video rental in 18 units, more space is also a requirement. Woodward says stores average 2,400 square feet. All but two of the 30 stores are mall sites.

Among key elements in the new Disc Jockey look, which Woodward describes as "modern, not high-tech," is a brown-dominated subdued color in the outside as well as

the slat-wall interior sections.

Gallagher describes the most dominant design feature the "hot wall," a section seven feet tall up front that features the top 30 albums, with cassettes in long boxes positioned next to their LP counterparts.

Slat-wall also characterizes the approach in other interior display sections. Disc Jockey has recently added personal stereo. This product and other accessories are accommodated in baskets that fit on slat wall. "We even have slat-wall end caps," says Gallagher.

Disc Jockey's success with video rental in malls makes it one of a few record/tape chains to succeed, much less even attempt the idea. Malls are thought to be not well situated for the high traffic rental activity, and X-rated product is generally taboo.

In Disc Jockey's case, Woodward
(Continued on page 25)

432-Store Franchise Chain Adventureland Video Thrives, Family-Style

BY EARL PAIGE

ANAHEIM Maintaining a hit-oriented home video inventory, employing continuous promotions and renting VCRs are cited as key reasons why franchisees of 432-store Adventureland Video thrive in small towns around the U.S. The chain, as revealed here during its recent convention (Billboard, March 16), is literally "wiring" rural and suburban communities in 43 states for home video.

In interviews, principals and franchisees alike were hard-pressed to emphasize any one single factor as spurring growth. However, more than one franchisee did point to confidence in co-founders Brent Smith, president, and Martin Ehman, board chairman.

Smith tosses aside any suggestion that he or Ehman discovered a video genie in a bottle and patented it. "Everyone thought I was basically nuts," says Smith, alluding to his concept nearly four years ago that a family-style video store would

work. "We were told we'd lose it if the business wasn't based on X-rated product."

In his speech here at the Salt Lake City-based chain's first convention, March 4-7, Ehman paid tribute to both his wife, Diane, and Smith's wife, Connie, as "the mothers of Adventureland." The idea was always that rural and suburban families might well be eager for home video, being more dependent than city dwellers on television as entertainment. Ehman said he and Smith conceived the basic plan "in our corporate offices—a Denny's" as they traveled for Campbell's Soup.

The idea of a tiny, high-turnover video inventory restricted to only VHS helps keep the price of franchises low. An equal emphasis on children's product anchors the "family fun" atmosphere, again with low-priced, regular-turnover inventory.

Today, franchisees are adding more titles. Smith talks of some "superstores" with 500 movies. Dean Mattern, a new franchisee in Forest, Va., describes leasing titles for rent.

"We call it our rotation wall," he says. "The movies are there for 30 days only. I spent \$783 for 150 titles and netted \$814" above cost.

In a workshop on promotion,

Smith took the podium to describe special children's sections with counters at a child's-eye level and rentals at 99 cents. The chain has its own division for prizes, candy and merchandising p-o-p items.

One workshop leader, W.C. Winkler of Charlottesville, Va.—one of many franchisees who have gone on to become regional reps and help "clone" more stores—told of targeting convalescent and nursing homes. One home, he said, wants the VCR wired for five floors. For this older demographic, "The older the movies, the better,—they want 'Tarzan' when he was only grunting instead of talking."

For an hour, table after table of the assembled 500 franchisees exchanged promotion ideas, from buying 24 prize trips for \$50 each to rental club membership incentive contests. "For 10 new members, a present member wins a new VCR," Winkler noted.

In 5,000-population Preston, Idaho, said franchisee Earl Jensen, promotions have impact. He had 1,000 keys to a treasure chest returned. He rents out 80 VCRs on a weekend and has 1,000 rental club members who paid \$19.95 for lifetime membership.

Possibly as important to Adventureland's success as anything is

(Continued on page 28)

ON TARGET

by Mike Shalett

THERE IS A NEVER-ENDING debate between AOR and contemporary hit radio as to which format serves more record buyers. As if ratings wars were not enough, the stations battle for advertising dollars from record retailers and record companies, all the while trying to prove a greater reach among consumers.

We pulled out our February survey and took a look at the comparison of record consumers and their

Is it the music that makes the difference? Or is it the presentation? Regarding the music, AOR folks predictably like a lot of hard rock—44.9%. But 22.4% of the format's fans say soft rock is their fave rave.

Among top 40 listeners, soft rock is king with 40.2%. And unlike their AOR counterparts, they show almost no tolerance for hard rock. Less than 10% say they like the harder type of sound. Their

in terms of their 12-inch buying.

The only major difference in the way the two radio populations find out about records is that hit radio fans seem to talk less about records with their friends than AOR fans do. One of the people AOR fans could be talking to is a record store clerk. A greater percentage of these folks shop in non-mall stores and specialty shops. However, AOR fans also mention discount stores more than contemporary hit radio fans. The top 40 record consumer shops a bit more in mall stores.

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

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

A look at the many differences between AOR and top 40 listeners

identified favorite radio formats.

The top 40 record consumer is younger than his AOR counterpart. Based on radio ratings, one would expect that. Album radio's record buyers are strongest in the 19-24 age demographic. More than one-third of its consumers reside in this demo.

It's also worth noting that though much of the top 40 audience is young, there are still good numbers among record buyers as old as 50. Approximately 26% of top 40's record consumers are above the age of 25.

As we like to remind our readers, survey participants have constantly split 60/40 male/female. With regard to radio preferences, the split among contemporary radio fans is 53/47 female to male. With album radio fans, the strength is with males 67/33. That's quite a difference.

second favorite type of music is new wave.

More of our AOR fans have access to or watch MTV. As far as viewing habits of the channel are concerned, they also watch more of it. A top 40 fan is a moderate viewer of the channel.

The younger hit radio fan tends to buy more cassettes than the AOR listener. The AOR fan is also buying more Compact Discs than his top 40 buddy. Age spells the difference here, too.

Who buys more records? Once again it's our AOR listener. Nearly two-thirds of our AOR sample say they have purchased six or more records in the last six months. Less than half of the top 40 crowd says the same.

Our top 40 fan is twice as likely to be a heavy buyer of singles as an album radio fan. We are also seeing an increase in both groups

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NEW YORK While high-recognition blank tape brands square off in competing cash rebate promotions, Konica is vying for dealer and consumer attention through free product incentives.

"You look at the regulation bell curve," explains Mitchell Ravitz, sales manager of the audio/video division, "and you figure maybe 4% of consumers in a program like ours would get to the 100 tapes purchased level" to qualify for a free \$500 video camera. "What we found was 33% got to that level."

With the initial program, dubbed "Gift Boutique," running through Sunday (31), the company is already planning "Gift Boutique Too," offering fewer gift redemption items that may be more easily

earned.

At the top end of the earlier program, purchase of 80 high grade or 100 standard videotapes was required to earn pieces of Japanese art, furniture or the camera. This time, in sharp contrast, the three gift choices are all tied to Konica's full line: one free blank videocassette, three Konica GM-1 90 blank audiocassettes or three rolls of color film. The program began on March 15 and runs through Aug. 31.

As he looks at the current cash rebate crunch from the firm's headquarters in suburban Englewood Cliffs, Ravitz says it's "throwing money against the wall." The problem, however, is that all the big brands are doing cash rebates. How can Konica, a comparatively new blank tape presence, stand out?

Moreover, Ravitz must work without the national advertising budgets the established brands enjoy; and, as he indicates, growth is restricted within rather conservative stages as outlined by Konica's corporate parent, Konishiroku Photo Industries.

Ravitz also assails the confusion over better videotape grades. "The fact of the matter," he says, "is that most of today's hi fi videotapes offer little improvement over a super high grade." For Konica's forthcoming debut of a super hi fi in the U.S., he is developing a dealer education program.

Ravitz sees 1985 U.S. blank videotape sales hitting 155 million units, paced by burgeoning sales for lower-priced VCRs. However, he predicts, rather than remain locked into cash rebate price wars, some vendors will opt to shoot for the more profitable high end and let other brands have the standard grade low end market, even if it sacrifices market share.

Konica has only been a blank tape brand in the U.S. since May, 1983, Ravitz points out, and its marketing strategy has been to target small stores, especially mom-and-pop home video outlets. In terms of going after record/tape chains, the acknowledged tonnage mover in blank

tape, Ravitz says, "At this point in time we would not have the ability to supply them," as this would entail too much inventory.

"The Japanese firms like to be sold out at the end of each month," he says. "We're meeting those goals. We are doing 48 turns a year, which is incredible if you look at the industry as a whole."

Konica is increasingly mentioning its audio line, as with the current gift program, and in this sense taking on the broader image of the established brands. Ravitz says four grades are available.

As for floppy disks, Konica, while marketing them in Japan, is holding off in the U.S. "We use them in-house here," Ravitz acknowledges.

If Konica seems to be positioning itself alongside Fuji, Kodak and Polaroid as a basic photo brand emerging in blank media, Ravitz makes no boasts beyond saying, "We're the third largest film company in the world. Prior to Konica's introduction [in the U.S.], our film and paper was sold as private label. We sell as much film as Fuji."

However, Konica has yet to match Fuji or other widely recognized blank media brands. Indeed, Ravitz acknowledges that Konica is just wedging into the fiercely fought blank media brand battle, earning in its first year a 1% share of the videotape market.

"Every little 10th of that 1% was hard earned," he says. "We're proud of it. Other companies made greater gains"—but, Ravitz adds, spent more, too.



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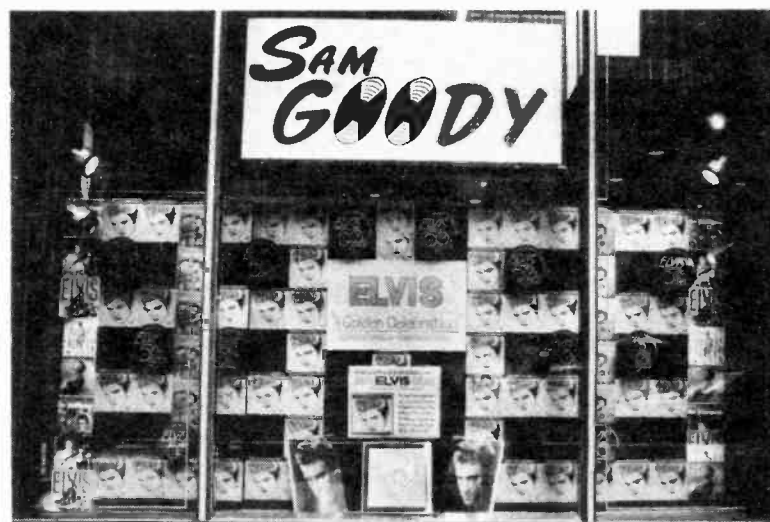
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Videocassette Top 40 Sales & Rentals Charts Every Week in Billboard



Golden Goody. The Rockefeller Center outlet of Sam Goody was just one of the Northeastern retail stores recently participating in a giveaway in support of RCA's six-record "Elvis Presley—A Golden Celebration". Fifty limited edition plaques featuring cover art and signed by label president Robert Summer were awarded regionally.

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DISC JOCKEY STORES

(Continued from page 23)

says, the chain never considered X-product. He also indicates that the convenience factor depends on the mall and the market. Where a mall is a predominant shopping center for a community, he says, rental works. Just as vital is competition: "We wouldn't consider video in our Knoxville unit. There's too much competition."

Woodward, who recently purchased a 50,000 square foot headquarters building, says chain expansion is progressing at an even pace of three to five stores a year. "We have two more leases signed that we know will be new stores," he says.

The industry shouldn't think Disc Jockey is in small or medium markets only, notes Woodward. The chain, however, has grown by opening stores in a widely scattered pattern. "If I wanted to cluster stores, I probably wouldn't have 30 now," says Woodward.

Woodward tends to seek out markets he considers strategic to the chain's goals. "I wouldn't go into Atlanta with 30 Turtles there," he says, "but I can go into Vicksburg and dominate it."

According to operations manager Jim Gallagher, there is only one Musicland in Vicksburg, and it's in an older mall. Disc Jockey's nearest units are on the opposite side of Louisiana, in Bossier City and Shreveport.

Another key to locating Disc Jockey stores is working with various mall developers. "We're always looking for opportunities in new malls," Woodward says.

With stores relatively far apart, sometimes only one in a state, Gallagher and Woodward say a key management strategy is the use of local people. Ilene Grady, who is from Vicksburg, is the manager here.

The chain even went so far as to get another hometown person for its grand opening, in this case Columbia Records artist Mark Gray. "He drew 1,000 in two hours," says Gallagher of the in-store grand opening, which followed the mall's by two days.

Woodward laughs off any suggestion that he is dressing up Disc Jockey for an acquisition suitor, in view of a steady recent takeover rate. "We feel we can compete with any of the chains in any of the markets we are in," he says. "As for us selling out, I'm having too much fun." **EARL PAIGE**



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BOOKSTORES RACKED up \$30 million in home computer software sales last year, reports **Communication Trends**, which says that figure is expected to double in 1985. In 1983, only about 300 book specialty outlets carried computer software. Currently, more than 2,500 stores do.

tainment, educational and personal productivity programs. Few outlets plan to start selling the \$500-plus business software packages, according to the Barnes & Noble spokesman. "We expect to see Apple and IBM software sales increase this year," he adds. "Those seem to be the popular machines today."

STOCK MARKET WATCHDOG SERVICE Standard & Poor's has teamed up with CBS Software to

ry sales pitch for the stock market program. Ed Auer, president of CBS Software, points out that the Standard & Poor's name will be spotlighted on CBS Software's packaging. "We want buyers to be confident that they are receiving accurate and timely financial information," he says.

"Stockpak II" is said to contain at least 75 financial facts about 1,500 companies traded on the New York, American or Over-The-Counter stock exchanges. It will be made available on Apple II and IBM personal computers.

A new report spotlights bookstores' importance as software outlets

According to a spokesman for **Barnes & Noble**, one of the first book chains to sell computer products, software for **IBM, Apple** and **Commodore** computers sells best. He adds that 35% of his overall sales are products for Apple computers, with IBM software accounting for 25% and Commodore another 35%.

The spokesman points out that some software publishers—among them **Simon & Schuster** and **Designware**—have switched to packaging that incorporates a book-like format. Most book publishing giants, including **Random House, McGraw-Hill, Bantam Books** and **Scholastic**, have already set up electronic publishing divisions.

Generally, bookstores carry en-

roll out home computer software that monitors stock market trends. "Stockpak II," which will sell for about \$150, will include a six-month subscription for updated financial databases from Standard & Poor's.

Standard & Poor's had been marketing the same software through a direct mail campaign. Its target was the financial community, says **George B. Maniscalco**, vice president of micro systems for the stock market service. "It was well received by that community," Maniscalco adds, "but we had to change it to suit a consumer audience."

CBS Software plans to push Standard & Poor's 125-year history of monitoring Wall St. as its prima-

CITING A PRICE-SENSITIVE MARKET, **Electronic Arts** has sliced \$100 off the price of its home/office personal productivity package "Get Organized" for IBM computer systems. It now lists for \$99.

The San Mateo, Calif. software publisher is hoping that the reduced price will convince retailers to push the package to first-time computer buyers. "It runs most of the applications needed by customers who don't use spreadsheets all the time," says a spokesman for the firm.

Under the new pricing structure, "Get Organized" is positioned as a high-end home computer package rather than a business program, as it was previously labeled by the firm. **Electronic Arts** is hoping to see sales pick up after the price break goes into effect this week.

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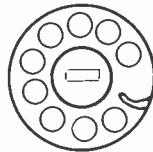
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New Products



Nortronics Co. of Minneapolis introduces a new p-o-p countertop rack for its video head cleaner kit. The rack and kits come packaged as a unit with the purchase of 20 VCR-130 (VHS) or VCR-135 (Beta) cleaners.

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RIAA Spring Traffic Meet Set for Atlanta

NEW YORK The Recording Industry Assn. of America (RIAA)'s spring transportation, distribution and warehousing workshop will be held at Atlanta's Harley Hotel, April 15 and 16.

Discussions and presentations during the two-day meet will focus on contracting for transportation services, shipping procedures, freight bill payment and audit services, receiving procedures, warehousing and product handling techniques, and claims procedures. In addition, the workshop will include a detailed tour of the CBS Records plant in Carrollton, Ga., as part of a special briefing on the current status of bar code applications.

Speakers and discussion leaders for the workshops include: Richard Bruce, CBS Records; J. Maurice Thibodeau, PolyGram Distribution; Mel Berger, WEA Corp.; and Dale Johnson, PolyGram Records.

The workshop is open to audio and video product manufacturers, retailers, wholesalers, product distributors, rackjobbers and their suppliers and vendors. Registration is \$125 and includes transportation for the plant tour, meals, handbooks and other material. Attendance is limited due to space restrictions.

New Releases

ALBUMS

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

POPULAR ARTISTS

- LADY PANK**
Drop Everything
LP MCA MCA-5558/\$8.98
CA MCAC-5558/\$8.98
- NECROPOLIS OF LOVE**
The Hope
LP Thumb 3/\$4.98
- REACH, STEPHANIE**
LP Constellation MCA-5534/MCA/\$8.98
CA MCAC-5534/\$8.98
- RIVERS, JOHNNY**
Greatest Hits
LP MCA MCA-917/\$3.98
CA MCAC-917/\$3.98

THE THOUGHT
LP MCA MCA-5559/\$8.98
CA MCAC-5559/\$8.98

BLACK

- KLIQUE**
Love Cycles
LP MCA MCA-5532/\$8.98
CA MCAC-5532/\$8.98
- ROBBINS, ROCKIE**
LP MCA MCA-5526/\$8.98
CA MCAC-5526/\$8.98
- RON**
Ready Or Not
CA Ready Or Not Productions R.O.N. 013/\$8.98

COUNTRY

- GIBBS, TERRI**
Best Of Terri Gibbs
LP MCA MCA-1575/\$4.98
CA MCAC-1575/\$4.98
- MANDRELL, BARBARA**
Greatest Hits
LP MCA MCA-5566/\$8.98
CA MCAC-5566/\$8.98
- STRAIT, GEORGE**
Greatest Hits

LP MCA MCA-5567/\$8.98
CA MCAC-5567/\$8.98
WELZ, JOEY
American Made Country Roll
LP Caprice International CIR-1008/\$8.98
CA CIR-1008/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Into The Night
Original Motion Picture Soundtrack
LP MCA MCA-5561/\$8.98
CA MCA-5561/\$8.98

COMPACT DISC

BILL BERRY'S ELLINGTON ALL STARS
For Duke
CD Realtime RT 1001/no list
DIAMOND, NEIL
Hot August Night
CD MCA MCAD-6896/no list
Taproot Manuscript
CD MCA MCAD-37196/no list
His 12 Greatest Hits
CD MCA MCAD-37252/no list

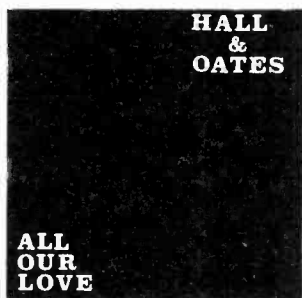
(Continued on page 29)

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ADVENTURELAND VIDEO

(Continued from page 23)

that the chain did not have to rely on an installed base of VCRs, because stores rented them. Many franchisees are renting machines with options for consumer purchases. Seminar leader Bill Houk of Clinton, Mo., said his first two stores "had 60 machines, and we ran out in two weeks. We ran out of money, too."

Adventureland now has its own VCR leasing program for franchisees operated by Bruce Peacock, one of the first franchisees.

Houk, who now has four stores and is an area rep, contended that the "Rent To Own" idea of charging people \$780 for a VCR that costs stores \$300 "makes some of your salespeople feel guilty. But you don't feel guilty to rent people a VCR for \$5 every Saturday and probably one on Friday night, too, for \$3. That's \$8 in VCR rental fees for the week. How much credit do you give that customer toward a VCR?"

Houk went on to say that with a free movie each week as a time-payment is made, the customer ends up with \$234 worth of free rentals after 78 weeks and still owns a VCR.

Of course, the idea isn't as much to make money on the VCR purchase as it is to stimulate weekly movie rental traffic as customers make payments. "I'd pay people one dollar just to come in my stores," Houk said of the value of traffic. "There's no secret to ['Rent To Own']. I don't know how it missed us [originally]."

All stores are closed Sunday, but Smith says, "We make more money on Saturdays that way" through weekend incentive rentals. He contends that closing Sunday upholds the family store idea as well.

Both Smith and Ehman seemed at times almost overwhelmed by the crowd at the Adventureland convention and the 80 exhibitors lured by the chain, which now claims 35 new stores a month. Ehman said Adventureland had deliberately maintained a low-key image "until we had something to talk about." As for Hollywood's perception, he noted that 19 of 21 software vendors elected to display at the four-day event.

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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	63	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	2	2	71	FLIGHT SIMULATOR	Microsoft	Simulation Package				•					
	3	15	3	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•						
	4	3	17	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	5	5	33	SARGON III	Hayden	Chess Program	•			•					
	6	4	14	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•				
	7	RE-ENTRY		BRUCE LEE	Data Soft	Adventure Game	•	•	•						
	8	8	25	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•	
	9	7	43	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
	10	NEW ▶		IMPOSSIBLE MISSION	Epyx	Action Strategy Game	•		•						
	11	11	26	RAID OVER MOSCOW	Access	Strategy Game			•						
	12	17	20	KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
	13	NEW ▶		FIELD OF FIRE	Strategic Simulations Inc.	Action Strategy Game		•							
	14	12	76	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
	15	NEW ▶		ON FIELD FOOTBALL	Gamestar	Arcade Style Sports Game			•						
	16	6	62	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•						
	17	10	23	SARGON II	Hayden	Chess Program	•	•★	•★				•★		
	18	18	10	STAR LEAGUE BASEBALL	Gamestar	Arcade Style Sports Game	•	•★	•		•				
	19	13	10	MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•
	20	9	77	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					

EDUCATION	1	1	78	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	61	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	26	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
	4	4	59	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	5	8	53	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•					
	6	5	33	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.	•		•	•					
	7	6	19	SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•					
	8	RE-ENTRY		ROCKYS BOOT	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•		•	•					
	9	9	17	EARLY GAMES	Counterp	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	••	••	•			••		
	10	7	5	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	•★	••	•					

HOME MANAGEMENT	1	1	36	PRINT SHOP	Broderbund	At Home Print Shop	•								
	2	2	78	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	3	3	17	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•				
	4	10	3	FAST LOAD	Epyx	A cartridge that speeds up load time.			♦						
	5	4	77	PFS: FILE	Software Publishing	Information Management System	•			•	•				
	6	8	70	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•				
	7	7	10	PFS: WRITE	Software Publishing	Word Processing Package	•			•					•
	8	5	38	PAPER CLIP	Batteries Included	Word Processing Package		•	••						
	9	RE-ENTRY		TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•				•
	10	6	8	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•

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•—DISK ♦—CARTRIDGE ★—CASSETTE

NEW RELEASES

(Continued from page 27)

Moods

CD MCA MCAD-37194/no list

THE DOORS

L.A. Woman
CD Elektra/Asylum 2-75011/WEA/\$15.98

FOREIGNER

Double Vision
CD Atlantic 2-19999/WEA/\$15.98

4

CD Atlantic 2-16999/WEA/\$15.98

MORSE, STEVE

Introduction
CD Elektra/Musician 2-60369/WEA/\$15.98

SADE

Diamond Life
CD CBS RK 39581/no list

SHALAMAR

Heartbreak
CD Solar 2-60385/WEA/\$15.98

SIMON, PAUL

Greatest Hits
CD CBS CK 35032/no list

SPYRO GYRA

Morning Dance
CD MCA MCAD-37148/no list

THE TIME

Ice Cream Castle
CD Warner Bros. 2-25109/WEA/\$15.98

WHISPERS

So Good
CD Solar 2-60356/\$15.98

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

HOME VIDEO

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

ANNA KARENINA

♠♥ Video Arts International VAI-RB 7/\$59.95

ANTS

Lynda Day George, Suzanne Sommers, Myrna Loy

♠♥ U.S.A. Home Video 214-344/IVE/\$49.95

BOBBY RACCOON

Animated
♠♥ Family Home Entertainment FB3-99/MGM-UA/\$29.95

THE CARMEN BALLE, DYING SWAN,

BACH PRELUDE
♠♥ Video Arts International VAI-RB 1/\$59.95

COUNTRY

Jessica Lange, Sam Shepard, Wilford Brimley

♠♥ Walt Disney 241AS/Pioneer/\$34.95

DER ROSENKAVALIER

Elisabeth Schwarzkopf
♠♥ Video Arts International VAI-OP 1/\$89.95

(German)

DON GIOVANNI

Benjamin Luxon
The London Philharmonic Orchestra

♠♥ Video Arts International VAI-OP 7/\$79.95

(Italian, English)

DON'T BE AFRAID OF THE DARK

Kim Darby, Jim Hutton, Barbara Anderson
♠♥ U.S.A. Home Video 214-457/IVE/\$49.95

THE FABULOUS FLEISCHER FOLIO

Animation
♠♥ Walt Disney 852AS/Pioneer/\$24.95

FIDELIO

Bernard Haitink, Elisabeth Soderstrom
The London Philharmonic Orchestra

♠♥ Video Arts International VAI-OP 8/\$69.95

(German, English)

GALYON

Stan Brock, Lloyd Nolan, Ina Balin
♠♥ Monterey Home Video 135-517/IVE/\$59.95

INSIDE OUT

Telly Savalas, Robert Culp, James Mason
♠♥ Warner Home Video 11279/\$59.95

JOHNNY NOBODY

William Bendix, Nigel Patrick, Yvonne Mitchell

♠♥ Monterey Home Video 133-518/IVE/\$39.95

LASSIE, VOLUME III

Animated
♠♥ Family Home Entertainment FB3-97/MGM-UA/\$29.95

(FV3-97/\$29.95)

THE LITTLE DRUMMER GIRL

Diane Keaton, Yorgo Voyagis, Klaus Kinski
♠♥ Warner Home Video 11416/\$79.95

THE LITTLE HUMPBACKED HORSE

♠♥ Video Arts International VAI-RB 2/\$59.95

LUCIA DI LAMMERMOOR

Anna Moffo
♠♥ Video Arts International VAI-OP 1/\$69.95

(Italian, English)

THE MACKINTOSH MAN

Paul Newman, Dominique Sanda, James Mason

♠♥ Warner Home Video 11288/\$59.95

THE MAGIC FLUTE

David Hockney, Benjamin Luxon, Felicity Lott

The London Philharmonic Orchestra

♠♥ Video Arts International VAI-OP 5/\$79.95

THE MARRIAGE OF FIGARO

Ileana Cotrubas, Frederica von Stade
The London Philharmonic Orchestra

♠♥ Video Arts International VAI-OP 6/\$79.95

(Italian, English)

DAVE MASON IN CONCERT

♠♥ Monterey Home Video 133-519/IVE/\$39.95

THE MEDIUM

Marie Powers, Anna Maria Alberghetti
♠♥ Video Arts International VAI-OP 4/\$59.95

THE PACK

Joe Don Baker
♠♥ Warner Home Video 11250/\$59.95

PLISETSKAYA DANCES

♠♥ Video Arts International VAI-RB 3/\$59.95

RATTLERS

Sam Chew, Elizabeth Chauvet, Dan Priest
♠♥ U.S.A. Home Video 214-460/IVE/\$49.95

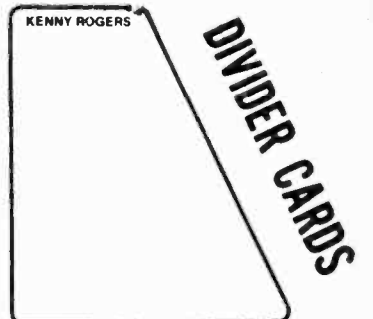
RAZORBACK

Gregory Harrison
♠♥ Warner Home Video 11432/\$79.95

ROMEO AND JULIET

♠♥ Video Arts International VAI-RB 8/\$64.95

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DMSR-00661 Egypt, Egypt
DMSR-00662 My Beat Goes Boom
DMSR-0664 Girls/Voices
DMSR-0663-LP The Egyptian Lover on the Nile
DMSR-CC-63 The Egyptian Lover on the Nile

FREAK BEAT RECORDS:

UJA-1001 Dial A Freak

RAPSUR RECORDS:

RP-10001 We Like Ugly Women
RP-10002 Strange Life
RP-10003 Knuckle Draggers
RP-10004 Big Butt
RP-10005 It Ain't Tough
RP-10009 Ugly Knuckle Butt

SATURN RECORDS:

SAT-2007 Scratch Motion
SAT-2008 100 Speakers
SAT-2009 Get Tough

TECHNO HOP RECORDS:

THR-2 808 Beats

KRU CUT RECORDS:

KC-002 Surgery

HITTS RECORDS

RAPP-001 Erotic Rapp

DREAM TEAM RECORDS:

DTR-629 Calling on the Dream Team

MACOLA RECORDS:

MRC-0901 (7" 45) Stoked on Christmas
MRC 0904 (7" 45) Learn to Love Again/
Lady in Love
MRC-0906 (7" 45) (from the Soundtrack of "Night of the Comet")
MRC 0902 You Don't Know/Girl I Want You
MRC-0905 She Stops Traffic
MRC-0900 So Delicious
MRC-0903 Night of the Comet
MRC CC-0900-LP Hundra
MRC CC-0903-LP Night of the Comet (cassette)
Hundra (cassette)

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The Egyptian Lover	\$4.98
The Egyptian Lover	4.98
The Egyptian Lover	4.98
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Egyptian Lover (cassette)	8.98
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Bobby Jimmy & The Critters	4.98
The Arabian Prince	4.98
Bobby Jimmy & The Critters	4.98
Bobby Jimmy & The Critters	4.98
The Arabian Prince	4.98
Bobby Jimmy & The Critters	5.98
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The Unknown D.J.	4.98
The Wreckin' Crew	4.98
The Future M.C.'s	4.98
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David Allen	4.98*
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Revolver	8.98
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Original Soundtrack	8.98
Original Soundtrack	8.98
Original Soundtrack	8.98

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Grand Prairie, TX 75050

JEM RECORDS WEST, INC.
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Reseda, CA 91335

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Mt. Prospect, IL 60056

MS DIST.
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STAN'S RECORDS
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Shreveport, LA 71163

TARA RECORDS
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SELECT-O-HITS
605 Chelsea Avenue
Memphis, TN 38107

AQUARIUS DIST.
OF NEW ENGLAND
479 Park Avenue
E. Hartford, CT 06108

JUSTIN ENTERTAINMENT
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Atlanta, GA 30360

UNIVERSAL DIST.
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Philadelphia, PA 19123

SE Promo Marketing: Nick Salerno, 2723 N.E. 164th St., N. Miami Beach, FL 33160

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VH-1 Off to Fast Start, Says MTV But Advertiser Reaction to New Clip Channel Is Mixed

BY TONY SEIDEMAN

NEW YORK VH-1 is expanding its audience base far more rapidly than expected, MTV Networks Inc. claims, and by the end of 1985 the service should have over 10 million viewers.

But reaction to the hits-oriented music video service is mixed in the advertising community. Some major agencies complain that MTV Networks is not doing enough to promote and sell it, while several cable rep firms say that while the network may be off to a slow start, interest among potential advertisers is high.

"Obviously they're trying to keep expenses to a minimum," says Young & Rubicam's senior vice president and group supervisor for cable tv, Ira Tumpowsky. Tumpowsky says he is "bothered" by what he feels is MTV's lack of financial and promotional support for VH-1.

The new network is maintaining a "very low profile," he says, something which makes it difficult for him to recommend the service to his clients.

"MTV mushroomed primarily because it became a word-of-mouth situation," Tumpowsky says, adding that he doesn't think VH-1 can do the same thing because of the differences in its audience, format and programming.

MTV Networks has a different point of view. "MTV pre-sold video music as a way to convey advertising messages and commercials," says the company's senior vice president and general manager of advertising sales, Bob Roganti. "We're very encouraged by the initial reaction of the clients towards the channel."

Even more encouraging, claim MTV executives, has been the growth rate of the service, which is running an estimated 30%-35% ahead of schedule, according to MTV Networks vice president of production and music programming Kevin Metheny. By April 1 the service should have 5.5 million subscribers, he says, a sharp jump from its opening 3.5 million.

MTV Networks has "upped the end-of-the-year projections from seven million to 10 million," says Roganti, who claims the network is growing at a rate of 500,000 viewers a month.

That growth, more than anything else, will be the key to VH-1's survival, say cable system advertising sales reps. VH-1's opening weeks have been "kind of quiet," says New England Cable Rep president Bob Williams, but he has seen "a very strong interest in it" among some of his advertising clients, especially the rackjobbers.

Williams also sees VH-1's older age bracket as a possible hindrance, however, noting that "people who wanted to reach 18- to 24-year-olds found MTV to be an oasis in the desert," while there are a vast number of different ways to reach VH-1's 24-to-49 target age bracket.

In the current cable market, VH-1's target bracket may prove a plus, not a minus, according to another cable system rep. Most of cable's networks deliver men in the VH-1 age bracket, not women. VH-1 can do just that, says Cable Networks Inc. vice president and director of sales John Kramer. But right now he reports the same kind of action Williams does: more interested inquiries than financial action.

VH-1 just isn't big enough yet for

a heavy-duty, broad-reach promotional effort to pay off, Kramer says: it reaches too few markets and isn't big enough in the markets it's in. "You'll see a major promotional effort come from VH-1 after it gets a bigger subscriber base," he predicts.

According to MTV Networks' Roganti, VH-1 has already drawn a large share of the nation's most important advertisers, with its count going from an initial 17 to 66 at present, plus nine per-inquiry clients.

"All of the so-called top-of-the-line product clients" are on VH-1 right now, says Roganti, including the major American automotive manufacturers and both Coke and Pepsi-Cola. VH-1's current charge per 30-second spot is \$250, a number that will rise to \$400 in the second quarter, \$600 in the third and \$800 in the fourth.



Manhattan Premiere. VH-1 executives and VJs celebrate the network's Manhattan premiere at a celebration staged at Tower Records' uptown store. From left are MTV Networks Inc. senior vice president Dom Fioravanti, VH-1 and MTV production and music programming vice president Kevin Metheny, and VH-1 VJs Don Imus and Scott Shannon.

All-Star Session Taped for Clip, Cable, Home Sale USA For Africa Producers Work Fast

BY ETHLIE ANN VARE

LOS ANGELES Producers Craig Golin and Howard G. Malley went into the A&M Studios taping for "We Are The World" at 9 p.m. on Monday; by 9 a.m. Tuesday, they had 45 hours of documentary videotape from their six-camera live shoot. By Tuesday afternoon, they had a promo clip ready for national airplay.

"Using tape was a realistic decision, more than a creative decision," says Malley, half of the partnership whose track record includes clips for specials for Perry Como and Ann-Margret.

"Because of the immediacy of tape," adds Golin, "we bypassed the lab, the negative cutter, the sound synch... That stuff takes forever."

"And since we had to get everything for free," concludes Malley, "we would have had to get people to donate huge blocks of their time if we used film. We did the video in a week at the Post Group, and we'll do the long-form in a week and a half."

Golin and Malley will have put 13 weeks of their time into the USA For Africa all-star charity project before the video portions are completed. They spent two weeks before the shoot raising almost a million dollars in donated goods and services, and have spent every day since in an editing bay.

"The 22-second opening, with the signatures signing on, represents 25 man-hours on a piece of equipment that costs \$400 an hour," says Malley. Due to a "favored nation" clause in all service contracts, no contributing entity can be reimbursed unless all are reimbursed. "So we can't afford to pay anybody," laughs Malley.

Editing the seven-minute clip, say the producers, was even more challenging than talking more than 200 people into donating their services.

"It's not like they got the track down, and then we got everyone to

lip synch to it," says Malley. "We shot the actual recording." Each time record producer Quincy Jones punched a different vocal take into the mix, Golin and Malley found that their footage was slightly out of phase.

"For the first few days," says Golin, "there was a real question in our minds whether we were going to come up with a video or not." Additionally, scenes like the solos by James Ingram and Stevie Wonder were shot almost a week after the original sessions.

The clip itself is a simple one, pri-

marily because Golin (the *de facto* director, though Guild member Tom Trbovich is director of record) wanted to capture the event raw.

Golin-Malley Productions is currently editing a one-hour USA For Africa documentary special, to be broadcast on HBO in May, and a half-hour and entirely different piece for home sale in June. Interview segments, anecdotes and an introduction by Band Aid founder Bob Geldof will be included in the long-form tapes. Then, the pair return to work on a Kenny Rogers/Dolly Parton project for pay-tv.

Black Cable Network Makes Heavy Commitment to Clips

BY JIM BESSMAN

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

NEW YORK Since expanding to a 24-hour cable service last Oct. 1, Black Entertainment Television has committed to video music to the tune of 18 hours of programming a day.

BET executives say such heavy emphasis is appropriate in terms of both viewer interest and response, and claim a notable increase in black music video product is a direct result of the existence of a national video outlet.

According to Robert L. Johnson, founder and president of the five-year-old Washington, D.C.-based network, the reason for BET's embrace of video music is twofold. "First, music is a very important part of black entertainment and culture," says Johnson. "Second, black artists wanted a broader outlet for

their videos. So we made a heavy commitment, which was fine, because it's such good programming for us."

Video programming at BET, which is said by Johnson to reach nine million homes through 450 cable systems in 480 markets, is slotted in two programs. "Video Soul" offers two hours of urban contemporary-format videos with news and interviews and is hosted on-air by Donnie Simpson, who is program director of local urban station WKYS. "Video Vibrations" is a four-hour program hosted via voiceover by its producer Alvin Jones, offering a somewhat broader range of music videos in the form of a "radio show with pictures." Each show is repeated twice daily.

The rest of BET's schedule is made up of black college sports and other sports programming; a gospel show hosted by Bobby Jones; showcase concerts; news, interview and lifestyle programs; "This Week In Black Entertainment"; a black classic film series; a children's panel

(Continued on opposite page)

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Defenders of What? Some of the shock troops behind Sony's push of its "Voltron—Defender Of The Universe" release. From left are Phil Blume, national sales manager of Gem Distributions; Joe Petrone, Sony Video Software Operations national sales manager; Michael Rudich, promotion coordinator; Tom Seamen, Gem sales manager; and Ernie Ferrari, Sony East Coast sales rep.

...newsline...

CONSUMERS CAN SEE SIX OSCAR WINNERS at once on a new tape being released by Vestron Video. Titled "Academy Award Winners—Animated Short Films," the program features animated shorts that have taken home the golden statuette. The shorts come from a number of different time periods; included are 1983's "Sundae In New York," 1981's "CRAC!," 1974's "Closed Mondays," 1962's "The Hole," 1960's "Munro" and 1959's "Moonbird."

SPANISH-SPEAKING CONSUMERS have their own video magazine now, with the creation of VideoVision, a monthly publication. More a compilation of news about the month's releases than a feature-oriented publication, VideoVision was started as a newspaper last year by video store owner Lomberto Perez of Miami. Perez's outlet is The Video Spectrum Inc. Those seeking information can call (305) 262-1505.

CBS BROADCASTING GROUP is laying down the law about the video rights to "Amos 'n' Andy." Its legal department has issued a statement that "CBS Inc. is the copyright and trademark proprietor of all 78 episodes of the 'Amos 'n' Andy' television program series." The reason for the broadside? "It has come to CBS's attention that unauthorized copies" of the show are on the sale and rental market. The show has not been licensed, CBS says, and anyone in possession of a copy should erase it immediately.

A HOME VIDEO TITLE IS GOING TO CABLE in a reversal of the usual product flow. Making a move from the boxed to the wired medium is Intravision Inc.'s "Treasure," which has seen a multi-media release including a video from Vestron last year as well as a book from Warner Books. A "Treasure" record will also be released by Jem. The cable "Treasure" will be exclusively aired on Showtime, fitting into that network's "Family Time" programming block as a series of 21 different segments. On home video, the title was 70 minutes long.

RHINO RECORDS HAS SCRAPED THE BOTTOM of the sleaze barrel to find the titles for its first selection of home video releases, it seems. Besides the previously announced "My Breakfast With Blassie," which features Andy Kaufman in his final starring role, the initial schedule will include "Sleazemania," a compilation of, says Rhino, "the sleaziest, sexiest, and sickest" films made; "Orgy Of The Dead," and "The Commies Are Coming! The Commies Are Coming!," a collection of anti-red spots made in the '50s by Jack Webb for the U.S. Defense Department.

MADE-FORS MAY NOT BE DOMINATING THE MARKET, but more and more are being released. Recent titles include "Video Bingo," from Best Film & Video for \$34.95; "Vic Braden Teaches You Tennis Strokes" and "Vic Braden's Quick Cure For Common Tennis Problems," from Tennis magazine at \$69.95 each; and "T'ai Chi Ch'uan," an exercise/instruction/meditation program from King Of Video at \$59.95. The tennis titles are the first home video programs released by Tennis magazine; Best and King Of Video have numerous other made-for programs out. "Video Bingo" comes complete with Bingo cards and playing chips, with Best following the package route it has used with a number of other titles.

EMBASSY HOME ENTERTAINMENT GETS "TORCHLIGHT," picking up rights to the film from The Movie Store. The film gained wide notoriety on theatrical release because its press kit included complete instructions for free-basing cocaine. No word on whether or not Embassy wants to carry on the tradition.

TONY SEIDEMAN

DISNEY PLANS MORE 'LIMITED GOLD'

Seven Cartoon Titles Set for May-August Promotion

BY TONY SEIDEMAN

NEW YORK Walt Disney Home Video is looking to duplicate the tremendous success of its 1984 "Limited Gold Edition" promotion. The firm has scheduled "Limited Gold Edition II" to run from May through the end of August.

Last year's "Limited Gold" promotion saw seven titles move a reported 610,000 units at a retail price of \$29.95. The key to Disney's marketing campaign was the limited availability of the titles, which were on sale to distributors for less than three months.

Disney plans to hit on that theme even harder in 1985, featuring an ad campaign based on the slogan "Opportunity Rarely Knocks Twice." The campaign will be Disney's most expensive yet, featuring national television and other media buys that will push costs beyond \$2.5 million, according to director of marketing Richard Fried.

During the availability period, Fried says, Disney will be running "heavy network spots in 14 major markets, radio, cable, and broad-based magazines."

In addition, the company will be pushing sell-through of the "Limited Gold" product via a program that will give free product to retailers who sell a certain number of units. "For those dealers who are committed to the program and buy in a certain quantity, there will be free goods available through their distributors," Fried says, although he refuses to outline the specifics of the plan.

Pre-book date for "Limited Gold Edition II" will be May 2, with ship date scheduled for May 21. Final

product availability from Disney will be Aug. 31, but chances are good that, as with last year's promotion, dealers and distributors will stock the titles deeply enough to keep selling them through Christmas.

Mass merchandisers will figure heavily in the "Limited Gold II" sales picture, Fried predicts, noting that "30% of our Christmas promotion went into mass merchandisers." Video specialty stores are still relatively resistant to sales, he says, admitting, "The ones that are get-

ting behind it are getting behind it, and the ones that aren't, aren't."

The split between sale-oriented and rental-oriented outlets is "growing wider," Fried says, with most retailers concentrating on one or the other, and relatively few doing both.

"Limited Gold Edition II" does not mean there will be an endless stream of "Limited Editions" coming from Disney's vaults, Fried claims. There are "very distinct differences" between the first seven ti-

(Continued on page 36)

Atkinson Enters PD Fray

VSDA Founder Stresses Quality

BY EARL PAIGE

LOS ANGELES Admitting that he waited until well after the crunch of public domain product hit the home video market before taking the plunge, George Atkinson of World Video Pictures here says he's at least happy on one count: His films uphold quality. Atkinson lashes out at what he terms the "Klondike mentality" of rushing out poorly made product.

Charging that some PD marketers "are duping half-inch from others' half-inch and selling them under \$10," Atkinson says his release of 10 PD films came after some agonizing reflection.

Atkinson claims that he's plowing new ground in PD, where much "paranoia is developing, with dealers and distributors asking, 'What's the catch?'" The founder of Video Station, now nearly an elder states-

man in the business, ticks off several steps he's taking with his first venture into PD.

For one thing, he says, he's conscious of "underlying rights." "We clear everything through our Washington law firm Brylawski & Cleary, author estates, whatever could be out there" to avoid what he says happened when the Beatles' music was not cleared in a PD situation.

"I'm not generic in packaging," he continues. "I have vinyl boxes, and I can guarantee quality." He adds that duplication is via Bell & Howell on either TDK, 3M or 3M's Scotch brand blank tape.

Also, World Video Pictures is going two-step, not direct like many PD marketers rushing into the field. Atkinson says he consulted with such distributors as Noel Gimbel and Arthur Morowitz—both of

(Continued on page 37)

FOR WEEK ENDING MARCH 30, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	—	1	PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
2	—	1	ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
3	—	1	MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	—	1	DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
5	—	1	SING BLUE SILVER ●	Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
6	—	1	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	SF	29.95
7	—	1	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
8	—	1	PRIME TIME	I.R.S. Video MusicVision 6-20419	The Go-Go's	1984	SF	19.95
9	—	1	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	LF	29.98
10	—	1	THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video RCA/Columbia Pictures Home Video 1002	The Police	1984	C	39.95

● Recording Industry Assn. Of America (RIAA) certification for sales of 20,000 units or sales income of \$600,000. ▲ RIAA certification for sales of 40,000 units or sales income of \$1.6 million. ◆ International Tape Disc Assn. certification for sales of \$1 million at wholesale. SF short-form. LF long-form. C concert. D documentary.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta	29.95 29.95
2	5	2	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta	89.95 89.95
3	2	150	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	3	17	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
5	6	4	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	VHS Beta	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	VHS Beta	24.95 24.95
7	8	4	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	VHS Beta	16.95 16.95
8	4	17	PRIME TIME ▲	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
9	11	19	RAQUEL, TOTAL BEAUTY AND FITNESS ●◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
10	12	41	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
11	15	52	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
12	9	67	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
13	10	18	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
14	14	11	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
15	13	60	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
16	24	8	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
17	20	6	DURAN DURAN SING BLUE SILVER ●	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95
18	21	7	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
19	29	66	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	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	VHS Beta	79.95 89.95
21	18	18	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
22	32	25	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
23	22	3	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta	79.95 79.95
24	26	9	ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
25	25	79	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
26	23	54	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
27	27	72	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	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	VHS Beta	14.95 14.95
29	16	11	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
30	19	9	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
31	17	6	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	79.95 79.95
32	31	15	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
33	33	29	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
34	36	60	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
35	34	14	ROBIN HOOD ▲	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
36	35	2	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta	89.95 89.95
37	28	8	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
38	38	65	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
39	37	6	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95
40	39	8	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95

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

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

Fast Forward

BY KEN WINSLOW

AFTER ITS U.S. KICKOFF last year as a video camera/recorder configuration by photographic companies Kodak and Polaroid, 8mm video's "second coming" is expected this year in an audio PCM digital stereo format.

As with the camcorder combination video camera and VCR, the 8mm video PCM stereo audio units are expected to offer regular off-air and prerecorded video recording and playback capabilities.

Thus, even while it is still pipeline filling as an audio-plus-video camcorder to compete with half-inch Beta/VHS camcorders, 8mm video is poised for a quantum leap forward as a PCM digital audio-plus-video format.

While rotary head hi fi stereo half-inch Beta/VHS VCRs are deemed good enough by some manufacturers to be sold to consumers for audio recording and playback uses, it will be no contest with 8mm video's PCM digital stereo.

An increasing stream of reports from Japan indicate that Pioneer Video is preparing to blaze a new industry digital audio-plus-video trail for tape, just as it has done with its January Compact Disc audio-plus-videodisk player, the CLD-900, which, despite all the deficiencies and rough edges now being reported by videophile users, has nevertheless ignited sales as an exciting new forward step in audio-plus-video technology.

Pioneer is said to be readying a stand-alone 8mm VCR deck for either the summer '85 or winter '86 Consumer Electronics Show that can be used either to record/play two hours of SP-speed video or to handle up to nine hours of PCM digital audio-only stereo record/play using a full-video-load 8mm metal-particle formulation cassette, or 2.24 audio hours using a now available 30-minute minimum video-load cassette, or a more likely prerecorded music album-length 60 audio minutes with the equivalent of a 13-video-minute load cassette.

With such a prospect offered by a PCM digital stereo audio configured 8mm videotape format to catch up with CD laserdisk's rapidly rising digital hardware/software star, the attraction for companies in today's C60 analog audiocassette should prove irresistible.

This also means that audio producers of new recordings should be taking steps to prepare for an across-the-board digital disk and tape release.

In spite of the anguished cries of today's heavily entrenched half-inch Beta/VHS U.S. video brands and marketers that any kind of a move into 8mm video by their Japanese sources, whether as OEMers or branders, will create confusion and cut current sales, the developing embrace of 8mm video by the photographic and audio industries means there is no turning back.

The real importance of the fact that half-inch VCRs have reached 20% penetration of U.S. tv homes is that 80% of U.S. tv homes have yet to buy their first VCR, and are

therefore open for 8mm video, the Japanese seem to feel.

While the Japanese will maintain and upgrade current half-inch into "super" Beta and VHS machines for the discretionary top 20% of the market now moving to VCR saturation, the remaining cost-conscious and convenience-conscious 80% are more likely targets for the potentially much cheaper and more compact 8mm VCRs, which, when manufactured in significant volumes, are predicted to come in at half or less of today's low-end half-inch decks and blank cassettes, putting them at a price point par with today's mid-range C60 analog audio-cassette hardware.

Just as the very small size of the basic 8mm video transport has encouraged designers to marry them to a video imaging section to create a one-piece camcorder, so too will 8mm video transports be slipped into color monitors/recievers to create a one-piece "TVCR."

Up until now Matsushita (VHS), Toshiba (Beta) and most recently Sony (Beta) have been making 8mm video for photographic companies. However, the U.S. retailing now started by Sanyo (Beta) and Canon (VHS) of the first 8mm video stand-alone VCR decks signals the move out of the 8mm video OEM closet by mainline Japanese video manufacturers, who can be expected to start branding their own 8mm video product.

Both the two-piece Sanyo VCR88 and Canon VR-E10 models consist of a VCR deck component with remote control plus a separate multi event/day/channel programmable tuner/timer component.

First-time VCR buyers will be impressed with the many similarities to what is now functionally available in mid- and upper-end two-piece half-inch Beta/VHS systems.

Even though Sanyo and Canon have hit retail at the same time, their designs differ widely from each other in offered features and, accordingly, illustrate the great flexibility that can be expected from video manufacturers of stand alone audio-plus-video VCRs as they move to compete with current photographic and audio industry 8mm video initiatives.

In keeping with its photographic orientation, Canon's VR-E10 may have departed from the camcorder configuration initially adopted by Kodak, Polaroid and Fuji, but continues to emphasize battery portable video camera recording applications. Working within the international 8mm video standard, the E10 employs four instead of two video heads for improved freeze and step frame advance and nine-times on-screen visual search, up to five-times programmed repeat playback of a just-played segment, back space review/electronic assemble editing and a wired remote control.

Sanyo's VCR88 design, on the other hand, heavily emphasizes off-air recording. Working to the same international 8mm video standard, Sanyo has stayed with the use of the basic two-video-head design but instead provides a two-speed switchable deck which in its half-

(Continued on page 37)

MTV PROGRAMMING

AS OF MARCH 30, 1985

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION
THE BLASTERS COLORED LIGHTS Slash/Warner Bros. LIGHT MICHAEL BOLTON CRAZY Columbia LIGHT REBECCA DE MORNAY OH JIMMY MCA NEW DEPECHE MODE PEOPLE ARE PEOPLE Sire BREAKOUT DIGNY FIGNUS THE GIRL WITH THE CURIOUS HAND Columbia LIGHT FAT BOYS CAN YOU FEEL IT Sutra NEW GIUFFRIA LONELY IN LOVE Camel/MCA LIGHT DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA POWER NIK KERSHAW THE RIDDLE MCA LIGHT MADONNA INTO THE GROOVE Warner Bros. POWER POWER STATION SOME LIKE IT HOT Capitol POWER JULES SHEAR STEADY EMI America LIGHT BRUCE SPRINGSTEEN I'M ON FIRE Columbia POWER GEORGE THOROGOOD I DRINK ALONE EMI America LIGHT ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis LIGHT	ERIC CLAPTON FOREVER MAN Warner Bros. 4 JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros. 2 DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen 4 TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA 2 PETER WOLF OO-EE-BIDDELEY-BOP EMI America 3	*BRYAN ADAMS SOMEBODY A&M 9 *THE CARS WHY CAN'T I HAVE YOU Elektra 9 *PHIL COLLINS ONE MORE NIGHT Atlantic 6 *THE FIRM RADIOACTIVE Atlantic 8 FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island 14 GLENN FREY THE HEAT IS ON MCA 8 *MICK JAGGER JUST ANOTHER NIGHT Columbia 6 *JULIAN LENNON TOO LATE FOR GOODBYES Atlantic 12 *MADONNA MATERIAL GIRL Sire 7 *REO SPEEDWAGON CAN'T FIGHT THIS FEELING Epic 12 *DAVID LEE ROTH CALIFORNIA GIRLS Warner Bros. 11 SURVIVOR HIGH ON YOU Scotti Bros./Epic 11 *U2 A SORT OF HOMECOMING Island 4 USA FOR AFRICA WE ARE THE WORLD Columbia 3 WHAM! CARELESS WHISPER Columbia 15	ANIMATION OBSESSION Mercury 18 *CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros. 5 DURAN DURAN SAVE A PRAYER Capitol 6 HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis 4 JOHN PARR NAUGHTY NAUGHTY Atlantic 17 SANTANA SAY IT AGAIN Columbia 5 SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M 9 TEENA MARIE LOVER GIRL Epic 17 TIL TUESDAY VOICES CARRY Epic 17 *TINA TURNER PRIVATE DANCER Capitol 11	DAVID BOWIE & PAT METHENY THIS IS NOT AMERICA EMI America 5 ELLIOT EASTON LIKE A WHEEL Elektra 5 GENERAL PUBLIC NEVER YOU DONE THAT IRS 4 GO WEST WE CLOSE OUR EYES Chrysalis 7 *JOAN JETT I LOVE YOU LOVE ME MCA 17 HOWARD JONES THINGS CAN ONLY GET BETTER Elektra 3 GREG KIHN LUCKY EMI America 6 B.B. KING INTO THE NIGHT MCA 7 LIMAHN NEVER ENDING STORY EMI America 2 LOS LOBOS WILL THE WOLF SURVIVE Warner Bros. 12 *MADONNA CRAZY FOR YOU Geffen 9 ALAN PARSONS PROJECT LET'S TALK ABOUT ME Arista 7 SADE SMOOTH OPERATOR Portrait 5 TOMMY SHAW FREE TO LOVE YOU A&M 3	LLOYD COLE PERFECT SKIN Geffen 9 DEEP PURPLE KNOCKIN' AT YOUR BACK DOOR Mercury 5 FIONA TALK TO ME Atlantic 3 GARYO SHADES OF '45 RCA 4 ROBIN GEORGE HEARTLINE Bronze/Island 8 DAN HARTMAN SECOND NATURE MCA 6 JASON & THE SCORCHERS WHITE LIES EMI America 3 THE NAILS LET IT ALL HANG OUT RCA 6 STONE FURY LIFE IS TOO LONELY MCA 6 TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury 2 THE TUBES PIECE BY PIECE Capitol 2 ZOT URANIUM Elektra 5	JOAN ARMATRADING TEMPTATION A&M 2 BANG BANG THIS IS LOVE Epic 3 CONEY HATCH FANTASY Mercury 3 DOKKEN JUST GOT LUCKY Elektra 7 DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia 3 DONNIE IRIS INJURED IN THE GAME HME/CBS 3 CHRIS ISAAK DANCIN' Warner Bros. 3 KEEL THE RIGHT TO ROCK Gold Mountain 4 LOUDNESS CRAZY NIGHTS Atco 6 B.B. KING LUCILLE MCA 2 ALISON MOYET INVISIBLE Columbia 2 THE SMITHS HOW SOON IS NOW Warner Bros. 6 THE STRANGLERS SKIN DEEP Epic 2 TOTO HOW DOES IT FEEL Columbia 2 TRIUMPH FOLLOW YOUR HEART MCA 2 THE VELS LOOK MY WAY Mercury 6 NARADA MICHAEL WALDEN GIMME GIMME Warner Bros. 2 JOHN WAITE CHANGE Chrysalis 5	ALPHAVILLE FOREVER YOUNG Atlantic 4 THE BLUEBELLS I'M FALLING Sire 9 COSMETIC SO TRANQUILIZIN' Gramavision 3 THE FOOLS .DO WAH DIDDY Passport 2 KING KOBRA HUNGER Capitol 6 MALCOLM McLAREN MADAME BUTTERFLY Island 3 NORMAN NARDINI & THE TIGERS IF YOU DON'T WANT ME CBS Associated 6 DANNY SPANOS I'D LIE FOR YOU Epic 3 JERMAINE STEWART THE WORD IS OUT Arista 9

* 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.

video music

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.

ACCEPT

Midnight Mover
Metal Heart/Portrait
Big Z Productions
Zbigniew Rybczynski

ALABAMA

40 Hour Week
40 Hour Week/RCA
Steven Beswick/Fusion Films
David Hogan

THE BLASTERS

Colored Lights
Hard Line Slash/Warner Bros.
Francis Delia/Jason Braunstein
Francis Delia

BOY MEETS GIRL

Oh Girl
Boy Meets Girl/A&M
Bob Glasenberg/Catzel/Thomas
David Hogan

JIMMY BUFFETT

Who's The Blonde Stranger?
Riddles In The Sand/MCA
Fly By Night Productions
Rick Bennett

DREAMBOY

Contact
Contact/Qwest
Michael Ader
Paula Walker

FAT BOYS

Can You Feel It
Fat Boys/Sutra
Lynda West, Julie Pantelicki
Simeon Soffer

GIUFFRIA

Lonely In Love
Giuffria/Camel/MCA
C.D. Taylor Film Design
C.D. Taylor

PEARL HARBOR

Flirt
Import/Island
Island Pictures
Don Letts

DON HENLEY

All She Wants To Do Is Dance
Building The Perfect Beast/Geffen
Simon Fields/Limelight Productions
Steve Baron

GLENN JONES

Bring Back Your Love
Finesse/RCA
Bill Near/September Productions
Luis Ara

HOWARD JONES

Things Can Only Get Better
Dream Into Action/Elektra
Dick Films Inc.
Nigel Dick

NIK KERSHAW

The Riddle
The Riddle/MCA
Greenback Films
Storm Thorgerson

B.B. KING

My Lucille
Into The Night Soundtrack/MCA
Into The Night Productions
John Landis

DENROY MORGAN

Make My Day
Make My Day/RCA
Beth Broday/Fusion Films
David Hogan

NOMO

Red Lipstick
The Great Unknown/Atco
Thomas Mignone
Doug Nichol

BET'S CLIP COMMITMENT

(Continued from page 30)

moderated by Nipsey Russell; and a pair of repeats of Bill Cosby's old television series.

Johnson maintains that his video shows "outpoll" MTV and VH-1 in those areas where the services overlap. "Once we get head to head with them in numbers, we'll beat them both," he says, commenting that "black radio can outpoll white radio formats, even though the advertisers say they don't have the right demos. Same with us—we may not get the dollars that MTV gets, but we'll get the viewers."

"Video Vibrations" host Jones estimates submissions of five to 10 new black videos weekly, up "substantially" since the October program launch. He says that the prior shortage of black videos caused a 50/50 mix of black and white artists to be programmed, the latter falling into the "strong rock" category featuring the likes of Foreigner, Autograph, and Scandal. Half of the black videos played at that time were of older material, though the noted increase in black video production since has changed this proportion.

"New artists like Grady Harrell and Pennye Ford, who a year ago wouldn't have a record company willing to do videos for them, are coming out with clips, same as the top black groups like Midnight Star, Philip Bailey and Mtume," says Jones. "Now there's a lot of black product, and most of it's new, so we've had to cut back on white videos to where it's now 75/25 black."

In addition, Jones observes that black videos are currently coming out in a more "timely" fashion. "It used to be that videos only came out when the songs were either peaking on the charts or already on their way down. But we just got the videos for Maze's 'Back In Stride' and Johnny Gill's 'Half Crazy,' both of which have just entered the charts.

"Heavy rotation," for Newman, is nine plays a week. For Jones, it ranges form 15-21.

Jones adds that "Video Vibrations" is also localized somewhat by

playing write-in requests from all over the country. He expects a live request line to be installed in the future. A top 10 video countdown segment is set to begin this week.

Jeff Newman, producer of "Video Soul," contrasts his program with Jones' in that it's more focused musically and offers scripted information and artist interviews.

"There's more to black entertainment than just videos," explains Newman, adding that he attended the Grammy and Black Gold awards

presentations and returned with 40 interviews to be featured in upcoming shows.

In terms of video programming, "Video Soul" downplays the "wider spectrum" of videos shown on "Video Vibrations." Says Newman: "We're a shorter show so we have to be more particular. We'll show some crossovers, but not as many and not in medium or heavy rotation."



A Little Street Ska. Making a public cameo appearance for General Public's "Never You Done That" is Jamaican ska saxophonist Saxa. In the clip, Saxa's music provides inspiration for band members watching from an upstairs loft.

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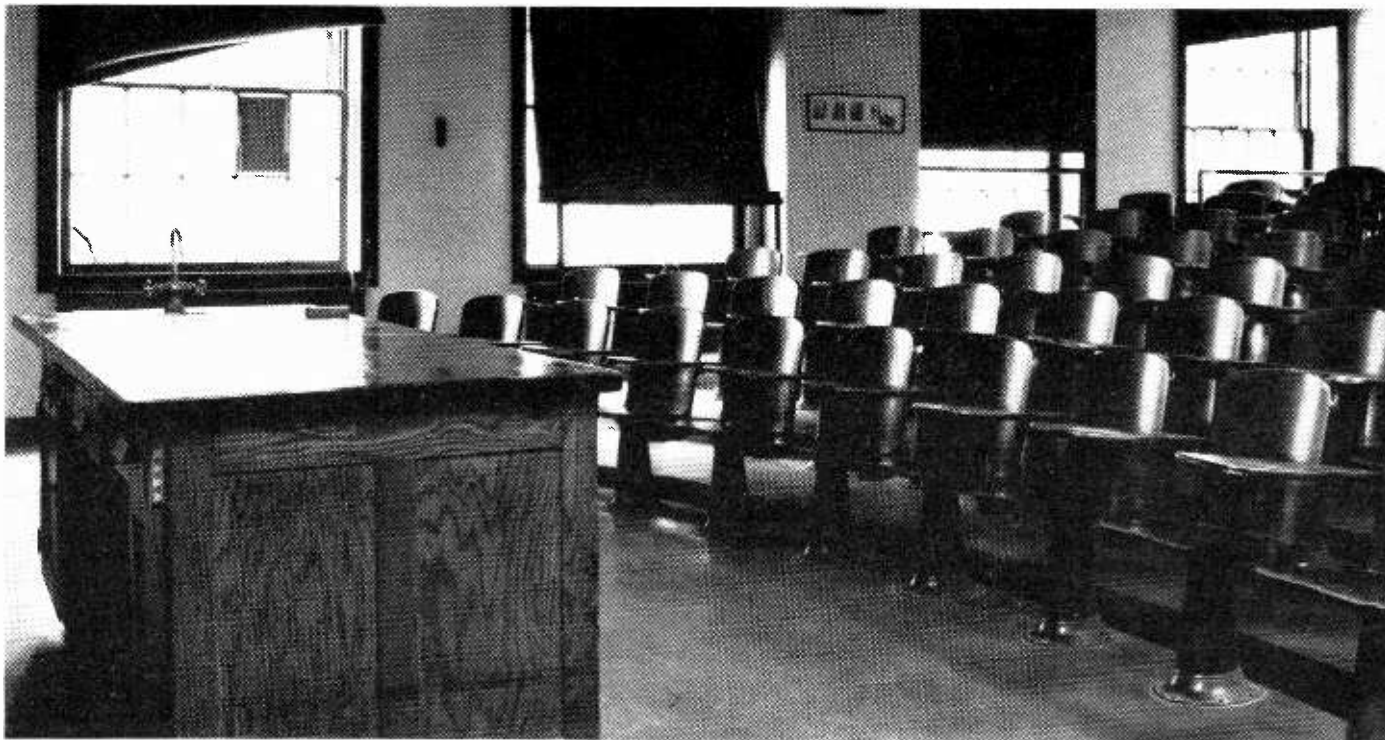
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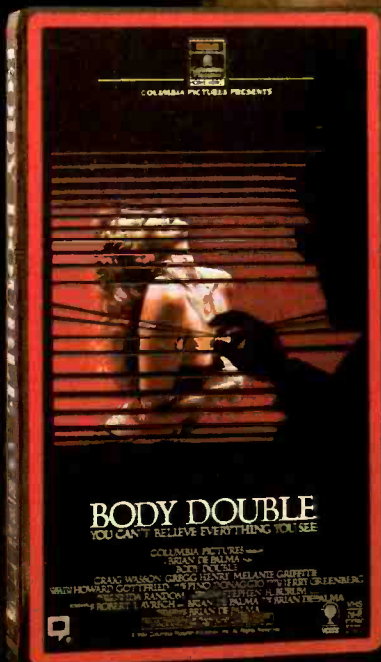
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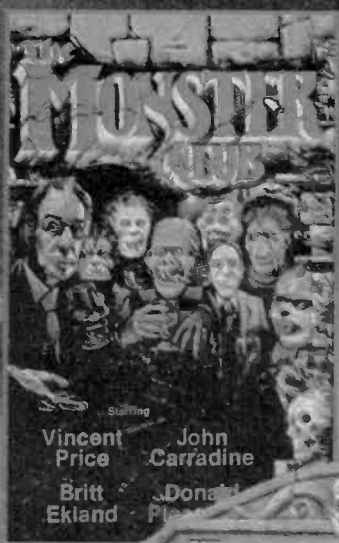
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DISNEY'S 'LIMITED GOLD'
(Continued from page 33)

tles and the second, among them specially made three- to five-minute introductions by the animators who created the cartoons.

There are a "finite number of true gems" that can be as heavily marketed as the "Limited II" titles are, Fried says.

The titles in the promotion will be:

- "Life With Mickey!," featuring six Mickey Mouse cartoons and an introduction tracing the rodent's career.
- "From Pluto With Love," which will have seven Pluto cartoons and an introduction telling of the animated canine's creation and showing footage from 48 of his films.
- "An Officer And A Duck," a collection of six Donald Duck cartoons made during World War II.
- "The World According To Goofy," with seven cartoons.
- "How The Best Was Won: 1933-1960," featuring five cartoons that were either Academy Award winners or nominees.
- "Disney's Dream Factory: 1933-1938," containing six cartoons from the "Silly Symphonies" series.
- "Donald's Bee Pictures," with seven Donald Duck cartoons, featuring the "Spike the Bee" character.

Running times for the titles will be about an hour each. There will be no filler material added, as has been the case with some recent animated releases.

"We don't do that," says Fried. "If you're going to promote something and sell something on videocassette, they [consumers] should be truly aware of what they are purchasing."

Among the television shows on which ads for "Limited Gold II" will appear are "Hill Street Blues," "Good Morning America," "Cagney And Lacey," "Saturday Night Live" and "Late Night With David Letterman."

Besides planning its second "Limited Gold" promotion, Disney has also just released its first totally made-for-videocassette program, "Mousercise." The \$39.95 title runs for about an hour.

The title is a real aerobics tape, he claims: "This tape is not easy; it's not for little kids." Fried dismisses fears that an older audience might find Mickey's appeal somewhat dimmed, saying that the mouse is "in the warmups, and that's about it."

Despite the seeming glut of exercise tapes on the market, Fried predicts his will sell. "The niche we're carving is going to be different," he says.

Computer Software Chart
Every Week
In
Billboard

ATKINSON ENTERS PD FRAY

(Continued from page 33)

whom were, along with Atkinson, among the founding members of the Video Software Dealers Assn. (VSDA).

Admitting that he had rather enviously watched how "Jim Kartes was doing this," Atkinson says, "The key was, at which price point would it sell through and still be attractive to distributors?" He says he also considered program repeatability. "My daughter is four, and she's watched 'Little Princess'—it's the only [Shirley] Temple in PD—40 times, so I thought, what would I have paid to rent it for her?"

Atkinson says the former \$39.95 titles being introduced, nine in color, are structured so distributors can enjoy a margin and dealers can earn a respectable 25% markup. The release consists of "The Little Princess," "Big Trees," "The Jun-

gle Book," "Beneath The 12-Mile Reef," "The Terror," "Captain Scarlet," "Tulsa," "Decameron Nights," "Gulliver's Travels" and the only black and white title, "Night Of The Living Dead."

Atkinson admits "I juiced up my stew with color," but he says he wanted to launch the concept "in such a way as to be seen building a market. I have no minimums," he adds, insisting that the PD field at this time needs a stabilizing influence.

Atkinson, who has a staff of four people, says, "I was in Waldenbooks and found out how this product is moving. But we're two-step with a staff our size and with the distributors we have grown up with." Many, like Sound Video Unlimited's Gimbel and Metro Distributing's Morowitz, recall Atkinson's efforts to aid distributors in early 1983 when it appeared the National Assn. of Video Distributors (NAVD) might not survive and a merger with VSDA was suggested.

"Call 'em 'Atkinson Affordables'," he jokes. "I can get my fingers on 200 [PD] titles," he says, though acknowledging that "a lot of the color" is out by now.

Conversely, in looking to future PD for World Video, Atkinson notes, "I'm probably the sixth or seventh manufacturer to come with 'Little Princess.'" But he says many factors in the PD market are yet to be determined.

FAST FORWARD

(Continued from page 34)

speed (LP) mode doubles the cassette capacity. The two-hour SP capacity 8mm videocassette, to become available by mid-year, provides a home user a very economical four-hour time-shift tv recording and playback capability.

Sanyo's deck is paired with a 140-channel tuner/timer with up/down scan that offers two-week/eight-event programmability exercised by means of a white fluorescent display panel along with a 13-function wireless remote control of both the VCR and the tuner/timer.

Ken Winslow is a publisher of the VideoPlay Report, a newsletter analyzing developments in video hardware and software, based in Washington, D.C.

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FOR WEEK ENDING MARCH 30, 1985

Billboard

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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	Format
1	1	3	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta
2	12	3	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	VHS Beta
3	3	4	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta
4	2	6	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta
5	15	3	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	VHS Beta
6	5	12	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
7	4	7	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta
8	6	9	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta
9	7	4	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta
10	8	15	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
11	10	4	THE ADVENTURES OF BUCKAROO BONZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG	VHS Beta
12	29	2	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta
13	9	28	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
14	22	2	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta
15	11	7	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta
16	13	17	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koterou	1984	R	VHS Beta
17	17	27	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
18	16	9	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta
19	25	14	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	13	VHS Beta
20	21	16	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
21	19	12	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
22	20	6	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG	VHS Beta
23	14	9	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta
24	18	18	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
25	27	4	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R	VHS Beta
26	NEW ▶		EXTERMINATOR 2	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R	VHS Beta
27	NEW ▶		C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R	VHS Beta
28	23	8	MIKE'S MURDER ●	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta
29	24	25	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
30	31	2	MEAN STREETS	Warner Brothers Pictures Warner Home Video 11081	Robert De Niro	1973	R	VHS Beta
31	30	6	THE MUPPETS TAKE MANHATTAN	CBS-Fox Video 6731	The Muppets	1984	G	VHS Beta
32	34	5	ELECTRIC DREAMS	MGM/UA Home Video 800487	Lenny Von Dohlen Bud Cort	1984	PG	VHS Beta
33	26	24	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
34	28	20	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta
35	32	24	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
36	38	34	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
37	37	28	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
38	35	21	NEVER CRY WOLF ▲ ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
39	33	43	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta
40	36	5	MEATBALLS II	RCA/Columbia Pictures Home Video 6-20405	Richard Mulligan	1984	PG	VHS Beta

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



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NARM CONVENTION '85

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gala
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of
music
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video

Growth Gains Galvanize Goers

By EARL PAIGE

Looking a lot younger than its 27 years, the National Assn. of Recording Merchandisers (NARM) convening at Miami's Diplomat March 29-April 1 has new vigor. "There are more committees, more feedback than ever before," says Noel Gimbel, offering his view after serving as president the past year. NARM's gotten away from "a few people making all the decisions," Gimbel believes, as a younger generation is being heard from.

Also pointing to what some believe will be the most upbeat NARM in years is the rebounding of the home entertainment software business itself. Comparable sales are up a respectable 15% and all sales are up 23% among NARM member firms for the first 11 months of 1984, say sources at NARM.

As Gimbel indicates, NARM's new vigor can be traced to information in 1981 of the retail/manufacturer's committee. Convening each fall, the retail/manufacturer advisory allows for a mid-year review and usually a blockbuster or two. In terms of the annual convention, a savage analysis at La Costa in 1983 found one NARM director lamenting "all we do now is go down

there (to Florida) and wait for it to be over."

A year ago, also at the Diplomat, NARM's vow to make its convention more meaningful and exciting paid off. When, because of a schedule mixup, the Diplomat was chosen again for 1985, all the more energy was put into the planning, Gimbel notes.

As for business, the most recent retail/manufacturer advisory in San Diego last fall found Record Bar's Bill Golden igniting the fireworks. At the Annual Advisory Committee meeting, NARM was "coming out of the closet" with sales figures, its first revelation since the slump of the late '70s. Golden revealed retail sales by member store chains—excluding volume in racked or leased departments—of records, tapes and accessories including blank tape from January to July were 17% ahead of a year previous. Nowadays Golden says NARM routinely announces its sales survey.

NARM's infusion of new energy today flows from committees for independent distribution, rackjobbing and one-stops in addition to the retailer/manufacturer group. Most of the four have sub-committees. Most active, or at least most

visible recently, are the bar code group and the merchandising committee, latter drawing member raves over recent Grammy point-of-purchase. Meetings last fall of all four main committees were basically upbeat.

Most observers believe NARM has successfully moved through a transition period as well, following the gradual retirement of Joe Cohen in 1982 to his present role as a consultant. Briefly, Dan Davis was hired as executive vice president to head the administration staff at Cherry Hill. A year ago, NARM named Mickey Granberg to the top administrative post, a move of near universal acclaim because of her long service with NARM.

Also imparting optimism to NARM members is the explosive growth of its affiliate group, Video Software Dealers Assn (VSDA). Not only do NARM members identify by symbiosis with VSDA, but most NARM members have jumped into video rental/sales as well. The staff at Cherry Hill administers both NARM and VSDA with NARM last year initiating board representation common to both groups.

Not all NARM programs or areas of emphasis, however, have found
(Continued on page NARM-32)

Video Future Arrives Early

By TONY SEIDEMAN

For record stores, music video has changed from the product category that wasn't to the product category that is—but very slowly.

None of the record retailers or video manufacturers surveyed by Billboard felt that any kind of video music boom is underway now or likely to start in the short term. But even though big bucks may not be in the offing, a major transformation has occurred in the record store/video relationship.

Video is no longer a stranger to the nation's top music merchandisers. Virtually every major chain is significantly involved with video, with efforts ranging from a few stores to a major portion of a company's outlets.

"We're certainly seeing an increase," says Vestron Video vice president of sales Michael Oliveri; "there is a greater percentage now than there was last March."

But Oliveri cautions that although involvement may be on the increase, the numbers he is talking about are not all that great. "I don't think that we're 50% there by any stretch of the imagination," he says, estimating that the real boost has seen record retailer involvement in video up by "half as much again as compared to last year."

Record retailers themselves second the notion, pointing to their own increased involvement in video and the limitations they've placed on it. At Sound Warehouse in Texas, director of advertising Mark Tin-

dle says that his company's video involvement is directed more at future outlets than at present ones.

"Most of the stores we open now have video," Tindle says. But music video is not the most important product genre in terms of sales at either existing or new stores, he says.

"The rental business is doing real well," he claims, with 16 of Sound Warehouse's 25 outlets now carrying full line video. Rental doesn't mean music, however, Tindle and other music retailers say. "If you just take music video, they've (the titles) not sold that well, and I think that's due to the price point," he says.

Video music's costs don't match the youthful demographics and tight budgets of its audience yet, record retailers warn. "Kids aren't going to spend \$15-\$20 for a video," says Tindle.

Another chain getting into both music and films is TSS/Record World. "Right now we're in the music end and we're also in the video nostalgia end," says a company executive, referring to the public domain product his stores are carrying. Says director of merchandising Tom Pettit, "we're going to make a fairly big start on it, probably in April," he says. His company will be cooperating with at least one and perhaps several home video manufacturers in creating pre-packs of video music items to be sent out to its stores.

One of the major reasons for lack of music video presence in record stores mentioned by retailers was

the inflexibility of home video companies as far as establishing returns and other payment policies.

But reluctance to change established home video policies does not mean video firms have been hesitant to invest money, marketing efforts, or make adjustments in other areas to better exploit the genre.

Warner Home Video's "Purple Rain" and its \$29.95 price were frequently mentioned by retailers and other manufacturers as "pulling" music stores into the business, and consumers into the music stores. And while Warner's took a risk with one title, RCA/Columbia Pictures Home Video invested in an entire new line of programming, MusicVision, and started a multi-million dollar ad campaign to support it.

RCA/Columbia president Rob Blattner feels that record stores should be getting into full-line video rather than just carrying music. In the end, "most of the record stores that carry video will carry music titles," he says. His company's presence at NARM will reflect both its increasing involvement with record retailers and yet another powerful trend—moves by record company distribution branches into the home video arena.

In 1984, both RCA's and CBS's music distribution arms began to peddle videocassette and disk product to record retailers, joining MCA and WEA. And in 1985 RCA/Columbia is co-sponsoring a cocktail party at NARM, along with record company relatives RCA and A&M.



April Wine
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Berlin
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Beethoven/
Schumann/Brahms
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Art Blakey
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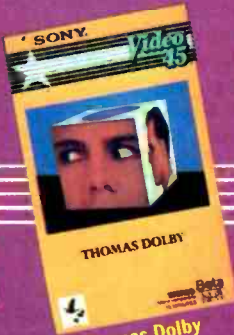
Body Music
\$19.95



Rick Derringer
\$29.95



Devo
\$29.95



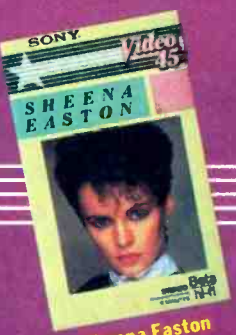
Thomas Dolby
\$16.95



"GIRLS"
Duran Duran
\$16.95



"DANCING"
Duran Duran
\$16.95



Sheena Easton
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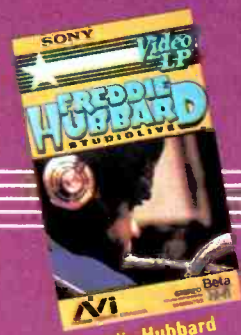
Evolutionary Spiral
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Flock of Seagulls
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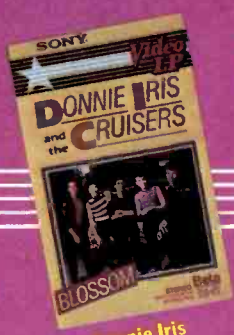
The Very



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Alberta Hunter
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Donnie Iris
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The Jam
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Naked Eyes
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Outlaws
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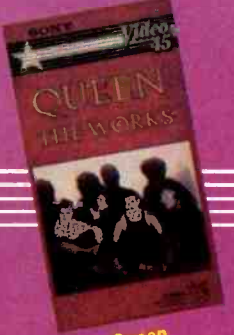
Graham Parker
\$29.95



Pavlova
\$69.95



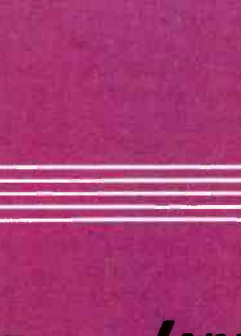
Tony Powers
\$19.95



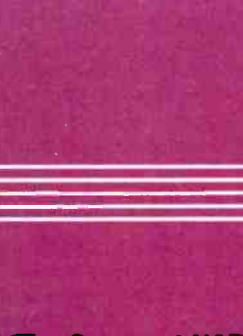
Queen
\$16.95



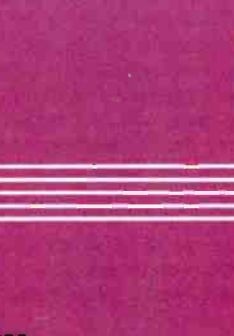
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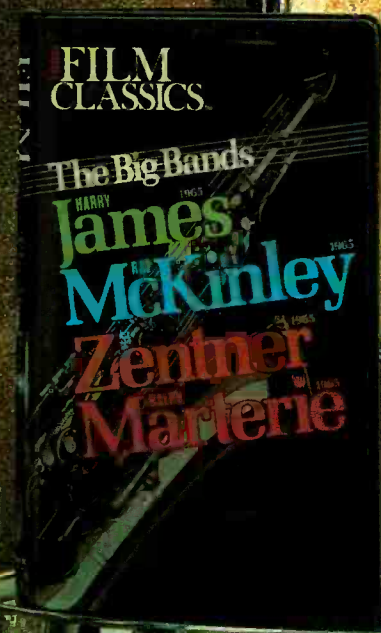
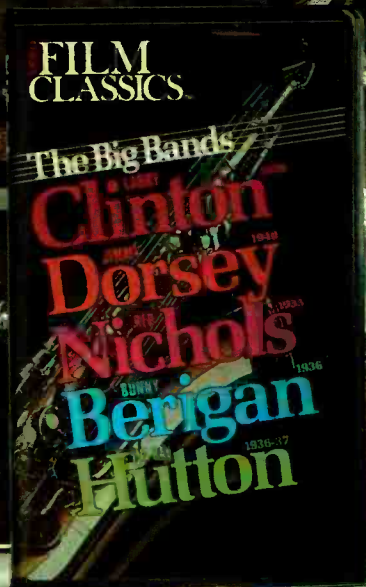
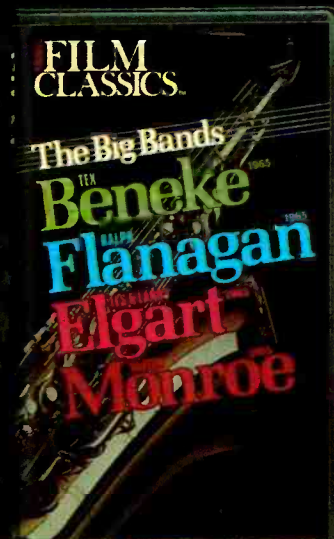
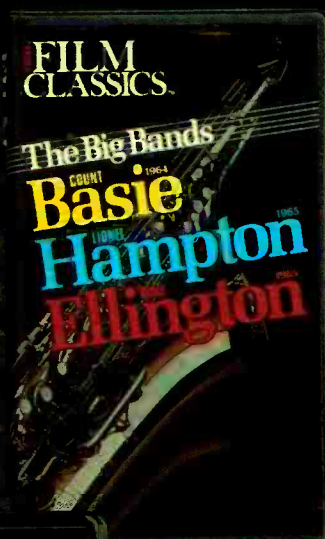
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IN THIS SECTION

March 30, 1985

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By Earl Paige

Invigorated by a younger generation and boosted by music/video cross-fertilization, this year's NARM promises to be the most up-beat in years.

1—Video Future Arrives Early

By Tony Seideman

No boom yet, but with video on the rise at retail and music video flexing a can-do profile, video's bright future is shedding light on the present.

6—Vinyl Comeback

By Sam Sutherland

Despite declining market share and fast-stepping cassettes and CDs, the black disk is not only making a comeback, it's lifespan as a quality medium is definitely on the rise.

6—Investing In CDs

By Is Horowitz

Certificates of deposit may earn interest in the bank, but the CD production crunch has left some retailers wishing they had saved Compact Discs for a rainy day.

6—Music Ready To Rock Video In '85

By Faye Zuckerman

Video vendors unveil the new programming generation for '85, and new musical product reveals a harder edge carved by rock.

9—Call Of The Mall

By Earl Paige

Could video rental get mauled in malls? Is mall business too transient to attract a clientele? A conservative approach to mall video is working for many stores.

9—Reshaping Stores

By Fred Goodman

Technological advances in product mix, from CDs to VCRs, cassettes to EPs, are literally changing the face of stores as they move seemingly overnight to meet new priorities.

Billboard



9—Brand Profusion, What Confusion!?

By Earl Paige

Between new brands and rebate offers, the blank audio and video-tape market suffers from a lack of price stability and brand certainty—while continuing to be hot product.

12—Racking Up Cassettes

By John Sippel

Rackjobbers are pacing the strong trend to cassettes, leading a 10% switch to tape as racks and cassettes combine to increase distance from LP sales.

12—Talking To Everybody

By Kim Freeman

NARM '85 has been slightly restructured to give smaller retailers a bigger voice, opening up the channels of communication between big and small—to the good of all.

12—Radio Rates Retail Fickle Barometer

By Rollye Bornstein

Though radio and retail are basically in the same business, and radio still taps retail for a second opinion, they're mostly two ships passing in the night when it comes to exchanging useful research.

14—The Federated Way: How To Make Shopping Fun

Federated Group's pioneer Wilfred Schwartz offers an inside look at Federated's Superstore strategy for retailing in the year 2004, keeping it fun and profitable in the high tech era.

16—Beatles Buyers Return

By Kip Kirby

Now married with children of their own—and VCRs to feed—the '60s crowd is returning to record stores in the '80s to play their part in the video revolution.

21—Frontline Fuels Midline

By Edward Morris

As prices for popular frontline albums edge toward the \$9.98 level, midline offerings are gaining in popularity—both with labels that offer them and chains that spotlight them.

23—Special Group Meetings

By Steven Dupler

Non-retailers are the focus of special meetings designed to create access and exchange between tangent groups and NARM regulars.

25—Accessories Become Necessities

By Marcia Golden

Selling a full line of audio and video accessories has brought strong profits to this persistent, high-yield growth area, as retailers will testify.

27—Tempting Non-Music Titles

By Faye Zuckerman

There is a growing number of non-music original productions and off-beat feature films that just might fare well in record/tape stores.

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial consultant, Earl Paige; Photo assistance, Faye Zuckerman; All articles by Billboard editors, except "Accessories" by Marcia Golden, N.Y. writer; Cover & logo box, Anne Richardson-Daniel.



1985 NARM Convention Agenda

FRIDAY, MARCH 29

10:00 A.M.-5:00 P.M.—REGISTRATION

1:00 P.M.-6:00 P.M.—POOLSIDE EXHIBITS OPEN

2:00 P.M.—RACKJOBBERS MEETING

3:00 P.M.—INDEPENDENT DISTRIBUTORS MEETING

7:00 P.M.-8:30 P.M.—WELCOMING RECEPTION

Host: RCA Records, RCA/Columbia Pictures Home Video and RCA Video Productions Inc.

10:00 P.M.-11:30 P.M.—CABARET SHOWS

Jim Glaser, Noble Vision Records; Jeff Tysik, Polydor Records

SATURDAY, MARCH 30

8:00 A.M.—BREAKFAST

9:00 A.M.—OPENING BUSINESS SESSION—"A GALA CELEBRATION OF MUSIC & VIDEO"

Convention Chairman's Welcome: Jim Greenwood, Licorice Pizza

State Of The Association Message: Noel Gimbel, Sound Video Unlimited, NARM President

Keynoters: "The Manufacturer Speaks," Gilbert Friesen, A&M Records; "The Merchandiser Speaks," Jack Eugster, Musicland Group; "The Artist/Producer Speaks," Quincy Jones, Qwest Records.

THE PRESIDENT'S PANEL—Moderator: Russ Solomon, Tower Records & Video

THE COMPACT DISC—The Compact Disc Group

12:00 NOON—REGULAR MEMBERS LUN-

CHEON MEETING

Elections, Compact Disc Group Panel, NARM Committee Reports

2:00 P.M.-6:00 P.M.—POOLSIDE EXHIBITS OPEN

8:00 P.M.—SCHOLARSHIP FOUNDATION DINNER

Entertainment: Stevie Wonder, courtesy Motown Records

Following Scholarship Dinner—CABARET SHOWS

Jim Glaser, Noble Vision Records; Jeff Tysik, Polydor Records

SUNDAY, MARCH 31

8:00 A.M.—CONTINENTAL BREAKFAST

9:00 A.M.—GENERAL BUSINESS SESSION—"SPOTLIGHT ON VIDEO"

Chairman Of The Day: Lou Fogelman, Show Industries

Keynote Speaker; Featured Speaker: Ken Kai, Pioneer Video

"VIDEO IN THE MUSIC STORE"—Video Presentation: Street Pulse Group

Panel Discussion: Chairman/Moderator: John Marmaduke, Hastings Books, Records, Video

11:00 A.M.-3:15 P.M.—PRODUCT PRESENTATION: By the six major distribution companies to retailers, rackjobbers and one stops

3:30 P.M.-6:00 P.M.—POOLSIDE EXHIBIT AREA OPEN

10:00 P.M.-11:30 P.M.—CABARET SHOWS

Linda Clifford, Red Label Records; Rodney Saulsberry, Allegiance Records

MONDAY, APRIL 1

8:00 A.M.—CONTINENTAL BREAKFAST

9:00 A.M.-1:15 P.M.—PRODUCT PRESENTATIONS: Continuation of schedule for retailer, rack-jobber and one stop sessions

1:15 P.M.-6:00 P.M.—POOLSIDE EXHIBIT AREA OPEN

1:15 P.M.-2:30 P.M.—POOLSIDE LUNCHEON

7:00 P.M.—NARM AWARDS BANQUET

Presentation of the annual NARM Best Seller Awards & Merchandiser of the Year Award

Entertainment: Dan Fogelberg, courtesy Full Moon/Epic Records

Following Banquet—CABARET SHOWS

Linda Clifford, Red Label Records; Rodney Saulsberry, Allegiance Records

Vinyl Comeback

BY SAM SUTHERLAND

With the audio cassette now the dominant prerecorded configuration, and the Compact Disc outstripping even the most optimistic growth forecasts, where does the LP stand in terms of further refinement? Is the venerable black vinyl disk being shunted aside in terms of manufacturing priorities, or do major labels and their pressers still plan to maximize the potential for the 12-inch record?

Observers mindful of the swift demise of the eight-track tape cartridge might well anticipate a second class citizenship for the microgroove LP, now that the format's market share is declining. But key production executives and product manufacturers indicate that the black vinyl record is still very much an active and evolving configuration: in fact, even as cassettes and CDs continue their upward movement, the LP is actually being significantly refined.

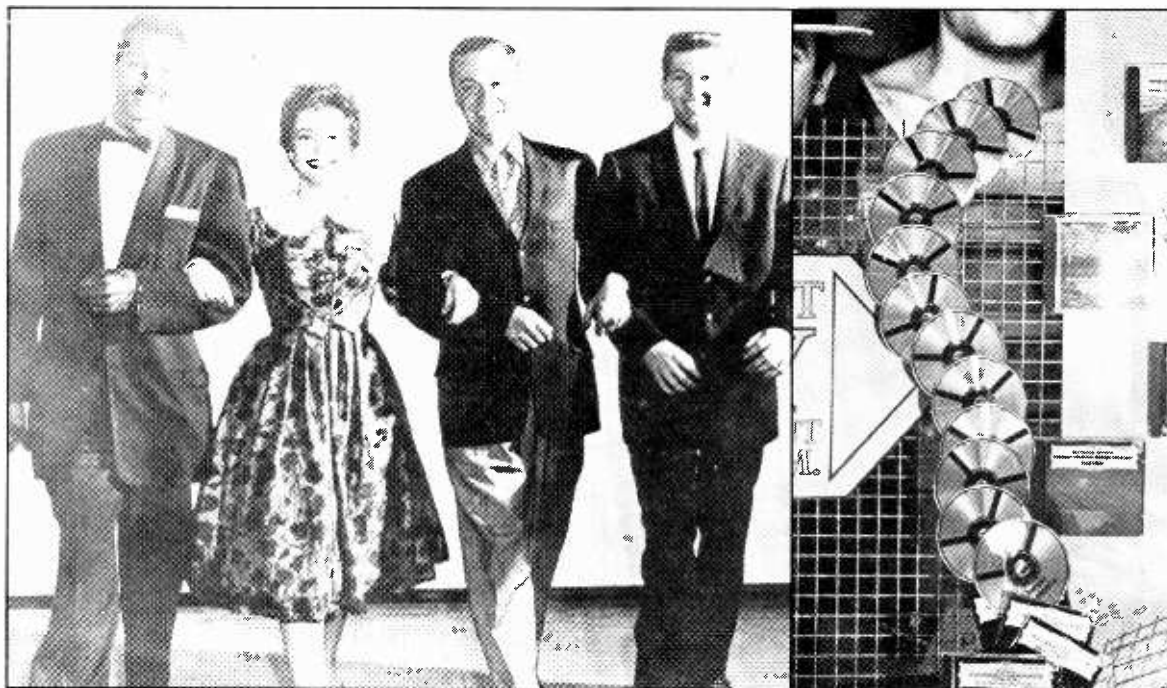
New mastering technology, ongoing research and development for disk pressing compounds and further technical refinements for plant operation and product quality control all attest to the configuration's continued viability. And while the industry's combined pressing capacity has indeed been reduced since the early '80s as manufacturers shift gears to accommodate the growing demand for tape and Compact Disc, the finished LP appears to be attaining new, higher standards. For the coming decade, then, dealers shouldn't view the disk as a lame duck format.

"The LP is not declining that fast," explains a CBS spokesperson, who notes an ongoing product quality management program in place for some years now at this, the largest U.S. presser. "Those 80 million turntables out there are still in need of being fed. We don't see a dramatic drop in LP; it may well be that the cassette is growing faster than the LP is dropping, but the increase in cassette sales isn't necessarily replacing LP purchases. Many tape buys are actually supplemental."

One factor currently obscuring the overall vitality of LPs is the audio industry's emphasis on cassette and CD player technology, which has prompted a retreat from turntable marketing exposure. Consumer audio writers have recently suggested a split in hardware marketing spurring this trend: in place of the broad spectrum of units and price points, new product lines are skewed to cheaper tables intended for replacement or system bundling, or to high-end units aimed at die-hard audiophiles.

That apparent decline in turntable emphasis seems ironic in light of recent label efforts. In late February, for example, Warner Communications hosted a day-long symposium on LP quality control, organized by Ed Outwater, director of quality assurance for Warner Bros. Records and head of that effort for the Warner Record Group. Prompted by concern over compatibility between stylus design and master lacquers, the meeting brought together top disk cutting engineers, lacquer suppliers, stylus manufacturers and ma-

(Continued on page NARM-3)



Top: Left: Chuck Berry, Sandy Stewart, Alan Freed and Jimmy Clanton in Music Media's "Go, Johnny Go!"; Right: Compact Disc display; Bottom: Embassy Home Entertainment releases prominently display suggested list price.

Music Ready To Rock Video In '85

By FAYE ZUCKERMAN

Undoubtedly, selling prerecorded music videotapes in record/tape stores underlines this year's NARM, and nearly all of the major video vendors are out in force pushing their musical wares.

This year, the music offering is broader, and features unique programming yet to be aired on MTV or any other cable service. Take Vestron Video's "Red Hot Videos," a compilation reel of risqué, R-rated music that MTV won't broadcast. The reel includes the Tubes' "Mondo Bondage" and "Sports Fans," which is themed around a "funky" locker room. Both videos were directed by Russell Mulcahy.

Slated for an April release, Dwight Twilley's "Girls," "Body Language" by Queen and SSO's "Screaming In My Pillow" appear on the nearly 60-minute videocassette produced by Picture Music International. Also look for a heavy metal beauty pageant in "Gimme Gimme Good Living" by the hard-edged rockers Helix.

Even Duran Duran's "The Chauffeur," which highlights backseat antics in a limousine, is found on the R-rated clip compilation. And while on the subject of those five British glamour boys, Thorn EMI Home Video has released a behind-the-scenes glimpse of the band in "Sing Blue Sil-

ver," an 87-minute videotape selling for \$29.95.

Interestingly, the video, which focuses on the band's 1984 North American tour, features Duran Duran making the exotic music video said to be in "Red Hot Videos." This "rockumentary" was directed by Russell Mulcahy, who interweaves performance footage with backstage antics, some slapstick humor and interviews with band members.

In April, Pioneer Artist will roll out its first digitally mastered laser videodisk. It's an upbeat Kool & the Gang concert titled "Tonight," and it features the hit song "Celebration." Furthermore, the laserdisk maker, which recently launched a dual audio/video disk player, will feature Lionel Richie's "All Night Long" concert. Also look for Warner Home Video's popular "Heartbeat City," a clip compilation for the rock group the Cars, to be out and priced at \$24.95.

According to a spokeswoman for Pioneer, the Richie laser videodisk will have a promotional low price of \$19.95. A \$12.99 price tag has been pegged to Madonna's 8-inch laser videodisk, which features the widely aired "Like A Virgin" promotional music clip.

Similarly, the Japanese electronics firm's software concern will roll out in April a compilation of recent videos for Tina Turner. It will be priced

at 12.99. A Video 45 for Turner's clips is being distributed in Beta/VHS Hi Fi for \$16.95 by Sony Video Software Operations.

Sony's Spring line-up of visual music EPs and LPs includes a plethora of heavy metal product, among others. Most notable is Iron Maiden's "Behind The Iron Curtain." It centers on concert footage and film clips of the hard-edged rockers touring Poland, Hungary and Yugoslavia.

Priced at \$19.95, the Iron Maiden videotape contains "Aces High," "Hallowed Be Thy Name," "2 Minutes To Midnight" and "Run To The Hills" as well as interview footage with all the band members.

Sony released to home video retailers in March a video 45 for the German band Scorpions. It features "Rock You Like A Hurricane," "No One Like You," "I'm Leaving You" and "Still Loving You." It is priced at \$16.95.

Golden Earring's "Something Heavy Going Down" is another heavy metal compilation reel forthcoming from Sony. It will contain the songs "Twilight Zone," "Clear Night Moonlight," "When The Lady Smiles," "News" and "Something Heavy Going Down." The price is 19.95.

Also look for Japanese electronics giant's February releases, which included April Wine, Siouxsie & the Banshees, Whitesnake, Minor Detail,

(Continued on page NARM-26)

Investing In CDs

By IS HOROWITZ

As the lusty new configuration kid on the block, Compact Disc will receive major attention at NARM. Already, it is accounting for a respectable chunk of total dollar volume for many retailers, and its share is accelerating at a rapid pace.

It's no wonder then that the developing format is afflicted with growing pains. One element in the mix may outpace another temporarily and create an imbalance. We've seen it all too clearly over the past year, and we may again as CD careens its way to deeper penetration of the audio playback universe.

Beginning last fall, unexpectedly heavy sales of CD players and software, stimulated by price dips that brought the configuration within the discretionary spending bounds of a wider public, led to shortages that are still hounding the industry. Shortfall will continue, key observers agree, as the growth curve continues to soar. Many say it will be the last quarter of the year before the pressure will ease significantly.

By then, pressing plants in Japan and Europe are expected to have implemented expansion programs that will help provide a more orderly balance between supply and demand. If predictions of management at Digital Audio Disc Corp., the CBS/Sony plant in Terre Haute, Ind., are realized, the nation's only plant to date will also become a major contributor to the product pool by that time.

The DADC failure to hit early production targets and its abrupt termination of new custom work last January served to dramatize the industry-wide supply crunch. For some labels it tabled hopes that a domestic production source would soon lead to more reliable simultaneous release schedules. For others, it pushed back until a later time more than marginal participation in the CD phenomenon.

To a considerable extent, although still unquantified, current shortages of software are attributed to the expanding retail universe. More stores are handling CDs, and those already in the field are deepening inventories. Pipeline fill is accounting for an increasing share of the available production volume.

While a positive augury of the industry's faith in the new medium, this burgeoning growth causes its own pain.

For one thing, it's likely that labels will consciously inhibit the ambitious rate of new title release it envisioned even a half year ago. Allied to this, we are also likely to see titles of moderate power, even when released, in shorter inventory depth until pressing capacity catches up.

Major labels have not been reluctant to admit to this strategy, but defend it as a commercial necessity to insure that hit selling product is available in sufficient quantity. Nothing could be worse for public confidence in CD, they argue, than to be caught lacking in titles demanded by new converts to the system who have just invested hundreds of dollars in a player.

The competition for these hit titles will become sharper as retail chains

(Continued on page NARM-32)

Follow This Rainbow!



ADDED VALUE PROMOTION! YOUR CUSTOMERS CAN SAVE UP TO **\$6.50** ON MATTEL'S BEST SELLING RAINBOW BRITE TOYS! Special Coupon Inside Every Rainbow Brite Package* *Rainbow Brite™ In "The Mighty Monstromurk™" © 1985 Mattel, Inc.

\$29⁹⁵
U.S. Suggested Retail Price

In early 1984, Rainbow Brite™ was introduced by marketing giants, Hallmark Properties and Mattel Toy Company, in one of the largest first-year launches in the industry—and she took the nation by storm, a best-seller in everything from toys to clothes and furnishings!

In January 1985, Children's Video Library introduced Rainbow Brite™ to the world of home video with "Peril in the Pits," a landmark home video release that has made Rainbow Brite™ an overwhelming sales favorite with retailers across the country.

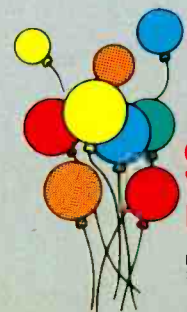
Now Rainbow Brite appears in an all-new animated home video program, one that will benefit from the over \$15 million in Rainbow Brite™ media advertising planned for this year alone.

Join Rainbow Brite, the Color Kids, the Sprites, the magical horse Starlite, and evil Murky Dismal and his bumbling sidekick Lurky, in "The Mighty Monstromurk Menace." And see why 1985 will be your *brightest* sales year ever!

VHS: CA1510; Beta: CB1510; CED: CC1510; Laser: CL1510; 45 Minutes.
NATIONAL RELEASE DATE: May 8, 1985



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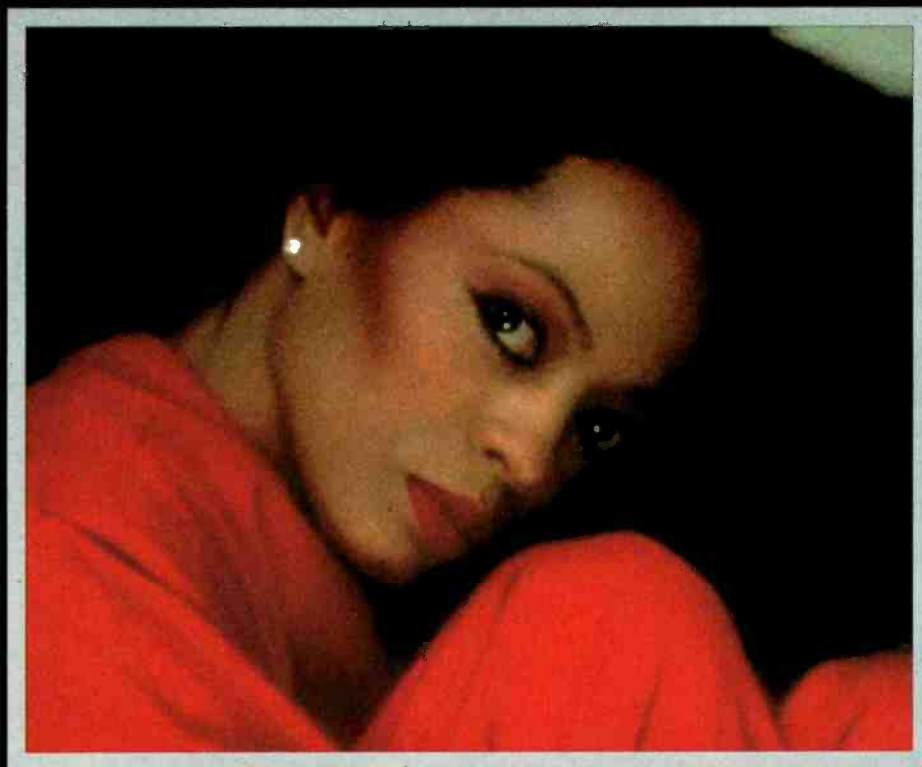
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INCLUDES

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(performance version)

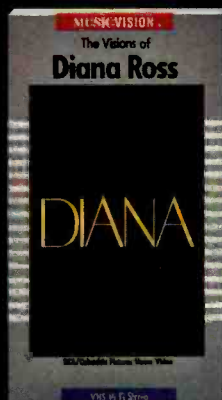
All Of You
(duet with Julio Iglesias)

Swept Away
(extended version)

Muscles

Pieces of Ice

Why Do Fools Fall in Love



Now Available on Videocassette

19⁹⁵
Suggested retail price

Beta
hi-fi
STEREO

VHS
hi-fi
STEREO

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Reshaping Stores

By FRED GOODMAN

With the widening markets for Compact Disc and video cassette recorders, record retailers are challenged by the greatest technological advance in product mix since the advent of the LP. But the new product mix, which continues to include LPs, EPs, dance singles, cassettes and 45s as well as the CD and two VCR configurations, may have retailers longing for the simpler days when the battle of the speeds raged and they were only forced to carry triple inventory.

Moving to remain in the forefront of the retail scene implies realignment as a home entertainment merchandiser. Finding the proper balance of stock and product mix also means changing the face of a store and redirecting advertising.

"Obviously, like everyone else we're trying to get more aggressive with CDs," says Steve Bennett, director of purchasing for Record Bar. "We're involved with store planning to try and move more quickly to fixture for it and narrowing our depth on LP space. We're also getting cassettes off the wall and onto front-forward facings in the front of the store. We're looking to create simultaneous display for all these configurations and that means a lot of changes."

That chain's most ambitious response to those changes has been through the construction of a radically different store in Colorado Springs. Traditional bins are replaced by clear plexiglass and chrome fixtures and walls have been banked and specially lit to provide complete visibility from floor to ceiling for both LPs and cassettes.

"The Colorado Springs store has done fairly well," says Bennett. "But rather than duplicate that, we're trying to work those themes and merchandising thoughts into other stores. We're particularly concerned with sightlines and the creation of flexible fixtures. We're trying to get towards a plasticity of fixturing that will allow us to move our product mix with the market."

Striking a balance between video and music software isn't the issue for Record Bar since they have eschewed rentals in their mall stores. But Camelot Music is pursuing rentals in similar locations, and marketing director Bill Rees says the additional product line is helping create more traffic.

Bringing the video customer in is something of a different game from record advertising though. "The video advertising end is not the same as the record industry," says Rees. "It's harder to secure dollars and their policies are a little bit different."

Camelot's system of trying to cluster video expansion in regional chunks has also had a positive value for advertising. "To go to a video manufacturer and try and get advertising for 12 markets for different promotions is impossible," notes Rees. "To get better support, you're better off going en masse, and it works better for us internally as well. We can better coordinate programs and get clubs off the ground."

Video in a record outlet compounds the fixturing and lay-out puzzle. (Continued on page NARM-30)



Brand Profusion, What Confusion!?

BY EARL PAIGE

The nation's large record/tape chains are the major movers and shakers in blank audio and videotape, but the move and the shake could also point to shakeout. At least many principals see the profusion of brands and the "shark frenzy" of rebate offers building up to something not too far from a merchandising crisis.

In Los Angeles, Licorice Pizza took matters into its own hands early in the year and is attempting to dismantle the rebate apparatus. "We told our vendors that consumers are just fed up and totally confused by the various rebate offers now running," says Steve Fierro, buyer at the 34-unit chain.

Licorice executives canvassed the vendors at the recent Winter Consumer Electronics Show and found Maxell cooperative. Through an arrangement neither Licorice nor Maxell is willing to divulge, the chain started offering blank standard grade T-120 and L-750 length videotapes at \$4.99 without rebate or quantity discount.

Not all chains by any means reflect Licorice's concern about rebate confusion. "We feel that with the kind of one-on-one customer service our people can perform, we have an advantage" despite all the rebate competition, says Mike Stephenson, buyer at 160-unit Camelot Enterprises, North Canton, Ohio.

However, Stephenson thinks the rebate competition and resulting complexities works against the mass merchandisers which could still be real bad news to certain brands.

Stephenson and others surveyed also point up how rebate competition, although largely focused on videotape, impacts as well on audio brands. There is a direct relationship between video and audio.

Speaking to the nexus, Lloyd Welch at 16-unit Harmony House, Detroit, points out how the chain has not stocked Scotch "because we

have never had luck with its audio line." Stephenson, on the other hand, points to almost an opposite though still cross-pollinating effect. Camelot decided to go with seven of what it determined to be top selling blank videotape brands. This did not include Memorex, but Camelot does stock that brand in audio. Welch, too, departs from the exact side-by-side philosophy by giving Denon a shot in audio (a brand, confoundingly, not available in video).

What brands do chains carry? Camelot currently is going with BASF, Fuji, JVC, Maxell, Scotch, Sony and TDK, all in both video and audio and, as mentioned, Memorex in audio only. Harmony House has BASF, Memorex, Fuji, Maxell, TDK, Sony, in both audio and video, and Denon in audio only.

"Personally, I would prefer to go with four to five brands," says Stephenson at Camelot. "But because of all the specials and the way we can work with this brand and that brand, we do end up with eight."

If this all sounds confusing and something that makes record/tape chain buyers throw up their hands, then listen to what Stan Goman says. Division manager at Tower Records in Sacramento, Goman has a special problem. All of Tower's 36 record/tape stores and 24 video stores/departments buy individually. "Blank tape? It's become a commodities market. These people are crazy." Goman says he has asked Michael Koontz, special projects director, to "standardize pricing" throughout the chain.

Some chain principals have become jaded and cynical. Says Bob Tolifson, marketing vice president at 38-unit Record Factory: "They hate me when I say these things." What Tolifson is saying is that the blank tape marketers "make theirs when we put it into the warehouse. They don't care what the consumer buys." But speaking to the rebate confusion, he nevertheless acknowledges, "It's hard to criticize (the rebate)

when they (manufacturers) can look you in the eye and say it's working."

Stephenson reflects the growing sophistication of blank tape buyers at chains. He sees the marketers retaining some degree of edge "because you know redemption is never 100%. What is it?" he asks, guessing something like 30%-50%. "Rebate is good for advertising," he goes on. "It lets us show a sharp price." Camelot tries to simplify the offers going with regular price, sale price, rebate and finally "final net cost."

Says Stephenson, "Most people are now getting used to rebates. The market is maturing."

That Stephenson is onto something is indicated by the sophistication of Wherehouse advertising on the West Coast. The giant 136-store chain has been going with a detailed grid breaking down the rebates. Columns are headed: (1) Brand, (2) Final cost per tape in a carton after rebate(s); (3) Carton count; (4) Carton price at the register; (5) Manufacturers mail-in rebate; (6) Wherehouse mail-in rebate; (7) Net carton price after rebate(s).

Now is that clear?

What record/tape chain executives do fully understand is that blank tape sells. "We put it right on the wall so they walk right up to it," says Welch in Detroit.

At Camelot stores, Stephenson says giant carton-quantity tiers are placed right in the entrances. "We try to feature one brand a month."

Reflecting the concern felt widely, Stephenson says Camelot has found it can not carry all of any brand's total SKUs. "We have to be selective." Thus in blank videotape's newest category, hi fi, Camelot has tested Fuji and Scotch and is now settling with Maxell.

Welch, too, has tested some hi fi brands, a category that adds to the general confusion in blank videotape in that many consumers confuse hi fi with high grade. Welch, however, (Continued on page NARM-18)

Call Of The Mall

Most record/tape chains continue to add video rental, but many are still reluctant to try rental in mall stores. Malls are apparently not the most hospitable rental environments.

One of the newest and most exciting entries is that of Musicland, the nation's giant size 435-store chain headquartered in Minneapolis (subsidiary stores are Sam Goody's and Discount Records).

As with many record/tape chains, Musicland tried video early on in the late '70s-early '80s period of turbulent video rental plans by the major studios. Four Videon units were opened in the San Francisco market. Jack Eugster, president, describes them as much like the Video Concepts chain with heavy emphasis on hardware. The units were eventually shuttered.

Recently, Musicland started experimenting with 12 video rental departments in various sites, malls and free-standing, small and large markets, some with clubs, some without, two units with VHS only. "It's obviously profitable," says Eugster of video rental. "But it's tough in a mall environment, involves a lot of inventory with not as much turnover." He also notes the profitability is quite dependent on the store environment.

The operation most U.S. record/tape retailers watch with interest is Camelot Enterprises operating 160 stores in 28 states from Texas eastward. Why? Camelot is nearly entirely in malls.

Malls, according to conventional wisdom in U.S. record/tape retailing, have two negatives for successful video rental: inconvenience and no x-rated, a category representing as much as 25% of volume in some video stores.

In Camelot's case, founder Paul David has said repeatedly the chain would eschew x-rated even if mall leases allowed the category. As for the inconvenience, Camelot has steadily—albeit gradually—added departments since first opening one in Mallett Mall near its North Canton, Ohio headquarters in 1982 and quickly adding a second at Port Richey, Fla.

Today, 41 departments are up and running and another 16 are set to open next month, says video buyer Randy Chambers. "The so-called minor inconveniences," he says, "like parking (in malls) is easily overcome by our philosophy of going an extra mile for the customers."

A rather distinct pattern of U.S. record/tape store entry into video rental and one difficult to explain is the rather slow entry seen in eastern based chains (with the exception of Camelot). As an example, Record Bar, a giant chain operating 160 or so stores as far west as Wyoming and Arizona and all throughout the country except in the Northeast, has only recently seemed interested, and then with separate free-standing units. Bar's stores are nearly all in malls, however.

Ironically, Bar opened a home video wholesale division in mid-1984. More recently, the chain's acquisition ambitions, however, included West Coast based Licorice Pizza, a 34-unit free-standing chain heavily (Continued on page NARM-3)

The Federated Way: How To Make Shopping Fun

The following offers a rare look inside the home entertainment software retail community's newest player—Federated Group. Founded 15 years ago by pioneer Wilfred Schwartz and public only a year, Federated has been known primarily as a hardware oriented chain. This changed dramatically recently with the introduction of Compact Discs and prerecorded video sections that will spread throughout Federated's 40 superstores from headquarters in Los Angeles eastward as far as Houston.

Speaking before a Morgan Stanley seminar Nov. 15, 1984 on retailing in the year 2004, Schwartz sets the scene for how consumer electronics is changing mankind and how Federated intends to capitalize on making shopping a lot of fun as well as profitable for retailers.

Our company is part of an industry that Time magazine recently reported has tripled its size in the

last 10 years and has doubled its size in the last five years. In fact, it grew at the almost explosive rate of 28% last year, and is projected to do a massive \$23 billion dollars in volume this year at factory prices and \$35 to \$40 billion at retail.

Today, we cook with electronic microwaves, we calculate with paper-thin calculators, we capture both glorious sight and sound through stereo laserdiscs and high-fidelity video recorders. We own sophisticated telephones with telecommunications capabilities never seen before. We compute in home and office with portable and briefcase computers. The sound of music is with us everywhere; music is a part of every life and home entertainment, in some form, is a part of every household.

Our industry has also been stimulated by a tremendous plunge in product prices. As a result, demand for the products we sell is expanding exponentially. Forty percent of the products we sell in our stores today

did not even exist five years ago; and probably forty percent of the products we will sell five years from now do not exist at the present time.

The electrification of the home will change the lifestyle of everyone it touches. As the home becomes, once again, the focal point of people's activities, a greater portion of discretionary income will flow into home electronics. The radical change in products that people buy will involve hundreds of billions of dollars of sales. This change in buying patterns carries wide-range and significant implications for retailing, per se, in 2004.

Federated And Our Superstores

Within that segment, The Federated Group is a unique marketer of home entertainment and consumer electronics products. Our uniqueness arises out of our format. We pioneered within our industry the development of supermarket-sized 20,000 to 30,000 square foot Superstores, in contrast to the 2,000

to 5,000 square foot departments operated by department stores, discount stores or other specialty retailers. Today, while many of our competitors have opened warehouse showrooms and larger stores, and called them superstores, our presentation is still more than double the size on any of our imitators.

Superstores give rise to several marketing and operating advantages.

First, a 25,000 square foot Superstore enables one to make an exciting, striking and theatrical presentation. They deliver impact. In our case, that impact enables us to generate high initial volumes upon opening and allows us to quickly establish ourselves as the leading retailer in the markets in which we choose to operate.

Second, the format enables us to present an extremely wide selection... in our case, over 9,000 products from over 600 manufacturers.

Third, Superstores enable us to quickly establish advertising impact as well. Again, the large initial volumes generated by these stores enable us to enter a market and saturate it with advertising.

The fourth advantage is a critical one. The consumer wants the one-stop selection of our Superstores, but they also want the discount pricing of a mass retailer. Superstores offer the key to success in such a marketing environment. The issue today and in 2004 isn't necessarily pricing—presentation is the issue. Pricing has to be keen and competitive on those items that are widely distributed and generally available to all retailers. However, one does not have to have the lowest price on every item in his store!

The Superstore allows us the ideal presentation. Its wide selection enables us to merchandise the limited, restricted and narrow selection of price sensitive products offered by other discount retailers at comparable or lower prices. We are able to be all things to all people. The Superstore gives us the unique ability to surround low-margined items in an environment which offers, as alternatives, a wide selection of competitively priced, higher profit... multi-featured... specialized... fashionable... limited distribution products... It enables us to deliver the product mix and resultant profit mix that is crucial to the conduct of a financially successful operation.

Indeed, many of our most successful stores are located in close prox-

imity to such discounters as Price Club and Best Products. We like to be close to such high-traffic generators.

The fifth point that I want to make is that, in addition to marketing flexibility, the Superstore format offers operating flexibility as well. In our case, this is particularly important. There is no branch of retailing in which "change" is more the operative word than in consumer electronics retailing.

Finally, shopping today has to be entertaining. It has to be exciting... and, in our case, we are convinced that there has to be an added dimension—it has to be fun. We use the oldest technique in the world to make it exciting and entertaining—presentation. In choosing real estate, the three most important issues are location, location, location. In retailing, the three most important issues are presentation, presentation, presentation. This was true in 1974, it is true in 1984, and it is the one thing that will still be true in 2004.

We try to excite and impact our customer the moment he or she enters the store. We try to capture the fun and excitement of the consumer electronics revolution, making him believe that he has entered a high-tech heaven... an adult toy store... a veritable cornucopia of all the high-tech products and gadgets that he has ever dreamed of.

We even utilize presentation and impact in our tv advertising, as well, which is very theatrical. Our company has become well-known because we use a very tongue-in-cheek, humorous television campaign featuring the antics of two very zany characters called "Fred" and "Freda Rated," whose skits have earned the reputation of being more entertaining and exciting than the programming which surrounds them.

The commercials are quick and funny; the message is that Federated Stores are fun places in which to shop, and that the company has a sense of humor about itself. They quickly establish an immediate identity for The Federated Group when it enters a new market.

Superstores are the wave of the future—because Superstores, by virtue of their size, enable a retailer to distinguish himself by virtue of an outstanding presentation. Real estate developers are responding to this trend. Our company recently announced its expansion into a new south-central region.

(Continued on page NARM-18)



The 15-year old Los Angeles based chain, The Federated Group, publicly owned just over a year has doubled in size since a year ago to 43 stores, most of them super size. Expanding into Texas, Federated purchased the Videoland chain late last year catapulting itself into software. CDs are also stocked. For the fiscal year ended Feb. 28, 1985, sales were \$226.5 million, an increase of 64%.

The favorite cassette tape of serious audio enthusiasts is now ready to travel. Denon's new CarryClip™ lets you leave heavy, bulky cassette boxes at home, and still protect your music from dust and shock.

Get two free with each DX-7 two-pack you buy.

DENON
THE MOST MUSICAL CASSETTE TAPE

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.



The International Newsweekly of Music and Home Entertainment

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Beatles Buyers' Video Return

BY KIP KIRBY

The burgeoning business in video rental is proving a boon to

traditional audio record/tape outlets. In fact, so effective is the new climate of cross-sales and increased traffic that retailers expect this to be reflected in larger bottom-line profits.

Best news of all, say video buyers, is that video renters and buyers represent a widespread demographic: often older, often more affluent, and often someone who hasn't been in the habit of frequenting record stores.

Says Stan Goman, vice president of Tower Records & Video, "In the '60s, you had people who'd come into the store and wait for new releases by the Beatles or Elvis or whoever. Then in the '70s, people only came into stores when there was something incredible, like 'Saturday Night Fever.'

"Now in the '80s, we're seeing a tremendous return of customers... those same people who used to come into record stores when they were younger. Maybe they quit for a while, but now they're married and have families, and they all have VCRs."

Video rental creates a two-time process, as customers come into the store to make the selection and then return a day or so after to return the tape. This gives them additional exposure to new audio product and accessories, as well as more titles in video for purchase or rental.

"We've got some customers who come in two and three times a week to rent movies," says Hank Lawhead, video buyer for the 70-store National Record Mart chain. "And many of these aren't our regular record buyers."

Why do people look to record stores with video departments for their needs instead of choosing a video-only franchise? Tower's Goman thinks it could be that younger buyers/renters are more comfortable in a record store environment.

"They're used to coming in, anyway. They feel at home in a record store, they know the clerks. And often, record stores will be open later at night than a video store that keeps nine to five hours," Goman explains.

Lawhead notes that his chain has the capital to stock deep inventory on current titles, and maintains a steady advertising budget to keep customers abreast of new merchandise.

There is no question that conventional record stores with video departments are feeling the effectiveness of the cross-merchandising. Tower estimates increase of 20%-25% in record sales after installing video departments in specific stores.

And National Record Mart says the main problem it must contend with in 1985 will be "the obvious need for increased expansion in the video area," according to buyer Lawhead.

Improvements in technology are also creating an "extended" buyer. This, say retailers, is a consumer who has a top-of-the-line stereo, a Beta hi-fi or excellent VHS system, a Compact Disc player and perhaps even a laser disk unit.

"It creates," observes one buyer, "a natural extension of the traditional record buyer profile."

Use of in-store video—and video displays—is helping boost sales traffic. Tower uses monitors to air videos even in stores where it hasn't yet established a video department. Promotions such as the recent "Purple Rain" cross-merchandising effort are proven sales aids, where full

(Continued on page NARM-21)

We bridge the gap.

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music programming 48 hours a day.



of Subscribers: **25,400,000**
Demographic Target: **12-34**
Market Coverage: **50 of Top 50 DMA's**
% of All Dollars Spent*
on Pre-Recorded Music
by 12-34 year olds: **66%**
Video Plays Since Launch: **387,112**



of Subscribers: **5,500,000**
Demographic Target: **25-54**
Market Coverage: **48 of Top 50 DMA's**
% of All Dollars Spent*
on Pre-Recorded Music
by People 25 + : **57%**
Video Plays Since Launch: **28,530**

* Source: Record Industry Association of America, 1983.

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What is interesting about this move is that we will be able to open four large Superstores in Houston, in what are probably the first new en-

closed malls in the U.S. anchored not by the traditional four or five department stores, but anchored by Superstores such as ourselves.

As we begin to transport our company nationally, or perhaps ultimately even internationally, we see our "pure play" as being the consumer

electronics retailing business. Within that context, we believe strongly in the impact of a Superstore—and intend to use that format as a tool whenever possible. We may continue to acquire or form joint ventures with existing entrepreneurial companies and augment local management and their existing employee bases in order to advance, implement and help assure our success. We know that the complexity of a Superstore's operation can be enhanced by the acquisition of a core of trained, professional people—management knowledgeable of the intricacies in their particular markets—strong "merchants" who, on a local level, can provide the effective delivery and execution, the controls and fine tuning that is critical to a Superstore's success.

There is another issue that relates to retailing in 2004. I believe that retailers' pricing policies will have to leave behind Fourteenth Street and its "Bargain Basement" pricing mentality. Policies will have to radically change as we move into the 21st Century. Shopping should not be a hassle, nor should it be a hustle. Shopping should be a pleasurable experience. It should be fun.

I believe that, increasingly, sophisticated shoppers are tired of, and skeptical about: First, the "regular" . . . and then, the "Now on Sale" . . . pricing strategy being used by most retailers. They are also tired to the "Compare At" type pricing used by many retailers which suggest tremendous savings from former prices that neither they themselves, nor any other retailer, has ever sold the product for.

Moreover, State Attorneys General, Local District Attorneys, and Consumer Affairs Departments are also getting more skeptical; particularly about the questionable practice employed by a significant segment of retailers of using "Manufacturer's Suggested Retail Prices" as the basis for their price and savings comparisons.

This is not to say that there should not be legitimate markdowns on discontinued merchandise.

It is Federated's greatest concern and, I believe, its greatest challenge. I believe that it should also be the most important concern for all retailers who hope to flourish and be around in the 21st Century.

This concern relates to "customer satisfaction"—the critical ingredient that is missing in too many of today's retail transactions. While price is an important consideration to all of us, the majority of consumers are still attracted to the retailer who delivers a superior combination of the four S's in retailing—Savings, Selection, Services and Satisfaction. But, unless we do more to raise the level of the last "S" in order to deliver this satisfaction, we are all going to be in big trouble in 2004.

"Pfanstiehl...the kind of profits that inspired you to go into business in the first place."

I didn't take this space just to remind you of how tough it is to make a fair profit these days. It is a simple fact that dealer profits throughout the home entertainment and music industry are under heavy pressure from a multitude of economic forces...but that's not telling you anything you don't already know.

What you might *not* know is that dealer profit margins on Pfanstiehl's Replacement Phonograph Needles bear little resemblance to the low margins now being realized on the sale of most music and home entertainment products.

The difference is substantial! I'm talking in terms of Pfanstiehl needle sales returning dealer profits far exceeding any other line in your store... turn, after turn, after turn. When you sell Pfanstiehl Replacement Needles, you make the kind of profit that inspired you to go into business in the first place.

There is a lot more to be said about the Pfanstiehl approach to increasing your overall profit



than this space allows. So we have prepared an informative Program called the Pfanstiehl Replacement Needle "Program for Profit." It tells the whole story...from how easy it is to sell our replacement needles...to descriptions of pre-packed assortments especially created and priced so that you can immediately become a Pfanstiehl dealer at exactly the investment level that suits you best.

I urge you to send for this Program today. We will be pleased to send it to you free of charge. Read it carefully. Then, if you are still not convinced that selling Pfanstiehl Replacement Needles will improve your profit picture, please call me. You're just the person I want to talk to.

Sincerely,

Merle Nelson

Merle Nelson
President

Pfanstiehl
....follow the leader!

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Profusion

(Continued from page NARM-9)
 carries everything TDK offers; hi fi in Fuji and Sony.

What most blank tape chain buyers reflect as a consensus is the hope videotape will finally settle down as audio has. Says Stephenson, "Audio tape is really taking off. It has price stabilization and has for sometime. And now the portable (Walkman type) personal stereo, car stereo and the way prerecorded cassettes have come on just makes audio blank tape that much hotter."

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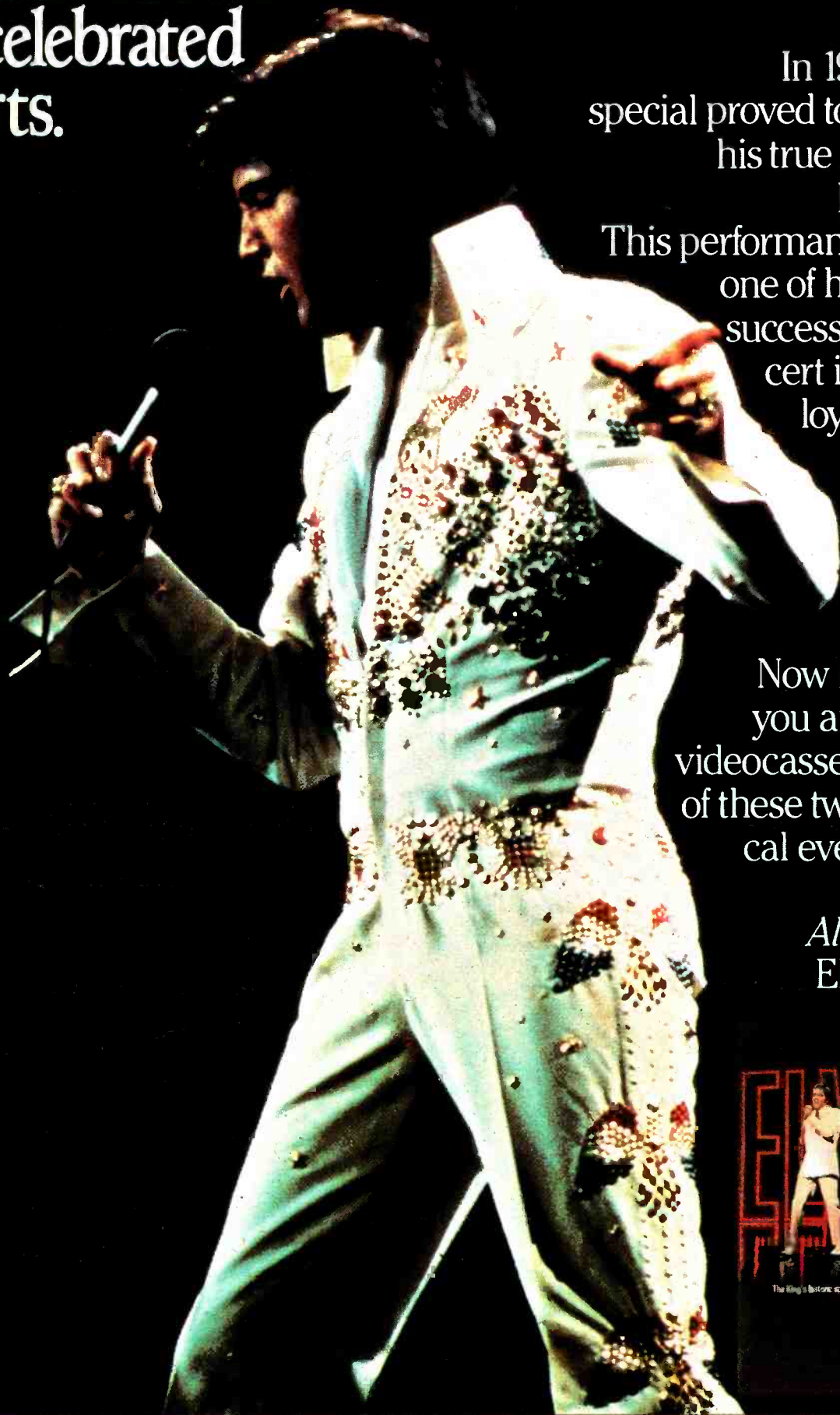
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Frontline Fuels Midline

As prices for popular frontline albums edge their way toward the \$9.98 level, midline offerings are gaining in popularity—both with the labels that offer them and the chains that spotlight them. Buyers for Camelot, Central South and Wax Works chains all agree that midline activity is boiling at their more than 200 stores.

At Central South, Jim Kirkpatrick reports that the company's Sound Shop stores moved 150,000 CBS midline albums in the past six months and 60,000 units of WEA product in the past 60 days.

"Our rack accounts are getting real interested in midline, too," Kirkpatrick says. (There are about 75 to 100 rackers involved.) Retail reorder of titles is heavy, he adds.

Kirkpatrick observes that MCA, PolyGram and Capitol are having difficulty nailing down midline promotions because artists at these labels are paid royalties based on list price instead of wholesale.

He says that the company has had its greatest midline sales success by putting the albums in dump bins at the front of the store and marking the locations with "big white signs with red letters that say 'Sale \$3.99' or '\$4.99'." Overall, he concludes, midline prospects are "mushrooming."

At Camelot, buyer Lew Garrett also singles out CBS and WEA for their enthusiasm for midline. "With their name performers," he explains, "WEA, title for title, probably has the best line." But he is also lavish in his praise of the CBS "Nice Price" promotion.

Garrett says that—except for special promotions—midline albums are displayed in the regular catalog bins.

"We get more—or at least as many—requests to get into midline promotions as any others," maintains Wax Works' Harold Guilfoil. Labels are "definitely enthusiastic" about their midline overtures to retailers, he adds.

Customers who can pick up attractive titles for \$4.99 or \$5.99, Guilfoil says, "tell us they appreciate the value—and they often give us the credit for maintaining low prices."

Notes Guilfoil, "WEA is our heavy-hitter right now" in midlines, "and CBS continues to put out fresher titles."

Wax Works' Disc Jockey stores mix midline albums in with catalog product in the bins, as well as display a variety of midline titles on their walls. **EDWARD MORRIS**

Beatles Buyers

(Continued from page NARM-16) point-of-purchase displays are tied in with a new videocassette release, album, tape and CD.

During "WEA Month" which kicked off in March, national retailers combined WEA Home Video titles with Warner Bros. albums and tapes, offering discounts and price points and running heavy ad sched-

ules to promote the tie-in. The RCA Lionel Richie videocassette and the new Wham! project are also offering retailers the opportunity for cross-

merchandising and in-store displays. Although there are no confirmed statistical studies in this area yet documenting record buyers and vid-

eo customers' buying habits, video buyers who deal in volume for national chains believe that as many as 60% of their record buyers now own

VCR units. Some chains, such as Tower, estimate that they are doing about a 50/50 split now on video rental versus video purchases.

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Special Group Meetings

BY STEVEN DUPLER

The varying concerns of NARM members other than retailers are behind the formulation of separate group meetings for all independent distributors, rackjobbers and one-stops during the NARM convention at the Diplomat Hotel in Hollywood, Fla., March 29 through April 2.

"Ninety percent of the attendees of this convention are retailers, even though other segments of the industry are represented. In order to allow those people to discuss the particular issues that concern their business, we've made provision for them to meet separately," says Mickey Granberg, executive vice president of the National Assn. of Recording Merchants (NARM).

According to Granberg, complete agendas for the separate group meetings have not yet been formulated, although she offers a number of possible topics for discussion. "They'll likely be discussing whether or not they want to have their own segment meetings in 1985, and the shape and form those meetings, if they occur, should take. Compact Disc will surely be on the agenda, as it has affected their business in a different manner than retailers. We hope to have a representative of the Compact Disc Group at each of the three group meetings to discuss the CD area."

Other probable topics for discussion include the role of video in each of the three areas. "Once again," says Granberg, "the way rackjobbers, independent distributors and one-stops deal with video is different from retailing. For example, public domain video doesn't come from major distributors, and it's an opportunity for indies, because suppliers are all over and looking for exposure for their product."

Chairman and advisory committee members for the three group meetings have been selected, Granberg says. They are as follows: for the independent distributors meeting, Tony Dalesandro of M.S. Dist., Prospect, Ill. will chair and committee members are Dennis Baker, Action Dist., Cleveland; John Cassetta, Alpha Dist., New York; Billy Emerson, Big State Dist., Amarillo; Bill Norman, BIB Dist., Charlotte, N.C.; Ron Shafer, Picks Corp., Cleveland; James Schwartz, Schwartz Bros., Lanham, Md.; Bill Shaler, Jem Dist., Reseda, Calif.; and Jerry Winston, Malverne Dist., New York.

For the one-stop meeting, Patricia Moreland of Citi One-Stop, Los Angeles will chair, and committee members are Murray A. Berman, C&M Dist., Hyattsville, Md.; Jason Blaine, The Music People, Oakland, Calif.; Jeff Boyd, Vinyl Vendors, Kalamazoo, Mich.; James Callon, JDC Records, San Pedro, Calif.; David Colson, Transcontinent Record Sales, Buffalo; Randall Davidson, Central South Music Sales, Nashville; Stanley Meyers, Sound Video Unlimited, Niles, Ill.; Michael Spector, M.J.S. Ent. Miami; Sam Weiss, Win Records, New York; and Terry Woodward, Wax Works, Owensboro, KY.

For the rackjobbers segment, Jerry Hopkins of Western Merchandis-

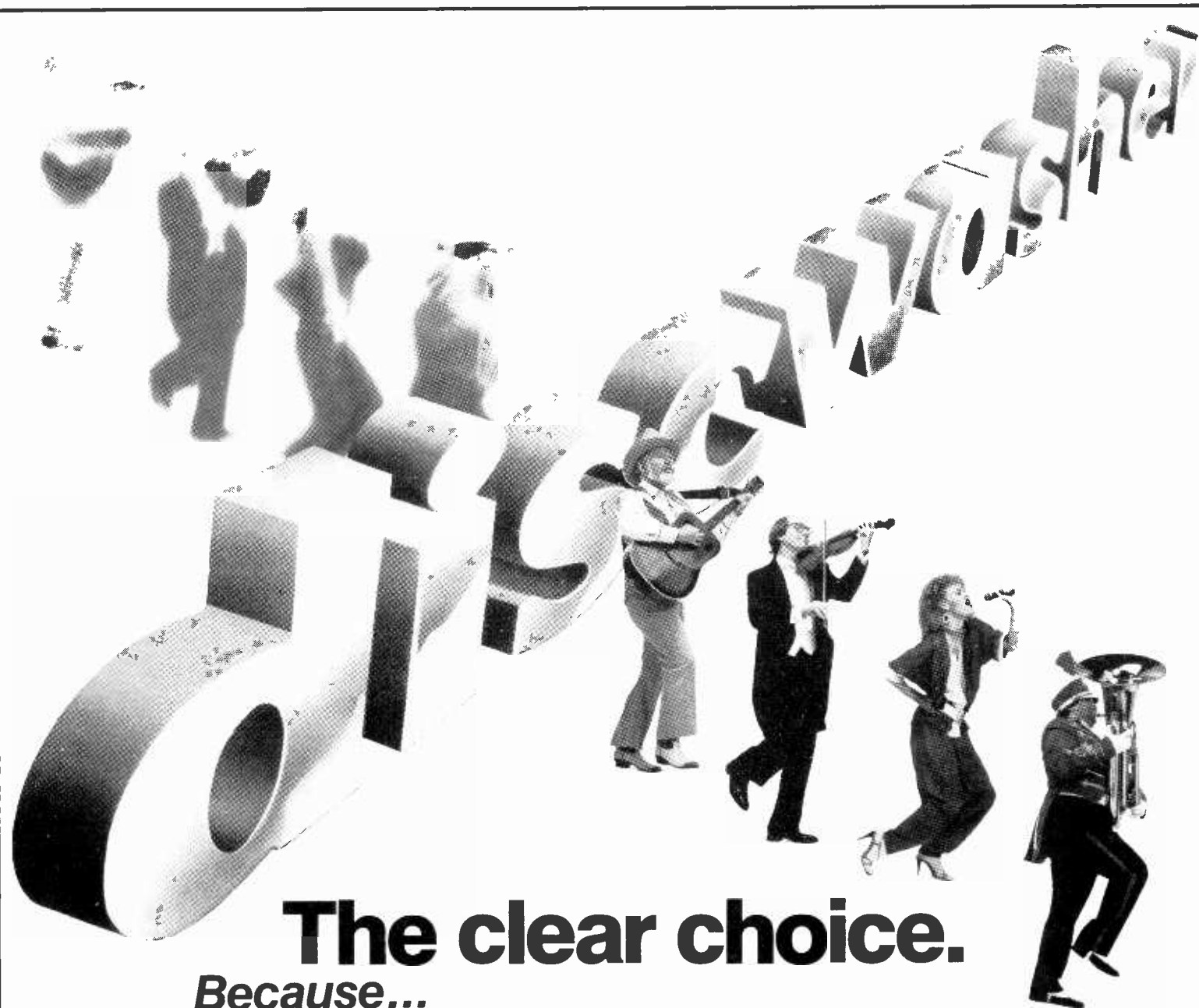
ers Inc., Amarillo will chair, and members are Charles Blacksmith, Roundup Music, Seattle; Gary Clark, Major Dist., Tukwila, Wash.; Richard

Greenwald, Interstate Record Dist., Hagerstown, Md.; Sylvan Gross, Serv-rite Record & Tape Co., Tre-

vose, Penn.; William Glaseman, Music Merchandisers of America, Phoenix; Stephen Kuranoff, Southeastern Tape Dist., Norcross, Ga.; Milton Kyle, Eurpac West, San Diego; Larry

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(Continued on page NARM-28)



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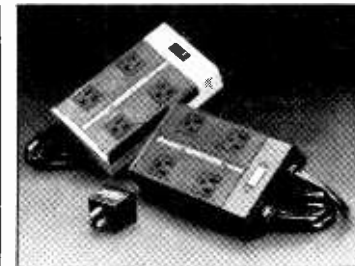
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Accessories Become Necessities

BY MARCIA GOLDEN

Sales of audio and video accessories continue to fly high in first quarter '85.

With first quarter sales figures tucked in their pockets, audio and video retailers report they are having a very good year. Many are showing as much as a 50% total increase in business over figures from this same period last year and say the accessory business is an important positive component in that upswing.

Selling a full line of both audio and video accessories, Edward Aronowitz, owner of the three-store, Miami, Fla.-based Vibrations, business so far this year has been "great. Overall," he adds, "we're up 20% from '84 and that, too, was a phenomenal year."

Vibrations' accessory line includes plugs, cables, switches, dust covers, cases and stabilizers. According to Aronowitz, though, the hottest selling item by far is the Discwasher headcleaner. "We move about 200 Discwasher sets a month between the three stores. It is definitely the number one seller."

Aronowitz reports 40% to 50% margins on accessories, and says he stocks at least a 30 day supply on all items. "All of our accessories are displayed on peg boards, in glass showcases, or for something like switches, are hooked up to VCRs for demo purposes. I want every customer to see how the item they purchase works, before they leave the store."

Not completely satisfied with the available audio and video accessories, Aronowitz is always looking for something new. "What Vibrations really needs is a real nice lettering kit for video labels. But nothing jumps out and says buy me, so I guess I'll have to keep looking."

He attributes his 1985 general business boom, in part, to the increase in video movie sales—especially to Paramount's pre-recorded video movie pricing. "In a recent Paramount promotion," he reports, "Vibrations sold 3,500 Paramount pieces between the three locations."

A Cincinnati-based audio equipment specialist, Stereo Lab sells cleaning kits, turntable cartridges and CD accessories. "Sales are equal among most of the vendors we carry," reports the company's John Smyth. But like Aronowitz, he, too, calls Discwasher's cleaning kits the hot item of '85.

Smyth says he stocks all accessories heavily, noting that whatever is not in stock can quickly be delivered from any one of the chain's other three store locations.

The general business boom also means that Stereo Lab can devote more money and effort to better promoting its accessory line. "We send out a 'Listener Report' to customers four times a year, which lists sale prices and coupons just for accessories." In-store, accessories are displayed at the checkout counter in either glass cabinets or on peg boards.

Along with its quarterly promo-

tions, Stereo Lab runs periodic sales. "We had a four-store sale in February," Smyth reports, "which did really well. A lot of former customers

came in and bought a lot of merchandise."

In addition to accessories, The Stereo Lab chain carries three

brands of VCRs, stereo equipment from companies like Sony and Jensen and Kloss projection tv screens. Harvard's Coop in Cambridge,

Mass. reports a 50% increase in business over last year. Although there are separate departments for
(Continued on page NARM-28)



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Music Ready

(Continued from page NARM-6)

Donnie Iris & the Cruisers, and Cameo. "The Rapper" video is featured in the Donnie Iris tape. And Minor Detail's electro-pop is featured on its

Video 45 which will sell for \$16.95. It contains three recent videos from the Irish rock group. Besides heavy metal and rock'n-

roll products, Sony is planning to launch the Smithsonian Jazz Series featuring the likes of Alberta Hunter and Art Blakely. Each video sells for

\$29.95.

For Hunter's visual LP, the grand lady of blues sings "Handyman," "When You're Smiling," and "Nobody Loves You When You're Down And Out." In the Blakely piece, the drum master of jazz performs "Little Man," "My Ship," "New York" and "Webb City."

Finally, Sony Video Software Operation will release the unique "Roger Whittaker In Kenya," a musical documentary featuring the sounds and sights of Kenya. It is narrated and scored by Africa's Whittaker. Songs on the \$29.95 videotape include "I'm Back," "Come With Me," "High" and "Come Back Again."

Sony's video concern, which has greatly expanded its product offering in 1984, is not the only firm planning to release music video clip compilations regularly. RCA/Columbia Pictures Home Video recently launched MusicVision, a new line of prerecorded videos destined for the music video retail trade.

Generally priced at \$14.94, RCA/Columbia's president Robert Blattner says he plans to release three-to-four music video titles monthly. The firm's recent rollout included clip compilations for Krokus, featuring the uncensored "Our Love," the Go-Go's, Laura Branigan and Lionel Richie. Other releases are said to include Pat Benatar, Randy Newman and Kiss.

Coming out in April from MCA Home Video is the greatly anticipated 65-minute long-form about the Doors, "Dance On Fire." The \$39.95 program is said to contain never-seen-before footage of Jim Morrison.

CBS/Fox Video will be releasing a clip compilation for the ubiquitous rock group Wham!. "Bad Boys," "Club Tropicana" and hit song "Wake Me Up Before You Go-Go" are found on the title priced at \$19.95.

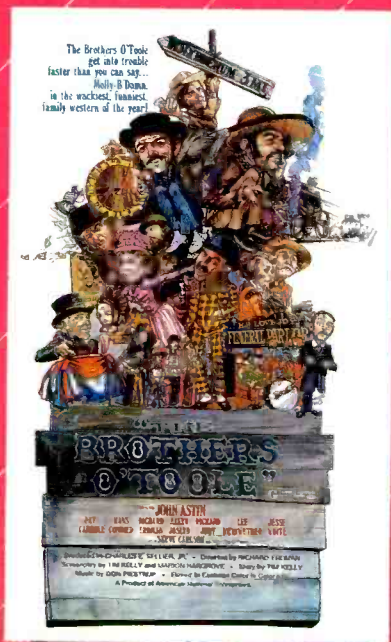
And, A&M Video is planning a Spring launch for a concert video of .38 Special. "Wild Eyed and Live" was directed by PMI's Jim Yukich. It features such songs as "Take 'Em Out," "Back On The Track" and "Stone Cold Believer."

Furthermore, April will see Paramount launch their first prerecorded video music titles, two long-forms by the Japanese jazz-rock fusion artist Masayoshi Takanaka. The videos, which are available as laser video-disks via Pioneer, will be priced at \$24.95. "Takanaka's World" is a collection of eight music videos of the famous guitarist and "Rainbow Goblins Story" is a full-length concert.

This year's NARM will see Vestron Video launch a major promotional campaign for an Elton John Concert. And, Embassy Home Entertainment will be featuring the musical soundtrack for its upcoming rollout for "The Graduate." Media Home Entertainment says that is also will be pushing the motion picture "Choose Me" for its soundtrack by Teddy Pendergrass.

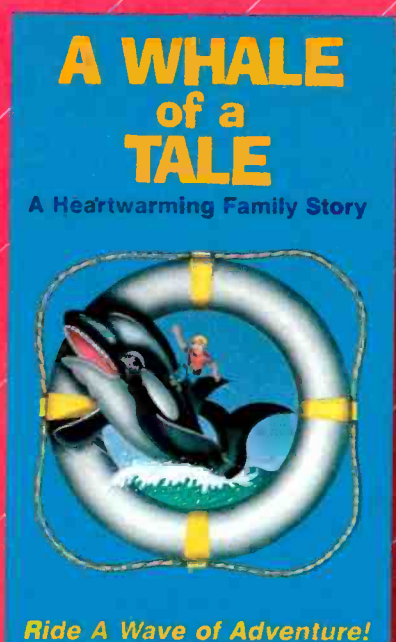
MGM/UA Home Entertainment is rumored to be planning a Summer release in several of its major old-time musicals. The firm is hoping to see it sold through record/tape outlets.

Music video continues to stand poised to take the home video field by storm. Most manufacturers are hoping that 1985 will be the year music video stands on its own two feet.



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By FAYE ZUCKERMAN

As music titles become a regular sight at record stores, there are a number of non-music original productions and off-beat feature films that just might bode well as sales items in record/tape outlets. Explains Paramount Home Video's Eric Doctorow, "I (as a record store) wouldn't limit myself to music only titles."

He says that the firm's "Star Trek" tv episodes are popular among the record buying public as well as several other audience targets. The major home video firm schemed a special floor display for the tv titles and feature films, which can then be merchandised in a portion of the store—the "Star Trek" section.

And, according to Saul Melnick of MGM/UA Home Entertainment, record/tape outlets are looking more favorably on dealing with non-music product. "Some of these programs are sellers. Record stores have had better results with sale only."

MGM/UA has already met with sales success for its film classic "Gone With The Wind." It's believed that the New York video firm is planning to rollout several of its famous vintage musicals. Record/tape outlets are said to be the firm's retail target.

where," and a look at the club Chipendale's male dancers.

Karl Home Video, best known for its "Jane Fonda Workout" which spurred the made-for-video field, is billing its latest release "Marilyn Monroe: Life Story Of America's Mystery Mistress" as a collector's item. It is narrated by Mike Wallace, and contains exclusive clips from several newscasts.

Also, the Monroe video spotlights footage from her film classic "Blondes Have More Fun." It sells for \$29.95, and was released this past January.

Vestron Video has acquired the worldwide rights to an hour-long comedy program, "Father Guido Sarducci Goes To College." It stars the ubiquitous Don Novello, who grew to fame on the late night comedy program "Saturday Night Live." It was produced and directed by Steve Binder, best known for lensing Diana Ross's Central Park concert.

MCA Home Video is reinforcing its six originally produced exercise videos through several promotions and national advertising this Spring, it says. The titles include "Jazzercise," "Let's Jazzercise," "Aerobic Dancing," "Aerobic Dancing Encore," "Yoga Moves" and "Body By Jake: Don't Quit."

Additionally, the major home video firm will be launching a classic

Tempting Non-Music Titles



Videocassette programming beyond music and the major box office smashes seem to be having a hard time getting visibility in video retail shops. Manufacturers realize they have to devise compelling promotions to bring attention to these lesser known titles.

That's exactly why year-old Trans World Entertainment is pushing "Dead End Street" as containing a soundtrack featuring songs by Bruce Springsteen. The film is about a prostitute who struggles to break away from her tawdry lifestyle.

The California home video company recently launched a video label, Twilight Video, which specifically releases horror films. The new label helps retailers sort through the firm's growing product list. TWE recently released "Trap Them And Kill Them," directed by Joe D'Amato, via the new label.

Similarly, International Video Entertainment rolled out ThrillerVideo, a label that also promotes horror movies. Its April releases will include Robert Foxworth in "Frankenstein," "The House That Bled To Death" and "Visitor From The Grave" with Kathryn Leigh Scott.

As new and unique original video programming take a higher profile, quite an array of titles are expected to emerge. Consider USA Home Video's upcoming launch of "Playgirl On The Air." The \$39.95 videotape is based on the women's-oriented national monthly magazine. The 60-minute program features interviews with Mark Harmon from "St. Else-

Embassy Home Entertainment's "The Best Of Mary Hartman, Mary Hartman, Vol. II."

film each month, a spokesman for the firm says. Its first release was "Anne Of The Thousand Days," a 1969 release starring Richard Burton and Genevieve Bujold.

Finally, CBS/Fox Video's Key Video is releasing five-to-six offbeat classics monthly. April will see the launch of "Lilies Of The Field," "12 Angry Men," "Pocketful Of Miracles" and "Viva Zapata!" with Anthony Quinn and Marlon Brando. They are each priced at \$59.98.

And while on the subject of nostalgia, look for Media Home Entertainment's Nostalgia Merchant label to rollout "King Kong," "Room Service," "The Thing," "Top Hat," and several Laurel and Hardy comedies. Most of these titles will sell for less than \$35.

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Accessories

(Continued from page NARM-25)
both audio and video equipment, Sylvia Giannitrapani, head of stock for the tape division, reports that audio accessories are big sellers. "We sell portable and home racks, and a lot of cleaning products. Busy seasons and shipping times dictate stock levels, but, again, Discwasher's record cleaners, selling at \$16.50 are always in stock.

"Items like oak home rack fixtures for about \$40 are definitely Christmas season sellers, but most of the other accessories sell year 'round," she says. "This is a fairly new department, so the stock is new. We do have the largest selection in the area, though."

Depending on promotions, the store gets 40% to 42% margins at different times of the year. Print advertisements are the most effective, and are usually done for Discwasher products and blank tape."

The Coop's audio department also sells Compact Discs, which according to Giannitrapani sell really well. What's not flying out, however, she says, are CD accessories.

"There's no comparison in business now, to last year," agrees Steve Malan, an assistant at the Stereo-Video Buff in Fayetteville, Ark. "I think the biggest trend is the continued marriage of audio and video, and business definitely shows this."

A five-store operation with locations in Missouri as well as Arkansas, the Stereo-Video Buff sells patch cords, switch boxes, blank tape and tape cleaners. Although Malan reports that Clean Sound, a Discwasher-like product is a good seller, his number one cleaner is Allsop's system for \$8.95.

Malan could not release figures on

profit margins, but did report his store is moderately stocked with accessories. All of Stereo-Video Buff's accessories are displayed under glass in a cabinet at the store's center. "We don't like to mass merchandise," he says. "Nothing is displayed on hooks or peg boards because we like to show one of each item in the showcase. If someone wants something they have to ask for it."

Besides accessories the Stereo-Video Buff sells coordinating hardware including VCRs, hi fi, satellites, tvs and pre-recorded and blank tape.

"Accessories are fairly good sellers, depending on the obvious—price and quality," notes Dave Strehle of the Video Store in Cincinnati. An eight-store operation with two stores in Kentucky, the Video Store sells both audio and video equipment and accessories. Products include cables, storage cases and cabinets, blank tape, head cleaners, and record cleaners. CD storage cases are also available, but CD cleaning kits are not.

According to Strehle, the hot selling accessory is a video library by Glory, which holds 12 to 36 cassettes. Other cassette carrying cases are seasonal sellers, he says, and move mostly around Christmas time. The store also reports heavy sales on Discwasher and Allsop products.

Strehle guesstimates the store makes a 35% profit margin on accessories. Since there is no room for glass cases, all accessories are displayed on peg boards near the check-out counter, he adds. The Video Store does not advertise its accessories except for CD promotions.

"Business is much better now than in '84," Strehle says. "I really believe the increased number of VCRs in circulation is the major reason for this. Our video membership club, for example, has tripled since November."

Special Group

(Continued from page NARM-23)
verman, United Record & Tape Ind., Hialeah, Fla.; and Don Weiss, Arrow Dist., Solon, Ohio.

All the group meetings take place on the opening day of the convention, March 29. Rackjobbers meet at 2:00 in the Scheherazade Room, independent distributors at 3:00 in the Congress Room and one-stops at 4:00, also in the Scheherazade Room. There will also be a closed meeting of the Retailers Advisory Committee in the Delegate Room at 3:00, and the results of that discussion will be communicated to the general NARM membership at the members' luncheon at 12 noon on Saturday, March 30.

Granberg says work on other NARM programs continues apace. "We're seeing a real resurgence of the Gift Of Music program," she says. "Pam Cohen, formerly with WEA in Chicago, is now our director of special projects, and she has as one of her major goals to re-energize the Gift Of Music." Toward that end, Granberg says, the Gift Of Music advertising awards have been revived, and catalogs of material available year-round will be developed for the year-long merchandising project.

"The manufacturers are very supportive of the Gift Of Music," says Granberg. "After all, who can argue with the concept behind it? What you can argue with, however, is how much emphasis to place on it, and

the big problem was that it got all blown out of proportion."

As far as other merchandising programs, Granberg says that both the Country Music Awards and Grammy merchandising programs will be expanded in 1985, with a June 7 meeting planned to allow nine months to discuss details prior to the next Grammy awards. ("We started too late this year," explains Granberg.) Christmas and Valentine's Day programs will also be beefed up.

"We can't get involved in too many," Granberg avows, "because record stores have only so much space and energy. The manufacturers also have only so much in the way of financial resources to expend on merchandising programs, and they obviously want to get the biggest bang for the buck." To achieve that, she says it pays to concentrate most on established merchandising promotions such as the Grammys, Valentine's Day and Christmas. "We don't want to dilute our efforts on those large programs by trying to do things all year round," she notes.

Is NARM planning on any cross-programming activity with the Video Software Dealers Assn. (VSDA)? Not exactly, says Granberg. "NARM won't get into merchandising programs with the VSDA, because we're basically in much the same category. It could be, however, because of the increasing emphasis on video, that the NARM Grammy promotion could extend into video stores for next year. That's something we'll look into."

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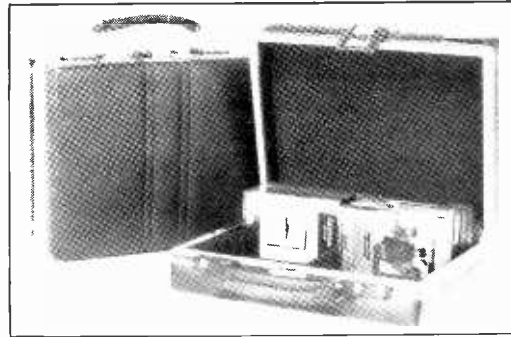
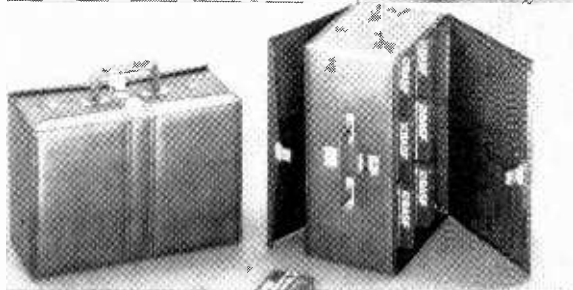
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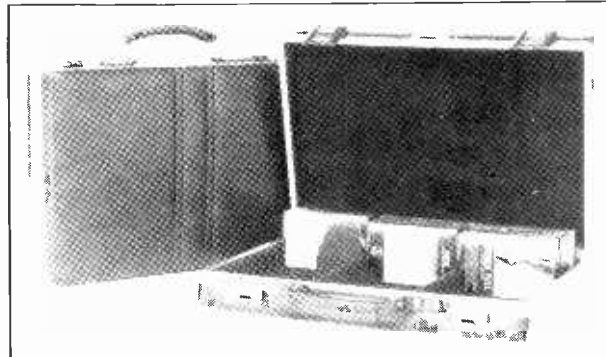


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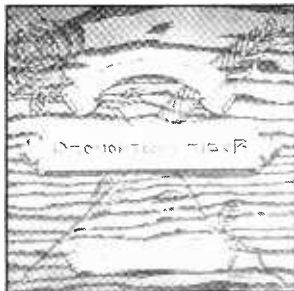
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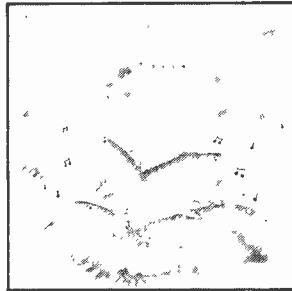
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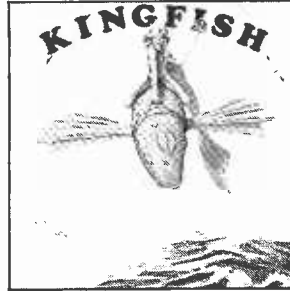
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RRLP 2002 cassette



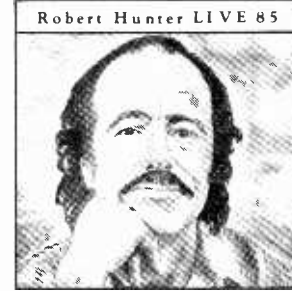
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RRLP 2003
RRLP 2003 cassette
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* Nominated for BAMY
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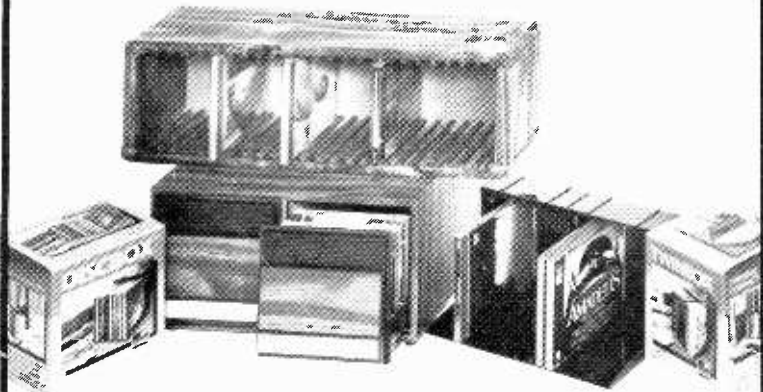
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The Video Catalog People

Talking

(Continued from page NARM-12)

is "grabbing all the non-classical CDs we can get a hold of" and doing "extremely well" in music video, with that medium accounting for 20% of sales in some outlets.

Another small outfit banking on the video boom is the nine-store Believe In Music chain in Wyoming. "Diversity is always the real goal in this business," says BIM owner Russ Stuit. "I'd hate to change the name to Believe In Video, but the way the business is going, it could be a possibility." Stuit sees video as a way of bringing the plus-35ers and non-record buyers into the store. Stuit also feels little pressure from the Record Bars, Musiclands, and Camelots in his territory because they haven't committed to video. "At least, not well," he says.

Diversity is not the goal for Telstar's Louisa Gonzalez, a partner in the two family-owned Latin stores in Union City and West New York, N.J. According to Gonzalez, music selection is the single key to success for a Latin store. While they do stock a

Reshaping

(Continued from page NARM-9)

zle, but Camelot feels confident about solving it. "I think we've done a good job of blending the products," says Rees, noting that music is racked up front with video in the rear of the shops. "At first we tried to present the video as a separate 'department,' but we found that it isn't necessary. The customer moves smoother between the two than we thought and I think that music video is the natural link. Subsequently we display and promote those titles heavier than some of the more traditional and mainstream blockbusters, like 'Gone With The Wind'."

That natural tie is one that isn't being exploited by manufacturers fast or often enough to please music retailers. "The advertising picture is wide open," says Lance Jones, advertising director for National Record Mart. "We're just not getting much direction from video manufacturers at this point. When that marriage of record and video product in one promotion will come on a regular basis, I just don't know."

National Record Mart has instead undertaken its own limited use of cross promotion. When Lionel Richie won a Grammy for Album of the Year, the chain ran a promotion in support of his video, encouraging customers to "see and hear the album of the year."

Tracy Donahue, a buyer for the Texas Sound Warehouse stores, notes that videos are released to the home market too far after release to be of much value in promoting soundtrack albums, although there have been exceptions. Instead, his chain has been able to identify its soundtracks with filmgoers by sponsoring co-promotions with movie theaters. The most recent has been for "Beverly Hills Cop."

While retailers agree that the day of having the CD, album, cassette and videos show up at the same time may never come, things may be confusing enough already. Harry Spero at Crazy Eddie Record & Tape Asylum in New York tries to take advantage of natural ties between music and video with performers like Prince and Michael Jackson or with Sony Prime Cuts.

few CDs and are "considering" carrying video, Gonzalez says "We rely totally on the depth of our music selection."

"We're swimming amongst sharks," says Glen Morris, owner of the eight-store r&b/top 40 chain Album Den, based in Richmond, Va. Doing battle with Record Bar and Peaches outlets, Morris says his chain has held an edge by circumventing the red tape and stocking delays encountered at big chain branches. Using a central warehouse, Morris is able to re-stock all stores daily. Morris says "We're trying to run it like the big boys, while maintaining that personalized service." The chain has recently found music videos to be "great sellers," says Morris, adding that Album Den's "full-line approach" has encompassed accessories, rock boutique items and exclusive ticket sales for the last five years. Like Morris,

Bruce Webb of Philadelphia's gospel-to-rap Webb's Department Store, sets himself apart from the competition with an emphasis on service, a policy that involves in-store play requests and an employee stance of educating consumers. "Our customers don't have to fend for themselves," Webb says.

More specialty oriented one-store operators like Manhattan's Sounds, San Diego's Off The Record and Rebob Records of Ithaca, N.Y., continue to thrive as fodder for the country's thirsty and progressive ears. Both Off The Record and Sounds will be doubling their audio floor space in the coming months, while the latter opened a separate video wing, Sound Video, four months ago. Off The Record co-owner Larry Farkus thinks of neighboring Tower and Warehouse stores as "farm teams" for his future employees.

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Mall Call

(Continued from page NARM-9) into video rental (and one, considering David's attitude on x-rated, that likewise totally eschews the category).

Still other examples of late entry by eastern chains is that of Strawberries just recently gearing up a Record World, the giant 50-unit Port Washington, N.Y. based chain. In Florida, 17-unit Spec's Music, has been adding video rental right along, but 50-unit Record Shop in Nashville has yet to bow in video rental.

Another large and geographically disperse chain moving less gradually into video rental of late is Hastings, the 136-unit chain owned by Western Merchandising at Amarillo (some units of a Bill's & Eli's chain

acquired in the Northwest still carry the original logo).

Though Hastings is spread from Florida to the state of Washington, video rental is still concentrated close to home according to Bruce Shortz, marketing vice-president, with nine units primarily in Texas.

Describing video rental as a "consumer driven" activity, Shortz indicates Hastings has gone through a two-and-a-half year period of more or less experimentation. "We're finding the combination of books, music and video to be very potent," he says. Of the nine units, only a Texas City store does not have the three category combination. Eight of the nine are free-standing and one a mall unit, indicating as well the conservative approach to mall video rental.

One more example of conservative entry is National Record Mart in

Pittsburgh, which bowed a video rental department in its downtown Pittsburgh subsidiary Oasis unit in April 1984. Two more Oasis stores now are in video rental. In Chicago, 21-unit JR's Music with seven free-standing Oranges stores, also typifies the toe-testing eastern and mid-western attitude. One Oranges is in video rental.

A subtle attitude by the managements of some record/tape chains is exemplified by Dan Kennedy at JR's who worries that record/tape stores expanding too heavily into video rental leave themselves vulnerable in record/tape.

Attention in the direction of balancing record/tape commitment and heavy video rental has focused on the West Coast, spurred by Warehouse's spectacular success in video rental. **EARL PAIGE**

Racking Up

(Continued from page NARM-12) it reverses quickly, Carl Rosenbaum avers. "If we can ever get effective CD delivery, we'll be replacing more and more LPs with CD. We are using Checkpoint as a security system for tape, but it's easy for our customers to bypass it. We are looking for another system. We have been putting video into the space left vacant in some stores by the decline of LPs. Those video stores have increased their album sales 20%."

The 12 Music Market stores and 78 racked departments in Fred Meyer stores served by Roundup Music, Seattle, are showing 60% of album sales in cassette and 40% in LP, Don Jensen reports. Budget cas-

ettes have been his biggest seller in classics for over a year. The firm is constantly going for more open display, a situation common throughout the industry.

"The two downtown Rainbow Record stores sell many more LPs. Their customers are business-suited people, but in the other 22 stores, it's mostly cassettes. I figure our ratio about 60% cassette. We are phasing out some LPs. That frees the space for the bigger markup stuff like accessories and gift items. Right now, we are moving lots of novelty clothing," John Torrell explains.

"We are switching from Sensormatic to the 3M security system," Torrell continues. "Because of its smaller size, the 3M system will sell more cassettes. I have a theory that a customer will buy up to the num-

ber of cassettes he can carry in his hand. With the Sensormatic, he could handle four or five. With the 3M sticker, he can carry six or seven." Buyer Steve Lee feels rock albums sell at a ratio of 75% cassette to 25% LP, while country sales are 90% cassette and classics are 70% cassette. He, too, volunteers that budget classics cassettes pace the field.

Ogilvie likes the lighter weight and smaller size of cassette. He points out the 80 LPs weigh 40 pounds, while the same number of cassettes weighs 12 pounds. "The only thing about cassettes is that in the warehouse the shrinkage on cassettes is much higher than LPs. We can't use security measures like stores, so we can get hurt sometimes," Ogilvie says.

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Growth Gains

(Continued from page NARM-1) success. Its "Gift Of Music" merchandising campaign, vigorously recharged by Cohen at the 1982 retail/manufacturer advisory in Houston, has yet to gain wide acclaim (although this immediate past Valentine's Day found more and more NARM member chains willing to challenge candy and flowers).

As for video, Gimbel as head of Sound Video Unlimited, a national wholesale firm, notes a continued

boom but adjustments as well. SVU shut two branches, finding it could more effectively ship from four he notes.

Ironically enough, the big bugaboo in video for NARM members firms has been music video. Fired by sales of Michael Jackson's video, NARM members hyped music video at last year's Diplomat. Later at San Diego, advisory member Carl Rosenbaum of Chicago's Flip Side chain, said music video didn't sell through. Russ Solomon, head of Tower, called for "new bright things, at very low prices."

But NARM isn't giving up on video

as evidenced by the theme this year, "A Gala Celebration of Music & Video."

Yet another troubling category for NARM members has been computer software. At last year's convention, Sterling Lanier of San Francisco's Record Factory, told of vigorously entering the category—and just as vigorously bowing out. Only the larger and more bold firms, Warehouse and Musicland among them, along with the rack giants Handleman and Lieberman, seem to be sticking it out in computer software. For many NARM firms, a bitter taste remained from forays into video games in '81-

'82 with few willing to wait as computer software settled down.

At the same time, the enormous capitalization required for entry into video combined with the rebound of NARM member bread and butter business, prerecorded music. Moreover, the Compact Discs took off much more vigorously than at first assumed. NARM chains therefore are wary of diversifying too far; i.e., many are still tentative about personal stereo and have narrowed down tour merchandise and boutique offshoot items.

What may backdrop the mood at NARM this year will be the collective

retrospective regarding a series of recent acquisitions, including the dramatic purchase by Record Bar of Licorice Pizza, acquisitions that large and small reflect more upbeat growth.

Since NARM a year ago, three chains have challenged Musicland in becoming coast-to-coast webs: Tower Records with expansion into New York City and Washington, D.C.; Record Bar with its West Coast Licorice acquisition; and Western Merchandising, the latter purchasing a Mountain based chain extending into the Northwest and pushing eastward into Florida. Musicland remains the largest at 435 stores having initiated the latest post industry slump round of acquisitions by, in early '84, acquiring Harmony Hut.

Investing

(Continued from page NARM-6)

extend CD representation to smaller stores and racks move beyond marginal participation. Such outlets are more likely to cherry-pick and work on tight inventories, exerting even more pressure on the availability of hit titles.

Even as CD rides a sales roller-coaster, record companies and their accounts are raising dust over how best to package the product for the optimum in display and security. All hope to avoid the prerecorded cassette experience and to achieve dimensional standardization early on.

NARM's endorsement of a 6-by-12 package, with jewel box, has been seconded by all, but within that set of parameters differences yet exist. However, recent moves by concerned parties, largely coordinated by the Compact Disc Group, may see these differences confronted shortly. This week's conclave may well be the scene of definitive action.

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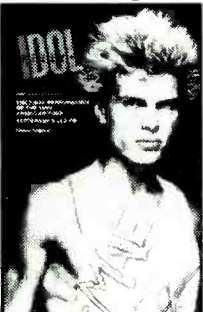
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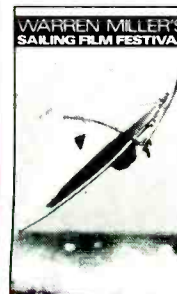
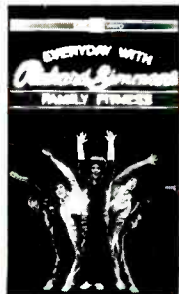
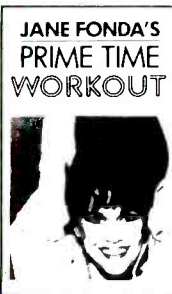
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Comeback

(Continued from page NARM-6)

trix technologists.

Beyond the specific technical agenda, the underlying goal of the meeting, says Outwater, was to

stress "the necessity to concentrate on quality during the initial steps in disk mastering and manufacture to prolong the life of the black disk."

Refinement of conventional LP technology isn't the only evidence that the industry still takes the black vinyl record seriously. Teldec's Di-

rect Metal Mastering technology, which sidesteps the traditional sequence of lacquer master, metal mother and production stampers to etch program directly onto a copper master disk, has found advocates in Europe, where a number of labels now prepare classical and jazz releases using DMM technology. U.S. labels who import product in those idioms are already bringing in DMM disks, and, more significantly, DMM facilities will begin operation in this country later this year.

Although no major presser has yet indicated plans to adopt the DMM system for all their production, the benefits of the technology—which eliminates several generations between master and finished LP, reducing noise and distortion in the process—have prompted New York's Europadisk and Burbank's Amigo Recording Studio to invest in DMM mastering equipment. Europadisk will reportedly produce blank copper masters as well.

Most sources agree that DMM production can theoretically reduce per unit cost for disk manufacture, if adopted throughout the mastering/pressing chain, but the high start-up cost for conversion of facilities may limit DMM processing to high-end product, given the format's declining market share. But at least one label—Warner Bros.—expects to explore Direct Metal Mastering for a U.S. project, and Amigo's Bob Carol notes that his studio's clientele includes a number of mass appeal acts who will hopefully like what they hear once the studio's DMM operation is up and running.

If the majority of major U.S. pressers appears unlikely to adopt DMM for all their product, many are still upgrading their disk production technology in other significant ways. At Capitol/EMI, for example, Direct Metal Mastered product is restricted to Angel classical releases and Blue Note catalog titles pressed abroad, but Paul West, in charge of quality management, notes that recent consolidation of all domestic disk pressing to its Jacksonville, Ill. plant has been accompanied by a substantial investment in additional automation.

"We've spent a lot of money to reduce the number of times the disk is touched by human hands," reports West, who says handling remains a primary cause of product damage. "Besides DMM, there's the issue of lacquer quality, the kind of compound used, and the actual pressing cycle employed. I also feel that the fact that more people are now cutting masters directly from digital source tapes is also keeping LP quality high.

"We continue to experiment with different compound blends, working with different vendors, for example. We can't let disk quality languish."

Such efforts have also been marked with a new level of intra-industry communication and cooperation, as witnessed by the Warner meetings. Many executives privately concede that the rise of home taping during the late '70s was likely aided by quality control problems at mid-decade, when huge production runs and raw materials shortages conspired to undercut LP quality. The consensus appears to be a conviction that consumers are indeed cognizant of technical quality in sound recordings, regardless of configuration.

Thus, the LP, now nearing its 40th birthday, seems destined for sustained quality.



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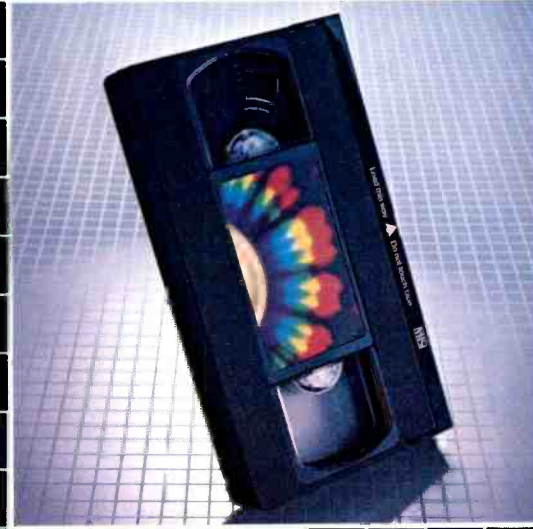
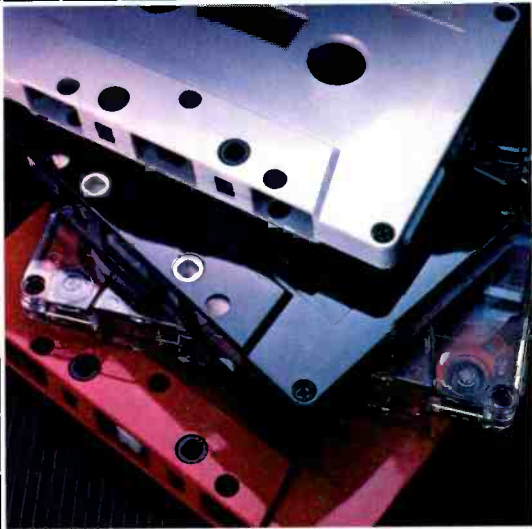
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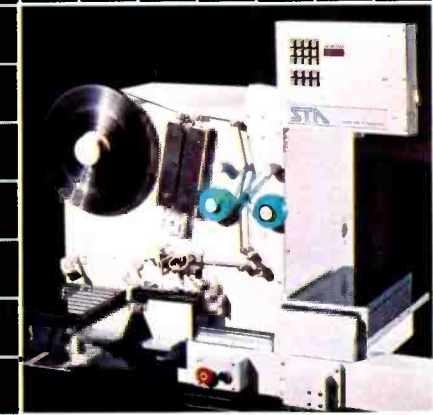
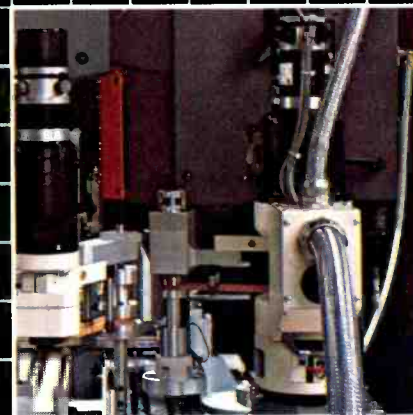
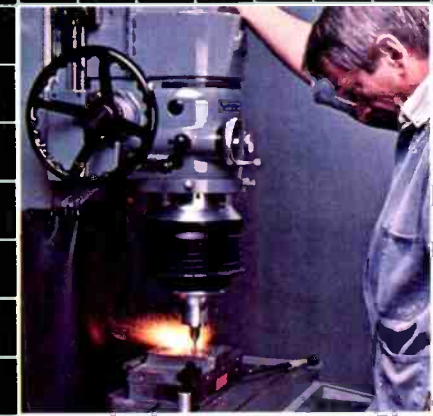
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CLASSICAL KEEPING SCORE

by Is Horowitz



THE CLASSICAL COMMUNITY honored its own last week, again trying to make up, in part, for the modest attention given the genre on the nationally televised Grammy show. For the third year in a row, the Assn. for Classical Music (AfCM) helped mount a radio show featuring the winners—people and music—made available to scores of stations across the country.

It would be nice to report that the two-hour show was an unqualified success. But with few exceptions, the people part set a pedestrian pace that only occasionally took flight. Here and there a few participants were able to articulate thoughts that gave some special insight on the music or the problems in recreating it.

Still, co-hosts **Martin Bookspan** and **Beverly Sills** were never less than professional, and generous excerpts from winning albums were played, if not always the most telling portions. Purely from the point of view of pacing, for instance, it might have been better to

start with something other than a lengthy slow movement from the Mozart Serenade for 13 Winds, however sublime. There is certainly much else to choose from on the soundtrack of "Amadeus," the Grammy winner as classical album of the year.

In his comments, "Amadeus" al-

of the ambiguities in the late Beethoven quartets (the winner in the chamber music category) and the futile task performers face in seeking the one "best way" to interpret them. In another informative section, **Placido Domingo** and **Julia Migenes-Johnson** discussed their roles in "Carmen," chosen as the

The AfCM's Grammy radio show proves a rather pedestrian affair

bum producer **John Strauss** did try to draw a connection between the disciplines of film and music. However, it remained for conductor **James Levine**, who spoke as co-winner for the best choral recording, "A German Requiem," to communicate with eloquence the sometimes "frustrating, maddening effort" to capture a performance on tape that can stand repeated hearing.

Robert Mann, first violinist of the Juilliard Quartet, reminded us

best opera recording. This was apparently borrowed from a promotional tape issued many months ago to plug the release of the Erato soundtrack album.

In another borrowed segment, this from the Grammy telecast itself, **Michael Tilson Thomas** introduced **Leonard Bernstein**, who spoke about the "marriage of all kinds of music," in a sort of paean to crossover.

Others who spoke were conduc-

(Continued on page 69)

LATIN NOTAS

by Enrique Fernandez



MIAMI SOUND MACHINE closed Miami's Calle Ocho street festival on March 10 with a spirited rendition of what they hope will be their next hit, "La Conga." The artists who had performed at the festival's final show came on stage for the traditional *fin de fiesta* jam, with Mexican star **Jose Jose** singing along with MSM leader **Emilio Estefan** and slapping his congas.

The closing set was the second one for MSM in the day-long festival. As soon as it ended, Estefan headed

Miami Sound Machine is ready for worldwide fame

back to the studio to finish the mix of the group's new album, which was due in London for its English release.

The band's new material was also headed for CBS Records' Hawaii convention in the hope that it would attract the major's various subsidiaries throughout the world. Ever since their "Dr. Beat" single caught on as an import dance hit in various markets, MSM has had its eye on the international scene.

Miami's top-ranked band is riding a wave of popularity that they hope will take them over the top. Like the other major acts of the "Miami sound"—**Carlos Oliva y Los Sobrinos del Juez**, **Hansel y Raul** and **Willy Chirino**—MSM plays a fusion of Latin and international pop music.

This sound has been well received not only in Miami, but also in various markets in the Caribbean circuit. MSM has taken the sound farthest into mainstream pop and has achieved an unprecedented success in non-Latin markets.

And the group has assumed a sense of showmanship befitting mainstream pop performers. Their live

shows, like the closing set of Calle Ocho or last week's Miami Carnival—where they pelted the audience with king-size beach balls—are particularly well suited for large arenas.

CALLE OCHO BEGAN as a Cuban-American street festival. Today, the approximately one million people who attend come from every conceivable country in Latin America, and the music is a veritable sampler of the Caribbean circuit.

Puerto Rican and New York salsa, Dominican merengue, Colombian cumbia and vallenato, Jamaican reggae, bands from Venezuela and other South American countries, Latin pop, and, of course, the Miami sound are all represented on the stages set up along Miami's S.W. Eighth St., the strip known as "Little Havana."

Though some top balladeers perform at Calle Ocho, among them **Jose Jose** and new star **Maria Conchita Alonso**, the bulk of the entertainment is tropical dance music. This year the artists known respectively as the King and Queen of Latin music, **Tito Puente** and **Celia Cruz**, returned to the festival.

Puerto Rico's **El Gran Combo** and the Dominican Republic's **Johnny Ventura**, the highest ranked acts in each territory, were also on hand, a sign of demographic changes in the Miami market. Though still predominantly Cuban-American, Miami's Hispanic population today includes large sections of Puerto Ricans, Dominicans, Venezuelans, Colombians and Central Americans.

No other U.S. market is as varied. A couple of years ago, the Cuban-Colombian fusion of **Roberto Torres' Charanga Vallenata** was hot in Miami, an indication that the market was becoming a fusion of nationalities as well. Today, the Miami charts will favor Dominican merengue and Puerto Rican salsa as well as Latin pop from Spain and the Cuban-American Miami sound.

FOR WEEK ENDING MARCH 30, 1985

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TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	3	4	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	2 weeks at No. One DOMINGO, BRIGHTMAN (MAAZEL)
2	1	20	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
3	4	24	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
4	2	86	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
5	5	36	MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
6	6	8	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
7	17	4	WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
8	7	24	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
9	9	22	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
10	8	14	IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
11	13	24	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
12	10	276	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
13	12	28	BOULEZ CONDUCTS ZAPPA-PERFECT STRANGER	ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
14	18	8	BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
15	11	12	CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
16	22	16	MOZART: REQUIEM	PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
17	14	12	BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
18	15	126	BACH: GOLDBERG VARIATIONS	CBS IM-37779 (CD)	GLENN GOULD
19	19	20	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	DOMINGO (MAAZEL)
20	20	34	BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	DOMINGO (MAAZEL)
21	21	8	PUCCINI: MANON LESCAUT	DG 413-893 (CD)	MIRELLA FRENI, PLACIDO DOMINGO
22	RE-ENTRY		BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS 13M-37867	YO-YO MA
23	30	8	ADAMS: GRAND PIANOLA	ANGEL DS-37345 (CD)	SOLISTI NEW YORK (WILSON)
24	24	22	VIVALDI: FOUR SEASONS	L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
25	16	12	BACH: UNACCOMPANIED CELLO SUITES, VOL. I	CBS M-39345	YO-YO MA
26	26	6	ADAMS: HARMONIUM	ECM 25012 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
27	23	8	MOZART: EXSULTATE, JUBILATE	L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	NEW		GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
29	29	476	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
30	34	4	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	25	16	RAMEAU	CBS IM-39540 (CD)	BOB JAMES
32	32	30	MOZART: EINE KLEINE NACHTMUSIK	L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
33	37	70	STRAUSS: FOUR LAST SONGS	PHILIPS 6514-322 (CD)	JESSYE NORMAN (MASUR)
34	27	54	PACHELBEL: CANON	RCA AGL1-5211	PAILLARD CHAMBER ORCHESTRA
35	28	54	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS M-39059 (CD)	YO-YO MA, CLAUDE BOLLING
36	36	80	NOCTURNE	RCA ARL1-4810 (CD)	JAMES GALWAY
37	31	10	JONGEN: SYMPHONIE CONCERTANTE	TELARC 10096 (CD)	SAN FRANCISCO SYMPHONY, MICHAEL MURRAY
38	40	34	HAYDN: THREE FAVORITE CONCERTOS	CBS M-39310 (CD)	MARSALIS, MA, LIN
39	33	36	COME TO THE FAIR	ANGEL DS-38097 (CD)	KIRI TE KANAWA
40	35	30	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.

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	7	DAVID SANBORN	WARNER BROS. 25150-1	1 week at No. One STRAIGHT TO THE HEART
2	1	24	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
3	3	7	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
4	5	18	AL JARREAU	WARNER BROS 25106-1 (CD)	HIGH CRIME
5	4	24	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
6	6	20	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
7	7	18	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
8	13	3	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
9	22	3	WILTON FELDER	MCA 5510	SECRETS
10	27	3	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
11	11	13	THE MANHATTAN TRANSFER	ATLANTIC 81233 (CD)	BOP DOO WOP
12	21	5	JEFF LORBER	ARISTA AL8-8269	STEP BY STEP
13	8	120	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
14	10	13	LINDA RONSTADT ▲	ASYLUM 60387/ELEKTRA (CD)	LUSH LIFE
15	15	30	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
16	16	11	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
17	17	9	JAMAALADEEN TACUMA	GRAMAVISION GR-8308/POLYGRAM (CD)	RENAISSANCE MAN
18	NEW ▶		SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
19	9	22	EARL KLUGH	CAPITOL ST 12372	NIGHT SONGS
20	20	91	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
21	12	22	BOB JAMES	COLUMBIA FC 39580	12
22	23	18	SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
23	24	13	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL
24	19	143	GEORGE WINSTON	WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING
25	14	9	ELLA FITZGERALD	VERVE 823247-1/POLYGRAM (CD)	THE JOHNNY MERCER SONGBOOK
26	NEW ▶		STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	MAGIC TOUCH
27	NEW ▶		SOUNDTRACK	EMI-AMERICA ST-17145	THE FALCON AND THE SNOWMAN
28	30	55	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (. . . UNDER THE TREE-IN THE CAVE . . .)
29	29	38	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
30	NEW ▶		DAVID DIGGS	TBA TB 207	STREETSHADOWS
31	NEW ▶		THE COUNT BASIE ORCHESTRA	VERVE/MPS 825194-1/POLYGRAM	HIGH VOLTAGE
32	32	3	DAVID MURRAY QUARTET	BLACK SAINT BSR 0075/POLYGRAM	MORNING SONG
33	40	3	SHAKATAK	POLYDOR 823304-1Y1/POLYGRAM	DOWN ON THE STREET
34	NEW ▶		YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
35	NEW ▶		ELLA FITZGERALD	VERVE 825098-1/POLYGRAM	JAZZ AT THE PHILHARMONIC
36	37	3	SOUNDTRACK	GEFFEN GHS 24062/WARNER BROS	COTTON CLUB
37	NEW ▶		TANIA MARIA	CONCORD JAZZ CJ-264	THE REAL TANIA MARIA:WILD
38	38	9	ROY AYERS	COLUMBIA FC 39422	IN THE DARK
39	33	9	DIANE SCHUUR	GRP 1010 (CD)	DEEDLES
40	18	9	JOHN SCOFIELD	GRAMAVISION GR-8405 POLYGRAM (CD)	ELECTRIC OUTLET

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



GOOD NEWS for Southern California club-goers isn't often in ample supply. For every promising new club in operation (such as the **Vine St. Bar & Grill** and the **Palace Court**, to name two of last year's most noteworthy success stories), there's a tale of hard times for another venue. For much of the past year, the Sherman Oaks supper club **Carmelo's** has fallen into the latter category, besieged by financial troubles.

A singer and his son rescue a nightclub

Now a happy resolution to the club's problems has come along. Owner **Liz Hoover** had been seeking a buyer, a spokesperson for the club says, but "she didn't want to let go of the jazz policy, or turn it into a greasy spoon."

Enter vocalist **Herb Jeffries** and his son **Robert**, who have purchased Carmelo's and have been running the club since March 1. The pair are considering adding major headline shows, with such notables as **Tony Bennett**, to enhance the club's notoreity, but we're told they'll still feature top local bands and retain the Monday night big band shows, which have helped cement Carmelo's reputation as a home for contemporary large jazz ensembles.

THE DATES AND LOCATION have been set for

this year's **Jazz Times Convention**. The event is scheduled for Sept. 11-14, and it will be held at the site of last year's gathering, the Roosevelt Hotel in New York. Guest of honor and keynote speaker will be the multi-dimensional **Dr. Billy Taylor**.

According to **Ira Sabin**, organizer of the convention and publisher of the magazine from which it gets its name, the format will be "basically the same" as it has been at past gatherings, although he envisions "more general sessions" and fewer specialized panels. Sabin also foresees more participation from non-profit jazz societies, noting that "there's been a lot of action on the regional level" in that sphere since last year's convention.

ALSO NOTED: Trumpeter **Jimmy Owens** has been named program director of the **Jazzmobile Workshop**. The workshop, an offshoot of the traveling outdoor concert program established by the aforementioned Billy Taylor in 1964, has been in existence for 17 years. It offers weekly instrumental and vocal classes in Harlem for some 450 students. Owens, in addition to being an accomplished musician, has a Master's degree in education from the Univ. of Massachusetts . . . **Woody Herman**, **Cab Calloway**, **Mel Torme**, **Gerry Mulligan**, **Benny Carter** and **Joe Williams** are among the artists who will be taking part in **Norwegian Caribbean Lines'** "floating jazz festival" throughout October. All of the company's one-week cruises that month will feature lots of live jazz, at various hours of the day. The concept was introduced on a more limited basis last year.

GOSPEL LECTERN
by Bob Darden



THE FOLKS AT ENIGMA Records know heavy metal. Enigma is the small Southern California label that spawned the likes of Motley Crue and Ratt, along with Berlin and 20/20. The biggest selling album on the roster these days is Stryper's "Yellow And Black Attack."

Stryper looks and sounds like the prototypical heavy metal group. But there is one major difference between Stryper and Kiss or W.A.S.P. or Dio or Motley Crue: the lyrics. The guys in Stryper write lyrics about a personal relationship with Jesus Christ.

Drummer **Robert Sweet** says Stryper was originally Roxx Regime, one of the countless heavy metal bands bouncing around Southern California.

"Last year about this time, we were really hitting the clubs hard," he says. "We had the complete Southern California look, right down to the chains and flames and lipstick. There certainly wasn't any Christian slant to our music. We were good guys, I guess, but we weren't living for the Lord."

"That all changed the minute we took a stand for God," Sweet continues. "Our concerts started to do well, there was interest in our demo tape and everything. We'd

been taking a demo by Enigma Records for months. I'd stopped by five or six times just to say 'hi.' Nothing. After we decided to become Stryper [from Isaiah 53:5, "By His stripes we are healed"], we went back and re-wrote all of the lyrics.

"Boy! Was Enigma surprised. But by then they were sold on our sound and our look and went with

Christian music band," he says emphatically. "We have a different attitude, a different look, and believe me, the kids can tell the difference. We don't compromise our rock'n' roll music, and we don't compromise Jesus in our lyrics."

"I do want to say this: Our show is comparable to, if not better than, most heavy metal shows around. Our goal is to show that God's a lot

Stryper mixes a heavy metal sound with lyrics about Jesus Christ

us. I imagine they were a taste nervous about it, as anybody might be with a group with a totally bold relationship with Jesus Christ, but they went with us. I think they know this isn't a gimmick. And the controversy hasn't hurt their sales."

Sweet says there has never been another truly heavy metal band with Christian members. Others that have called themselves heavy metal haven't had the show or the look discriminating head-bangers demand. He estimates that most of Stryper's audiences are predominantly non-Christians.

"We're not a contemporary

better than what the secular world has to offer. We're not compromising the look, the music, the show and certainly not the energy."

"We praise God for what he is doing with groups like U2," Sweet says. "Some people wait for God to open doors. We believe He'll kick walls down if we'll let Him. I can't believe the incredible ways He is working, not just through us, but through other committed ministries. He can do whatever He wants. He can raise a million groups or one to take His message to the kids. Like the Bible says, in the last days He'll pour out His spirit on all."

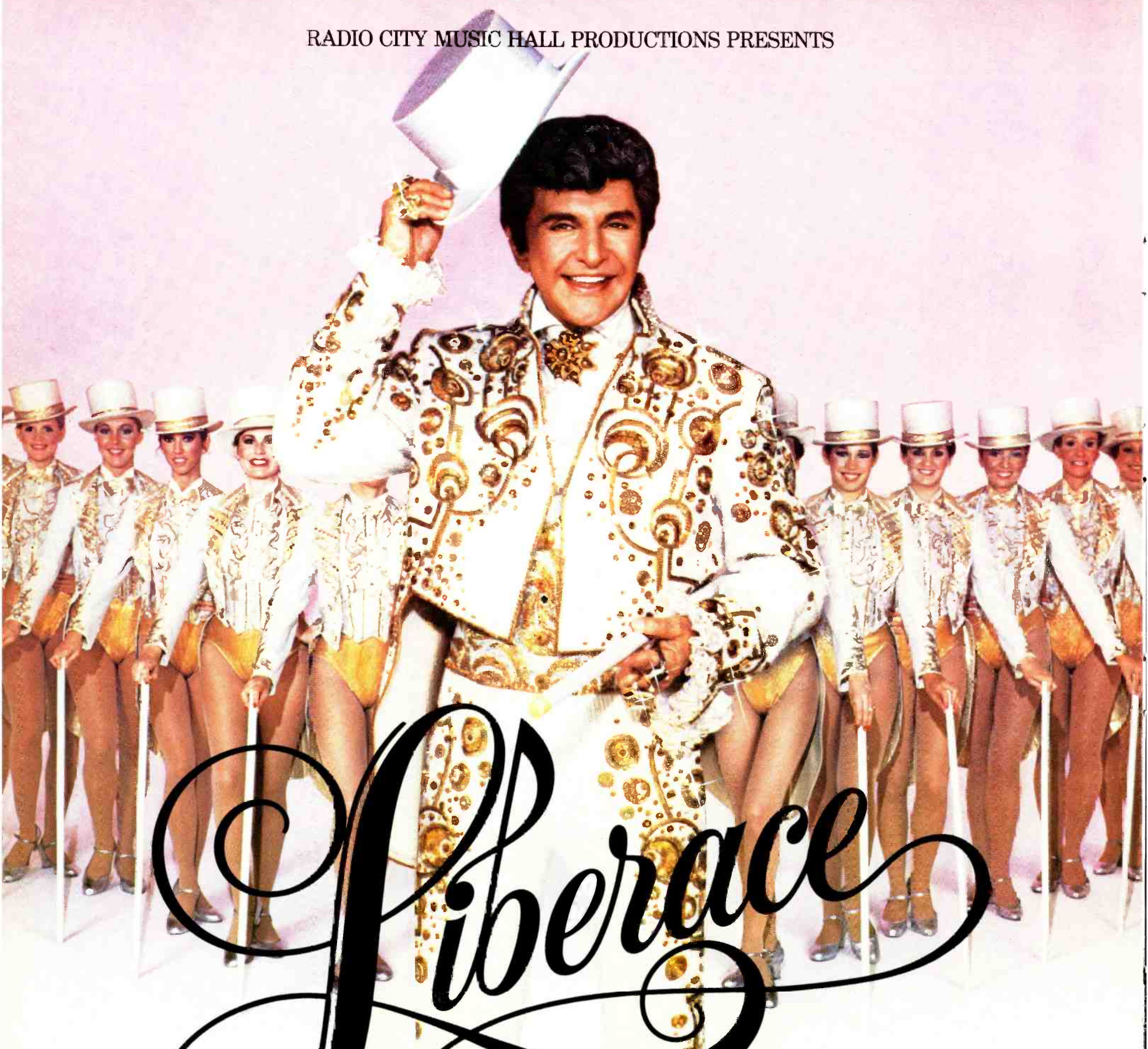
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1919-1987

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21 SHOWS

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PHOTO: JOHN SEAKWOOD

LIBERACE

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Rediscovering the Spectacular
Entertainer Who Started It All

Liberace: 'The Best Is Yet To Come'



With Michael Jackson in classic car.



With future President and Mrs. Reagan and a Warner Bros executive.



Already in black velvet and beads, a tiny Wladziu Valentino Liberace poses with brother George and sister Angie in his birthplace of Milwaukee



Trading jackets and instruments with Elvis at the Riviera Hotel in Las Vegas in the late '50s.

As mentioned in another article in this special, the Silver Eagle Records disk will also be pushed simultaneously in tv direct response ads, in a double marketing punch.

"I wanted this album to be an important milestone in my career," says the pianist, whose career highlights already include six gold albums, two Emmy awards and an entry in the Guinness Book of World Records as the world's highest paid musician and pianist. The new LP features Liberace with the London Philharmonic Orchestra, live at the Wembley Centre. "I consider the new album a milestone and so I'm gearing my career around it right now—we're putting a lot of effort into the more important events such as the Radio City concerts."

Liberace believes that his type of music—MOR—is enjoying a renaissance in the mid-1980s. "I think it's turning around again and it's exciting. Linda Rondstadt and people like that are doing middle-of-the-road material and it's being accepted. I think Lionel Richie and Julio Iglesias are in this style too—they are certainly not rockers—and they put on fabulous shows in Las Vegas."

As the "baby boom" generation grows older and changes its tastes, it may behoove retailers to listen to Liberace's advice: "These days so much of entertainment and the awards shows and all that are very youth-oriented, but there's that other audience—from 25 to 60—that must be considered too."

It is obvious that somebody out there is listening to Liberace: in his fourth decade in show business, he continues to flourish on both stage and screen. He was the Las Vegas Star of the Year and Entertainment Personality of the Year in 1980; he won the Golden Ike award in 1981; he entered Keyboard Magazine's hall of fame in 1982; and, in 1984 he broke the box office record at Radio City Music Hall for a single artist, grossing over \$1.6 million.

His secret? His stage producer since 1958—Ray
(Continued on page L-16)

As Liberace celebrates his 40th anniversary in show business, all indications point to a still-growing audience and a surprising number of new young fans that have joined the ranks of devotees of "Mr. Showmanship." His recent tv specials and world tours in the 1970s and 1980s have opened new markets to Liberace, and the sophisticated music audience of 1985 is newly discovering the talent, humor and charm of this unique entertainer. He is now appreciated both as a fine interpreter of pop standards and skilled popularizer of classical works, and also as—perhaps—the "Godfather of camp." Liberace wore outlandish costumes and staged wild spectacles long before the likes of David Bowie, Michael Jackson, Elton John or Prince, and he is far wittier in his presentations.

"It feels great," says Liberace of his 40th anniversary, "and it makes me feel that the best is yet to come."

Says the pianist of his new fans: "It's a first for these younger people. It was evident at Radio City last year that a good half of my audience was seeing me live for the first time. Maybe now that all these performers are really dressing up and going in for these innovations in costuming, it makes me a kind of leader. A lot of people want to see the guy who started it all." Since 1979, Liberace's wardrobe has been designed by Michael Travis. His costumes for the current show are valued at more than \$1 million.

His fans will not be disappointed with his 1985 Radio City Music Hall appearances in New York City.

The new live double LP—'Liberace's 40th Anniversary Collection'—will be available in retail outlets across the country.

"I think this year will be even more exciting," says Liberace. "They would have settled for the same show as last year, but I believe in always making it even better. So I'm going all out."

"I'm using more of everything and I'm going to dance with the Rockettes, so that'll be a first. And I'll have five pianos and five cars on stage with me. I'll also be playing 'Slaughter On Tenth Avenue' with six pianists at one time. And there will be a ballet team and a big tribute to Chopin with the dancing waters."

Perhaps the most outrageous element of the show will be Liberace's entrance: "Everybody expects me to come out in my mirrored Rolls Royce, but this year it'll be something different. I'm going to be inside a giant Faberge Easter egg full of pink feathers." Liberace's outfit will—of course—match the feathers.

At this time, the new live double LP—"Liberace's 40th Anniversary Collection" will be available in retail outlets across the country.



With Johnny Carson.



With Bob Hope

Manager Seymour Heller

AVI & Liberace: On Records, Stage, Screen—One Of The Longest-Running Success Stories In Show Business

LIBERACE
40
GLITTERING
YEARS IN
SHOW
BUSINESS

In the early 1950s, when Liberace was making headline news with his gold albums and record-setting concert fees, he would sometimes take his staff members aside and half-jokingly say, "Don't let my publicity go to your head."

It would have been easy for his team to become complacent because of Liberace's sudden and dramatic rise to fame, but in fact they began to work harder than ever. For behind the scenes of the pianist's lavish and flamboyant stage act, his manager Seymour Heller was already shaping the strategies that would ensure a long and profitable career for his charismatic and unusual client.

Heller "kept his head" during those whirlwind early years and his pragmatic vision helped make Liberace into what he is today: one of the longest-running success stories in show business. In 1965, Heller expanded the company into publishing and records, brought in Ed Cobb and Ray Harris to solid-



Receiving the 1985 Distinguished Citizen of the Year Award, presented by Nevada Gov. Richard H. Bryan on behalf of the Las Vegas chapter of the National Conference of Christians and Jews.



Right: With Baldwin President Harold Smith and wife Mary

ify American Variety International Inc., a music company that has managed and recorded Liberace, and helped him to maintain his stature in the business. And now—as Liberace enjoys his 40th year in show business—AVI is celebrating its 20th anniversary.

"I first signed Lee on August 12, 1950," recalls Heller, who also worked with celebrities such as Ginger Rodgers, Lawrence Welk, Jimmie Rodgers, Al Martino, Johnny Desmond, Helen O'Connell, Mel Torme, Frankie Laine, Skitch Henderson, Margaret Whiting, the Andrew Sisters, HiLos and Debbie Reynolds, among others. "At that time he was a damn good lounge act, playing at places like the Waldorf Astoria, but he had not yet been on television. He was very talented and handsome and well-liked, working all the time, but he was staying in the same kind of groove.

"I got him his first tv show—a summer replacement series for Dinah Shore in 1951—and his first

record contract—a deal with Mitch Miller—and he shot up immediately." In fact, his ascent was nothing less than meteoric—television was the perfect medium to expose the charming and personable Liberace to the public.

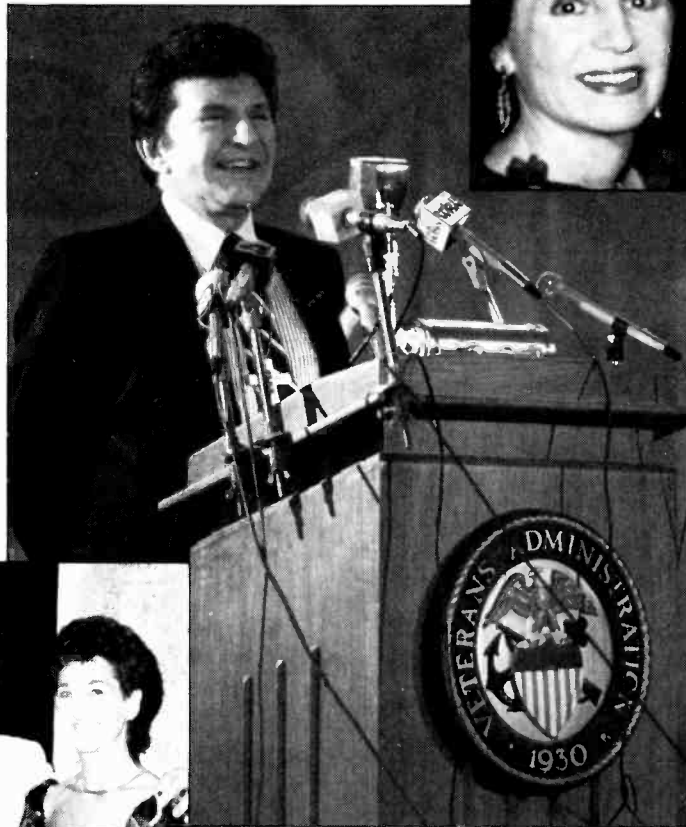
His series moved from NBC to KLAC and became syndicated, and between 1952 and 1954 it aired on 237 American stations and in 20 foreign countries, more stations than any show previously enjoyed. WJZ of New York ran it twice a day, five days a week. During this same period, Liberace earned four gold albums and in 1955 he became the highest paid entertainer in the world, when the Riviera

phy "Liberace," also bolstered his success. He was now a unique celebrity whose popularity had transcended the musical world and his unprecedented third Royal Command Performance in 1972 further cemented his wide-reaching fame.

AVI—which incorporated in 1972—has achieved great success with the legendary pianist ever since it was formed by Heller, Cobb and Harris. AVI Records, Inc., records and distributes his albums, and its fellow AVI subsidiary—Seymour Heller & Associates—takes care of Liberace's management.

"It's great to work with him," says Heller, who helps the management firm and is chairman of the

As Liberace enjoys his 40th year in show business—AVI is celebrating its 20th anniversary.



With manager Seymour Heller and wife Billie

Left: At the renaming ceremony of the 100-year-old Ward Theater to the Liberace Playhouse in Milwaukee



With stage director Ray Arnett and Shirley MacLaine

Hotel in Las Vegas offered him \$50,000 a week (in 1955 dollars) to play there.

"I knew he would be a big star," says Heller. "Because he's more than just a great pianist—he has a style and flair all his own, and a talent for making classical music palatable to the public. He has charisma—a mystique—and the audience will do whatever he wants. It's like a love affair between them and Lee."

Adds Heller, "He's honest, too, and they love it. He sometimes shows them his rings and costumes and says, 'let's face it—you bought 'em.'"

Before his rise to fame, in 1949, Liberace made his first movie with Shelley Winters, "South Sea Sinner." After he became a star in the 1950s, Liberace then turned to the movies—starring in "Sincerely Yours" in 1955 "The Loved One" in 1965 and with Connie Francis in "Where The Boys Are" about the same time—and daytime tv on ABC in 1960. Three bestselling books, including his 1972 autobiogra-

board of AVI. "We discuss everything and I never push Lee into doing anything he doesn't want to do.

"For maintaining a position in this business, he's one of the best. Perhaps the best." That statement is well evidenced by Liberace's record-setting gross of \$1,655,331 at Radio City Music Hall last year.

AVI has other artists on its roster as well: Heller manages the Treniers, and Helen O'Connell and AVI Records has David Benoit, El Co Co, Paul Delicato, Dominic Allen and James Wells in its lineup with Liberace. Ed Cobb is vice president of AVI Records and is in charge of its Hollywood studio, Producers Workshop. That facility has fared well in the last decade with such hit albums recorded there as Fleetwood Mac's "Rumours," Steely Dan's "Aja" and Pink Floyd's "The Wall."

Cobb is a versatile writer-producer (in 1967 he penned "Tainted Love," with which Soft Cell later scored a cover smash) and has produced Liber-

(Continued on page L-16)

Here's to our
friend



an entertainer
without equal.

 **Baldwin**[®]
Without equal.

LIBERACE

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'Liberace's 40th Anniversary Collection'

Silver Eagle Records: Tying Together Direct Response And Retail

When "Liberace's 40th Anniversary Collection" goes on sale in retail outlets across North America this month, the double album will benefit from the potent combination of direct response advertising and regular retail distribution.

The LP bowed on television last September and has already sold in excess of 100,000 copies, according to Ed LaBuick, president of Silver Eagle Records, Inc., which has released the LP in a licensing deal with Liberace's label, AVI Records.

The two-record set was recorded live at England's Wembley Centre and features the famed pianist playing with the London Philharmonic Orchestra. The album includes a wide variety of music, including classical medleys of the likes of Beethoven, Rachmaninoff and Liszt and pop standards from composers as diverse as Gershwin, Sondheim and Vangelis. The LP was mixed at Producers Workshop in Hollywood and mastered at Woodland Sound Studios in Nashville. A tv special of the concert aired in January and will run again in the spring.

During the concert, Liberace may have convinced more than a few skeptics that having a candelabra on your piano does not preclude great musicianship. "The musicians of the London Philharmonic were a little skeptical about him at first," recalls the LP's producer, Ed Cobb. "They thought he might just be a lot of show. But when they sat down at the first rehearsal and heard him play they thought, 'Whoops. . . we'd better be on our toes tonight!'" Lest one forget, Liberace does have his traditional credentials: he debuted as a piano soloist at the age of 14 with the Chicago Symphony Orchestra.

"We became interested in this album with the London Philharmonic because the sound quality was so high and because we think it's the best album he's ever done," says LaBuick.

Silver Eagle Records is a subsidiary of LaBuick & Associates Media Inc., which LaBuick also helms

We're proud to work with Liberace and plan to do a new album with him—with all new material—within the next six months. This isn't just a one-shot deal.



Dueting with Barbra Streisand after inviting her to Las Vegas for the first time to perform with him at the Riviera Hotel



With Wayne Newton



With Nancy Wilson



With Dean Martin

and which handles the tv advertising both for Silver Eagle product and for Time-Life Records and packages such as a recent Kenny Rogers' Capitol compilation.

"Silver Eagle specializes in tv marketing," says LaBuick. "We license masters from companies and do joint ventures also." Recent Silver Eagle direct response successes have included "Piano Hits," "Olivia's Greatest Hits, Vol. II" (with MCA), the five-volume "Party Rock" (licensed from Warner Bros.) and the five-volume "Motown Anniversary Collection." The four packages sold in excess of two million, according to LaBuick.

Silver Eagle has tried mixing direct response with retail distribution before, achieving great success with both "Piano Hits" and "Olivia's Greatest Hits, Vol. II."

"The major problem that artists such as Liberace has is that the major labels are not that keen on MOR," says LaBuick. "They're all rock, rock and more rock. And when the economy went bad, the stores all stuck to Top 100. It is difficult to find MOR product and when you do it's generally buried in the instrumental section, where no one ever sees it."

"But now with heavy tv advertising—we run about 20 spots a week in stations all over America for each album—we create the demand through television first. The pre-exposure makes it viable through retail—we provide the promotional assistance to make it happen."

"The two-minute spots give us a chance to play a lot of tracks and really expose the product properly to the consumer. And hopefully the retailer will then bring it out front row and center in the stores, especially when they start getting a lot of calls for the album."

LaBuick notes that his commercials have become increasingly more expensive and thematic in recent years. "In the old days in direct response commercials, you basically just put the album against the wall, ran a crawl over it, played the music and asked for the order. But today the consumer is much more demanding as a result of MTV and videoclips, and we have to have much more concept in the spots. Our commercials now have much higher budgets and are very sophisticated, as with our one for the 'Rockin' Down The House' package."

Liberace has always fared well with direct response marketing, perhaps partly due to his large female following. "In the direct response business, 80% of our customers are female," says LaBuick. "They watch the most of television and so the demographic is skewed heavily to them, whether

(Continued on page L-14)

'We became interested in this album with the London Philharmonic because the sound quality was so high and because we think it's the best album he's ever done. And it's also supported by excellent footage in the TV special.'



With Johnny Mathis



With Carol Channing

LaBuick and Associates Media, Inc. . . . and associated TV stations all over America salute Mr. Showmanship — Liberace and offer congratulations on his 40th Anniversary in show business



An open message to Liberace

Dear Lee,

It gives me a great deal of pleasure to be able to actively participate with you in the celebration of this gala anniversary. Your illustrious career has been nothing short of spectacular, and your popularity seems to increase from year to year.

Testimony to that is the enormous sales we have generated through the direct response commercial announcements that we have placed on our associated TV stations from coast-to-coast. Your spectacular Anniversary album has been breaking records in every market and letters pour in from every quarter asking for more!

You are an incredible performer...give us another FORTY!!!

With affection and admiration, I remain

Sincerely,

Edward P. LaBuick
President - LaBuick & Associates

P.S. - Most of the TV stations joining us in saluting you on this page will be airing the commercial featuring your 40th Anniversary album throughout the year!

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After 30 Years... the Storming of New York

Liberace In Concert: The 1984 Radio City Shows

When Scott Sanders booked Liberace into Radio City Music Hall for 10 nights last year, his music industry peers were skeptical that the flamboyant pianist would do well in New York City—where he hadn't played in 30 years. "Actually, they thought we were out of our minds," says Sanders, the vice president and executive producer of Radio City's concert division.

But it was soon proven that Sanders' business sense was sound and that Liberace was as popular as ever, perhaps even more so. After all, who else is capable of driving on stage in a mirrored Rolls Royce, stepping out in his 24 karat gold braid Russian czar outfit accompanied by two Russian wolfhounds and then sitting down at the piano to play a fiery but technically perfect rendition of "Chariots Of Fire" or "Moonlight Sonata?"

The shows sold out so quickly that four more dates were added to satisfy public demand. Liberace's 14 shows—from April 15 to April 29, 1984—pulled in over 81,200 fans and grossed \$1,655,331, which broke Bette Midler's house for a single artist.

This year he will perform 21 shows—from April 4 to April 21—at the 5,874-capacity venue, with ticket prices ranging from \$17.50 to \$25. Sanders is con-

(Continued on page L-12)



Accepting the key to the city from H. Steven Norton, Executive Vice President, Resorts International Inc., Atlantic City

Many attributed Liberace's 1984 Radio City success to both his talent and charisma, and to a no-holds-barred spectacle of a show that makes most rock concerts—with their smoke and sets and laser lights—look dull by comparison.



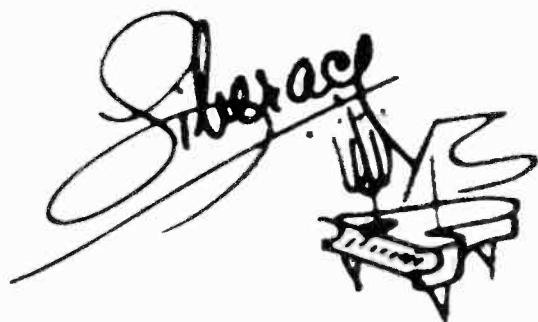
At the Royal Albert in London 1956, before Queen Elizabeth



With Her Majesty, the Queen Mother of England and Janet Medlin backstage at the Royal Albert.



Accepting a personalized tour jacket from Ronn Henry backstage at the Carlton with Carlton President Karen Olson.



*Congratulations
Lee*

*on the special edition of
Billboard Magazine*

Our Admiration and Love Always.

**Liberace Museum
and Liberace Foundation for Performing and Creative Arts**
Dora Liberace, Administrator

Liberace's Tivoli Gardens Restaurant
Fred Favorite & Bob De Voye, Managers

"Liberace and Baldwin have had a long, meaningful relationship. For over 40 years, it has been our good fortune that this fabulous and influential entertainer has chosen our piano—bringing it to millions on television, on records and standing-room-only personal appearances. Whether it's the Queen Mary or Caesar's Palace, it is a great thrill for me and my Baldwin colleagues to know that on almost any given night—he is somewhere in the world performing on our piano. We at Baldwin know that we'll be with him on the stage—and for that we owe him a great debt."

DICK HARRISON
Chairman
Baldwin Piano & Organ

Congratulations to
LIBERACE
on his 40th

Jimmy Nederlander



*Thank you Lee, Seymour and Roger
for your loyalty and top grosses.
It's fair-minded people like you who keep
theatres like the Front Row in business!*

(Happy Birthday, Lee!)

The Front Row Theatre

Cleveland, Ohio

Congratulations Mr. on your 40th



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Showmanship . . . Anniversary in Show Business

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Gershwin Medley • Stardust • Memory (From the Stage Pro-
duction "Cats") • Chariots of Fire and Liberace's Special Arrange-
ments of His Own Classical Favorites.

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Mr. Showmanship
&
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Bob and Bob, Jr.



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With, from left, Radio City Music Hall Vice President Scott Sanders, Talent Director Mark Felton, and President & CEO Richard Evans

In Concert

(Continued from page L-8)

ident that Liberace will break the record again: "We think he'll pull more than 120,000 fans this year, and become the first person to gross over \$2 million at Radio City."

Liberace has always been a top concert draw—his biggest performance of all time was to 120,000 fans in Chicago's Soldiers Field in 1954. "I think you have to appeal to the non-music lover as well as the music purist," says Liberace. "I use a middle-of-the-road approach and try to bring in a lot of people who ordinarily wouldn't go to classical concerts." In 1981 he performed in nine countries—from Mexico to Holland—but still he was initially reluctant to play in Manhattan.

"I started meeting Lee and Seymour Heller around 1981," recalls Sanders, "and it took me three years to convince him to play Radio City. He had played the Garden State Art Center in New Jersey and Westbury on Long Island, but I don't think he was particularly interested in playing New York City again.

"I remember many late night breakfasts with Lee and Seymour in the Las Vegas Hilton coffee shop, often around 3 a.m. after the second show. I remember them saying, 'Why do we want to play New York? Won't they think he's just a Vegas act?' It took quite a bit of time to convince him to do it, but it ended up being a major triumph for us. New Yorkers are a fickle bunch, but they really appreciate great entertainment.

"And I think Liberace has become the thing to see—he's much more in vogue today than he's been in a long time. And we weren't just drawing the senior citizens. There was also a very campy audience out there coming to see the guy who started that kind of outrageous entertainment. Liberace claims he was dressing up in lavish costumes long before Boy George and everybody else, and it's true.

"In order for us to get that many people to come to Radio City, we didn't just market the show to the old folks in New Jersey. It was done across the board—we did thousands and thousands of posters, with great graphics to capture the scale of the show. It was the first time that Liberace had ever taken his full-blown production outside of Las Vegas with his cars and dancing waters and all of it.

"He also appeared on tv, on Johnny Carson's "Tonight Show," the "Today Show," "Good Morning America" and "The David Letterman Show." He did interviews with New York magazine and with People. And we did a promotion at Macy's where we put up huge posters of the concert in their windows and they put a full-page ad in the New York Times to announce a Liberace cooking demonstration in the store one day.

"We had thousands of people trying to get into the cellar housewares department to see him, and we gave out publicity photos. All the news crews were there—it was great. We were going for a different approach and all in all it was a sensational publicity campaign."

When Sanders took audience surveys during the sold-out shows, he found that, indeed, Liberace's audience was much younger than most people would assume. "There were many shows where the average age was 30 or 31."

(Continued on page L-14)



Holiday Star Theatre

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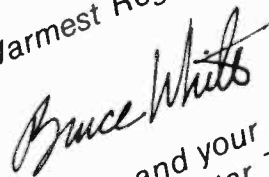
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Moreover, we look forward to your upcoming appearance April 26 through May 5 which we anticipate will produce yet another House Record...over 34,000 tickets with a gross in excess of \$600,000! I would be remiss not to add my special thanks to Roger Vorce, APA, and Seymour Heller, AVI, for their help in producing these record-breaking shows.

Mr. Showmanship is an understatement!
We all congratulate you on your 40th Anniversary and look forward to seeing you soon!

Warmest Regards,



Bruce White and your friends
at the Holiday Star Theatre





Thank you Lee for 18 great years as your PR man

This photo was taken Friday July 21, 1967 moments after our first press conference announcing your return engagement to the Hollywood Bowl

Jamie G. James

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Silver Eagle

(Continued from page L-6)

they're buying for themselves or for their husbands. "Liberace is great for the direct response business also because of the fans he has. In direct response there are three types of orders: pre-paid, credit card or COD. We don't like COD orders, because it is often the case that by the time the records get to the house the people change their minds and don't want them. Or the people aren't home. This happens a great deal with rock product.

"But with Liberace it's completely the reverse. The advantage of a Liberace product is that 75% of the orders are pre-pays and credit cards. It skews to a better quality demographic of customer. It's great to work with him."

LaBuick also notes that for tv ads, the Liberace spots will be aiming towards the over-35 demographic. "In terms of our target group, we'll be buying time during the morning news, the afternoon soaps and also prime-access, but late-night television will be out because our demographic isn't watching at that time."

Besides the tv spots for "Liberace's 40th Anniversary Collection," LaBuick will also advertise heavily in radio and print. "Our advertising will tie in heavily with Liberace's personal dates, beginning about four to six weeks ahead of his appearance in a given city. The tv spots will help sell both his dates and his records, and they'll run after the appearance for some time. We'll be working closely with his manager, Seymour Heller, to keep on top of his concert schedule.

"The new dimension is that we'll be adding radio promotion and retail distribution—we're tying everything together. Only a certain percentage of the population buys by direct response: the masses still buy in the stores. So we have great expectations of our combining the two methods: the album is so good that we hope to sell 500,000 to 600,000 copies, maybe more."

Concludes LaBuick, "We're proud to work with Liberace and plan to do a new album with him—with all new material—within the next six months. This isn't just a one-shot deal."

In Concert

(Continued from page L-12)

Many attributed Liberace's 1984 Radio City success to both his talent and charisma, and to a no-holds-barred spectacle of a show that makes most rock concerts—with their smoke and sets and laser lights—look dull by comparison.

"It was a lavish production," recalls Sanders. "He used our famous Wurlitzer organs, our orchestra and our 36 dancing Rockettes. And he had his three Concert Baldwin Grand pianos and three cars on stage, along with his dancing waters (fountains lit by colored lights and synchronized to the music).

"The show started with a film of Liberace showing him playing in his house as he gets ready to go to his concert. He's playing the piano in his bathtub, then in his swimming pool—it's so camp. Just great.

"Then you see his help following him downstairs with his 27 or so dogs and they all come running out to say goodbye. He gets into his mirrored Rolls Royce while holding his candelabra and as he drives off the camera zooms in on his license plate, which says '88 KEYS.'

"Then the film dissolves and all of a sudden the Rolls drives right onto the stage and Liberace gets out and starts the show. It's just incredible." Enough, one might think, to teach even Prince a lesson or two in showmanship.

This year, the show will have a 60-minute first half and a 75-minute second half, and be even more lavish, according to Liberace and his stage producer, Ray Arnett. And the crowds look to be SRO for 21 performances running.

"The initial response has been fantastic," says Sanders. "All those people who couldn't get tickets last year or weren't sure about going will get a chance to see him. He's already close to what he sold last year. With six weeks to go, we've already sold over 80,000 tickets."

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AVI & Liberace

(Continued from page L-4)

ace's albums for the past 20 years. Comments Cobb, "Working with Liberace has always been a different experience from working in the rock field because he is so unique and original a performer and because he's the opposite of the 90-day wonder, the hot rock artist who only lasts for a short time. Lee continues through the years to break all his own records and is just a phenomenon."

Cobb's latest collaboration with Liberace is the "Liberace 40th Anniversary Collection" double album which is being put out by Silver Eagle Records in a licensing deal with AVI Records, while "Liberace Live With The London Philharmonic Orchestra," from which "Collection" has been selected, is being released by MCA Distribution in two parts, the second this fall. "With this LP as with the others," says Cobb, "it was a challenge to transmit the essence of Liberace and to capture his emotion on

record. It's easy to hear his talent—because he's such a great pianist—but it's difficult to also convey the image. He's more than a talented musician; he's also a great entertainer with tremendous charm."

Cobb notes that the nature of the record business today requires that AVI market Liberace in special ways: "The record business today is geared for the 90-day wonder and radio is Top 40, specific-marketed, with a charted format. TV has been the avenue for Liberace and other MOR artists, whose fans have been shut off from the product they want by radio."

"It's very difficult for an instrumental artist to make successful records today, but people out there want this type of music. The whole object is to find where those people are. There are a lot of them and when this type of product is offered to them they buy it."

"With Liberace we use all available marketing outlets—that's the key. We use conventional distribution, tv marketing, magazine marketing, mail order, every conceivable way and in an aggressive manner to get his product to the forefront," says Ray Harris, president of the AVI record division. He reit-

erates that it is AVI's goal to get Liberace's music out to the consumer who wishes to hear it.

"He tours a lot," adds Harris, "and performs a good six to eight months a year, usually playing 3,000 to 8,000 capacity venues. We book everything a year in advance and tie in marketing and advertising to all his personal appearances. A marketing person in his entourage helps us plug into radio, tv, and store displays wherever he goes in concert."

"We also do a lot of magazine and book club marketings, much more than the average record company would do. For example, Reader's Digest recently did a very successful 10-record set of Liberace sold directly to its customers. Lee is a very unusual artist and because of his versatility and the nature of the business we have to utilize different marketing approaches."

"And they've worked. Liberace has been very successful for four decades. I would estimate he has sold almost 15 million records worldwide in his career, and he's popular not only in the U.S., but also in England, Australia, Germany and Scandinavia. Other than Sinatra, he's probably the most consistent seller in the MOR area. He's unique, he's honest and he's a great entertainer."

"And the last word is that the guy still packs concert halls and sells a lot of records. He's a definite, long-term contributor to the music business."

Liberace

(Continued from page L-3)

Arnett—comments, "The fans love him because of the talent and the flamboyance. And because he's unpredictable—you never know what he's going to do next."

"Watching one of his big production shows is like watching an MGM musical. The people go away very happy and satisfied."

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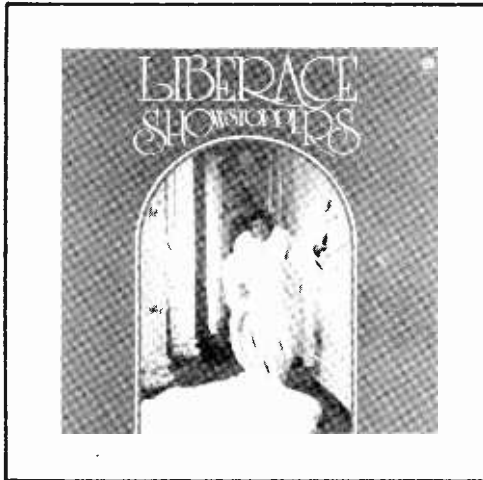
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Tito's Tally. Chris Warwick, managing director of Wallbank Warwick Communications, presents Tito Puente with a copy of his "World Record" compilation Compact Disc, which features music native to Nigeria, Puerto Rico, Mexico and other territories.



No Sheepish Achievement. Phonogram International staffers present Berlin members with a gold award for their "Pleasure Victim" album and a platinum plaque for "Love Life," both awarded for sales in New Zealand. Standing from left are Phonogram International president Mathieu Vansweevel, Berlin's Rob Brill, Matt Reid-Coln and Rick Olsen, manager Perry Watts-Russell, band members Terri Nunn and John Crawford, Phonogram's a&r senior vice president Bas Hartong, and Berliner David Diamond.



Westward Ho. Members of new Chrysalis group Go West gather with label executives in London to plan their worldwide tour, which begins in May. Plotting from left are the label's West Coast a&r director Ron Fair, Chrysalis Group of Companies chairman Chris Wright, Go West's manager John Glover, the band's Peter Cox, Chrysalis U.K. managing director Roy Eldridge, Go West's Richard Drummie, management staffer Paul Whyman-Morris, and Chrysalis Records International's managing director Doug D'Arcy.



Whitney Witnesses. Up-and-coming Arista artist Whitney Houston chats with label personnel after previewing her self-titled debut album at New York club Sweetwaters. Standing from left are Arista's creative director Donn Davenport, vice president of r&b a&r Ed Eckstine, promotion vice president Don Jenner, Houston, the label's executive vice president and general manager Sal Licata, and Arista video and artist development vice president Abbey Konowitch.



Brains or Brawn. Wrestling champion Ken Patera introduces himself to new RCA artist Glenn Jones, after Jones appeared at New York's Bottom Line to perform material from his debut album, "Finesse."



Signing In. Elisabeth Schwarzkopf celebrates the release of her Video Arts International videocassette, "Der Rosenkavalier," with an in-store appearance at Tower's uptown Manhattan outlet. Shown to her right is VAI's president Ernest Gilbert.



House Warming Party. Elektra/Asylum chairman Bob Krasnow, right, welcomes Simon Potts as head of the label's new U.K. office in London. Before joining Elektra, Potts was a&r director at Arista, where he worked with the Thompson Twins, the Stray Cats and others.

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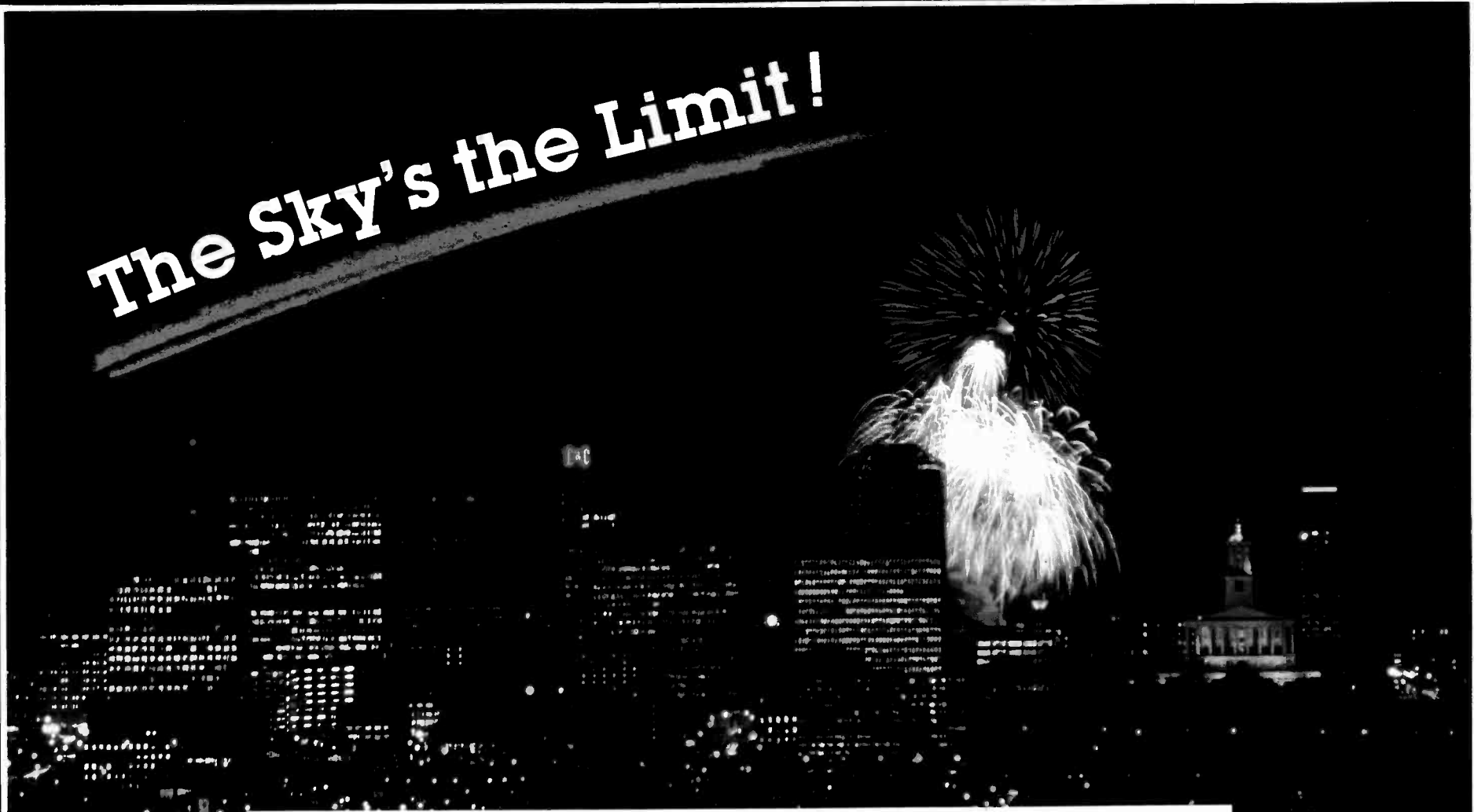
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Mayor

RHF:gh

Labels Look For New Horizons

By KIP KIRBY and
ANDREW ROBLIN

Forget the seemingly limitless sales horizons of country music during the boom years of 1980 through 1982. Forget the over-emphasized "Urban Cowboy" phenomenon.

The horizon looks different these days.

Sales of some artists' albums have fallen by as much as 50% since those days. Of course, some acts—among them, Alabama, Willie Nelson, Hank Williams Jr., the Oak Ridge Boys and Ricky Skaggs—continue to sell at peak levels because their appeal extends beyond country music's usual demographic boundaries.

So the mood around Nashville should be darker now, right?

Wrong. All six major labels are in high gear, with "business as usual" at the forefront of their thoughts. While label heads appraise the situation realistically and coolly, not one is pushing the panic button. They're too busy trying to find tomorrow's record sellers to be bothered.

In fact, they're even setting their sights further down the road. When Rick Blackburn says he's looking for someone to sign who will "do for country music what Cyndi Lauper's done for pop," he's only half-kidding. No one in Nashville these days is discounting the enormous influence of pop music—or how it could affect Nashville's future.

After a string of what one executive calls "vanilla records," labels here are examining both the influences of traditional country product—and today's contemporary "radio sounds."

Yes, there have been undeniable changes, undeniable belt-tightening and reductions along the way. Nashville was once the home of many small, independent record companies who were pleased to get one of their acts up into the top half of the country chart. Today, indie labels in Nashville have been drastically cut back. The expense of launching new artists and competing full-scale with the majors has become formidable.

Even the majors themselves have cut back, not so much in terms of staff size as in size of their respective rosters. Caught in the crunch between success and obscurity are more than a few formerly bankable names whose sales haven't kept pace with newer artists. MCA, for instance, cut its roster from 31 to 20 acts in its first year under Jimmy Bowen's leadership.

"We're at the front end of a whole new country record

business," says Bowen succinctly. "The key is selectivity. Artists who can't sell records are gone."

Although RCA, CBS and Warner Bros. all say they are developing groups with pop credentials, Bowen anticipates little crossover success in country music for the next few years. "I hope my competitors try to get back on adult contemporary radio," he says. "I'm not even going to mess with it. We need to concentrate on making the best country records we can. We can't ask for anything more right now."

Despite the lack of pop and AC airplay, a handful of country acts still sell gold albums. "We're at a much higher pla-

(Continued on page N-21)



CBS Records' Nashville label head Rick Blackburn with Rosanne Cash

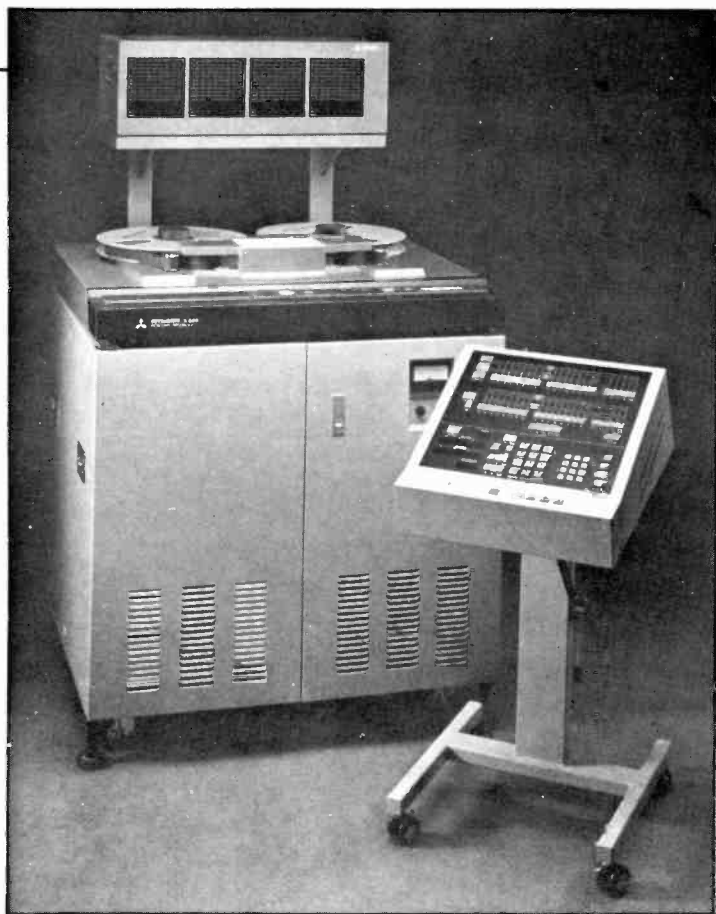
Nashville



Actor John Schneider, best known for his work on "Dukes Of Hazzard," used Nashville as a springboard for country stardom. Here he receives congratulations from MCA Records president Jimmy Bowen (also Schneider's producer) on his first No. 1 hit, "I've Been Around Enough To Know."



Warner Bros. Records executive vice president Jim Ed Norman, second from left, shares a laugh with label artists Richard Bowden, left, Dan Fogelberg, center, and Sandy Pinkard.



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Good Songs Prove To Be Eternal Good Bets

By EDWARD MORRIS

A Billboard Spotlight

Artists rise and fall. Record labels flourish and falter. Radio formats lure and lose their numbers. Producers are hot—and then they're not. But good songs are eternally good bets in this riskiest of industries. Nashville has been called a "song town" so often that the aptness of the tag tends to be obscured by the very repetition of it. The truth is still clear, though, for dozens of active publishers.

Once dominated by pioneering independent publishing companies—such as Acuff-Rose, Tree and Cedarwood—Nashville is now cultivated by national and international publishers.

This isn't to say that the indies have vanished. Tree, for example, continues to increase its share of the market, both by catalog acquisitions and the grooming of new writers. Last year, the company purchased hundreds of valuable copyrights via its buyout of Buck Owens' Blue Book and Gold Book collections. And Tree continues to maintain the largest staff of writers in Nashville.

Acuff-Rose, the only company in town that prints its own sheets and folios, holds among other lyrical treasures the Hank Williams, Don Gibson and Louvin Brothers catalogs. Cedarwood has been absorbed into Mel Tillis's Musiplex group. Combine Music, with its Kris Kristofferson, Larry Gatlin, Bob Morrison, Johnny MacRae and Dennis Linde properties, continues to be the object of spirited bidding by companies eager to take over its bankrupt associated company, Monument Records.

Chappell, recently sold by PolyGram, keeps a high presence via prize-winning songwriters Rory Bourke and Charlie Black. Merit Music, a relative newcomer, has made its pledge to Music City by the construction of a new office building and the appointment of veteran producer Norro Wilson as its executive vice president and general manager.

The Welk Music Group has also started a major office construction project. Via its many catalogs and staff of seasoned writers, Welk recently boasted seven songs in the country top 10. Warner Bros.' sweetest success story of late was the

across-the-board prize sweep by Larry Henley's "Wind Beneath My Wings," but on any given country chart the company is invariably represented by a handful of strong contenders.

Almo-Irving set up offices here three years ago, and during that time has registered more than a dozen top 30 singles. MCA Music has made top-of-the-charts inroads time and again, most frequently through the talents of Dave Loggins, Lisa Silvers, Don Schlitz and J.D. Martin.

ATV last year relocated its American headquarters in Nashville and held a meeting of its international representatives here. Its copyrights include such hits as "When We Make Love," "Way Back" and "Mona Lisa Lost Her Smile."

Multimedia Music Group confirmed its seriousness of purpose last year by earning two top five country slots; and it drove the point home this year when Reba McEntire took its "How Blue" to No. 1. Famous Music appointed acclaimed producer Nelson Larkin to head its Nashville operations and has lately moved to expanded headquarters.

By building themselves around a core of one or two versatile staff writers, Maypop, Terrace, Tom Collins and Lodge Hall (among other active indies) made their marks on the higher reaches of the charts. CBS Songs, Screen Gems, Dick James, Silverline-Goldline, Coal Miners, DebDave/Briarpatch and Drake Music were also consistent performers.

BMI hosted a "Hotter Than Hot" celebration for writer Bob McDill, honoring him for having four singles in the top 10 of the Country singles charts simultaneously. From left are McDill, Gail Davies, BMI vice president Frances Preston and Welk Music's Bob Kirsch.



Nashville

Edward Morris is a Billboard Editor in Nashville.

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Country Music Capital Turns Total Talent Center

There was a time when Nashville was thought of as the country music capital of the world.

These days, Nashville is still synonymous with country music—but much more. Not for nothing is this thriving metropolis with a population of more than three-quarters of a million people called a total entertainment center.

Why is that? Well, for one thing, most national booking agencies now have Nashville offices to handle an increasingly heavy demand for country talent. These agencies include William Morris, Buddy Lee Attractions, the Jim Halsey Co., ICM, and ATI which represents a primarily-rock roster including John Cougar Mellencamp, Bob Seger, the Cars and REO Speedwagon.

Then there are the local Nashville booking mainstays: companies like Top Billing Internationa, the Lavender Agency, World Class Talent, In Concert, Headline International Talent, Sound Seventy Inc., Dan Wojcik Entertainment Artists, Lime-liters, Don Light Talent, Opryland Talent, the Bruce Agency, Billy Deaton Talent, Joe Taylor Artist Agency, Tessier Talent, United Talent and others. The newly-launched McFadden & Associates also has leaped into the hub of booking activity, having signed such headliners as David Frizzell & Shelly West, Lynn Anderson, Billy "Crash" Craddock and newcomers Darrell Clanton and Tari Hensley.

Even agencies such as Regency Artists and Variety Artists who don't have on-site Nashville offices do substantial annual business here, negotiating for and representing local talent.

In addition to the booking business, which brings millions of dollars in bookings and fees each year into this community, Nashville is active through local advertising agencies, public relations firms and jingles companies. Bill Hudson & Associates, long considered Nashville's blue ribbon entertainment public relations firm, has been joined by newcomers such as Network Ink, Hyland & Associates, Aristo Music Associates, Susan Hackney & Associates, Sarah Stein Public-

ity, and Total Media who provide artists and companies with a well-rounded choice for publicity.

Nashville artists have an opportunity to work with national advertising accounts through outside and local jingles/commercials companies. Among these are Gayle Hill & Co., Kelson Herston Productions, Talent and Model Land, Opryland Productions, the Bruce Agency and Vicki Branton. In recent years, as country music gained widespread acceptance and media attention, national advertisers started using Nashville-based singers and entertainers more frequently. Nashville's best known jingles alumnus would probably be Janie Fricke; however, many others also perform on national spots, including the Oak Ridge Boys, Brenda Lee, Lee Greenwood and Leon Everette. A surprisingly high percentage of national advertisers from Coke to Procter & Gamble now use local talent from Nashville for their commercials.

Nashville booking agencies are more optimistic than they have been. Not only is there room in the market now for mid-range acts, they say, but smaller names are finding work as buyers look beyond the superstar headliners for their talent needs. Packaging has continued to work effectively in country music, both as a way of selling tickets and as a way to help expose new acts. Also, it's not uncommon these days to find so-called country acts opening for pop or rock acts: Gary Morris opened a Little River Band concert at the Tennessee Performing Arts Center months before he headed up to New York to surprised critics with his performance opposite Linda Ronstadt in the opera, "La Boheme." And Mark Gray is set for a summer tour with rocker Laura Branigan in mid-'85.

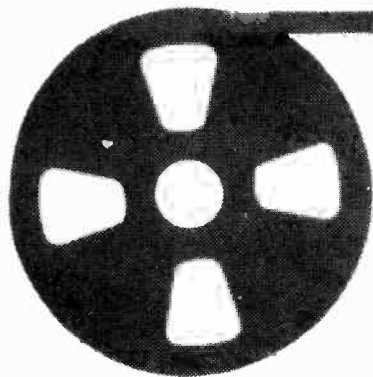
Agents foresee a healthy market for the coming year. Many believe the success of The Nashville Network (now claiming over 19 million cable homes in its viewing area) is

(Continued on page N-23)



Gary Morris took on the New York critics when he costarred with Linda Ronstadt in Joseph Papp's production of "La Boheme" in 1984. His reviews were positive, and Morris later admitted that one reason he decided to try legitimate opera was to show people that Nashville artists today are versatile artists.

Nashville



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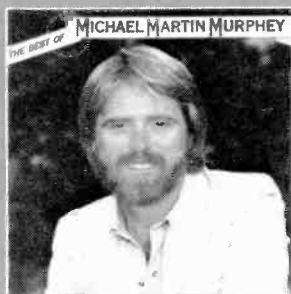
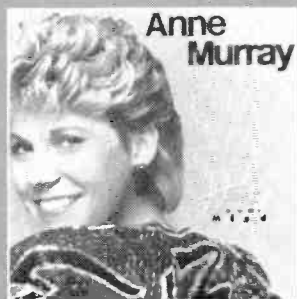
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Digital Makes Music City Tracks

By WALT QUINN

Recording studios in Nashville have turned an important corner to enter a new era of audio technology. There are more than 75 active studios now operating here; of these a number are 32-track digital rooms that match those found anywhere.

This isn't a secret, of course, to producers who work in Nashville. They've been watching the technological revolution at work here for several years, as the large, in-demand rooms continue to upgrade and enhance their equipment.

Studios say that their business this year appears to be up 10%-30% from last year—and much higher than the business volume they did two years ago.

The concentration on technical expertise is more than a mere hardware change. It is a philosophical change that involves recording budgets as well as approach: today's country albums now carry built-in price tags upwards of \$75,000-\$100,000, a figure sharply escalated within the past two years.

The biggest news in Nashville is digital. Says Fred Vail, who heads up the two-and-a-half year old Treasure Isle Studio, "Digital has changed my outlook on recording." Since Treasure Isle added a 3M M81 digital 32-track, it has also built a high-ceiling room for a very live sound.

Another successful digital operation is Emerald Studio, opened by pop/country producer David Malloy. Its clients have included Nicolette Larson, J.D. Souther and Jason & the Scorchers.

Jimmy Bowen, president of MCA Records Nashville and one of this city's busiest producers, has been responsible for much of the new emphasis on digital recording, mixing and mastering. Bowen was one of the first to push for bigger re-

ording budgets and better sound on vinyl for Nashville acts.

"You've got to spend money to make money," he says flatly. "People pay \$8.98 for an album; it has to be 30 minutes of magic. You can't get 30 minutes of magic working four days in the studio on a \$25,000 budget! I've fought for bigger budgets from the beginning, and I'll continue to fight for them."

Among the most successful studios here are The Castle, owned by the Belgium-born Nuyens family; Sound Stage Studios; Soundshop; Woodland Sound Studios; Audio Media; Music City Music Hall; Music Mill (owned by Alabama's producer, Harold Shedd); Creative Workshop; the Bennett House, now owned by producer Bob Montgomery; Scruggs

Sound; and Sound Emporium.

Additionally, there are a number of smaller studios which consistently engage in demo and custom recording, jingles and freelance projects. Nashville offers a variety of pricing structures, making it attractive both to songwriters and publishers as well as to record companies and major producers.

Nashville also offers excellent mastering facilities who handle not only local recording projects but out-of-town clients. Today, Nashville ranks second only to Los Angeles as a full-service recording center; and it processes work from many other cities throughout the South and Midwest.

Major disk mastering facilities include Custom Mastering, (Continued on page N-32)

Nashville

Jim Foglesong, president of Capitol/EMI America, Nashville, left, drops by Music Mill to listen to Lane Brody tracks. At right is producer Harold Shedd.



"Baby I Lied," on a video shoot. The Statters and Frank Jones, senior vice president, PolyGram Records, country division, pass the hat during a recording session in Nashville. The hat, belonging to Statter Don Reid, has been at every recording session of the group.

Walt Quinn is a freelance writer in Nashville.

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A Billboard Spotlight

A few years ago it would have been hard to find the wide range of musical artistry and styles that are available in Nashville on any given night. Today you can find anything from bluegrass and r&b to new wave and reggae. Thanks to a forward-thinking group of club owners, building managers, and promoters, Nashville is presenting music and art that is as diverse and unpredictable as the people that have settled in this musical melting pot.

Many forms of music and art appeal to Nashvillians. There is no one formula that one can use to gauge tastes. But there is one constant that steadfastly holds true: the people of Nashville love music and support it with their concert attendance and record buying habits. Coupled with the incredible number of tourists that visit Nashville in the summer to see the home of country music, and you have a huge built-in audience.

Out of state vacationers spend almost one billion dollars a year in Nashville. This tourist expenditure listing makes it one of the biggest tourist attractions in the United States. It is the number one tour bus destination in America. People flock here all summer long. The reason? Country music.

To do a survey of how important buildings and other venues do in Nashville, you have to begin at The Opry House. "We couldn't have asked for a better year," declares Jerry Strobel, general manager of the building. "We had a much better year than '83. Things have really turned around." The 4,424 seat Opry House prides itself on its fastidious approach to booking. "We've had a wonderful array of artists in here, including Anne Murray, Tom Jones, Neil Young, Wayne Newton and Adam Ant." Eclectic, to say the least.

The country music venues depend heavily on the tourist-heavy summer months. Stan Hitchcock, who runs Music Village U.S.A., says, "We depend so heavily on the tourist trade that our projections for the next year are calculated by the number of tour buses destined for Nashville." They are hoping to surpass 1982, when a record number of visitors came through their doors. "Judging by the tour bookings, we're going to have a great year. We've scheduled over 400 acts this summer, we've got our work cut out for us."

You cannot discuss Nashville without talking about the relative new kid on the block, the Tennessee Performing Arts Center (TPAC). The downtown complex houses everything from Broadway shows and regional theatre, to rock'n'roll concerts and the New York City Opera. "We are very aggressive about booking," declares Warren Sumners, managing director of the complex. "You cannot survive unless you are out there beating a path in the market place. The last thing we want to be is dark. Even the Lincoln Center schedules two

church services on Sunday."

TPAC is making adventuresome bookings—although the haven't started church services yet! One important service they are fulfilling is keeping a cultural light burning brightly in Nashville. Sumner's cheerful demeanor reveals the positive and energetic spirit that has propelled the TPAC complex to such lofty beginnings. When asked what kind of shows are working best, Sumners replies, "Probably Broadway" (Continued on page N-27)

Nashville

Emmylou Harris performed her concept album "Sally Rose," the first-ever by a female country artist, to a sellout crowd at the Tennessee Performing Arts Center. At a reception in her honor are, from left: Merlin Littlefield, associate director of ASCAP, Harris, Rodney Crowell, and Rosanne Cash.



One of the many musical productions seen at Opryland.

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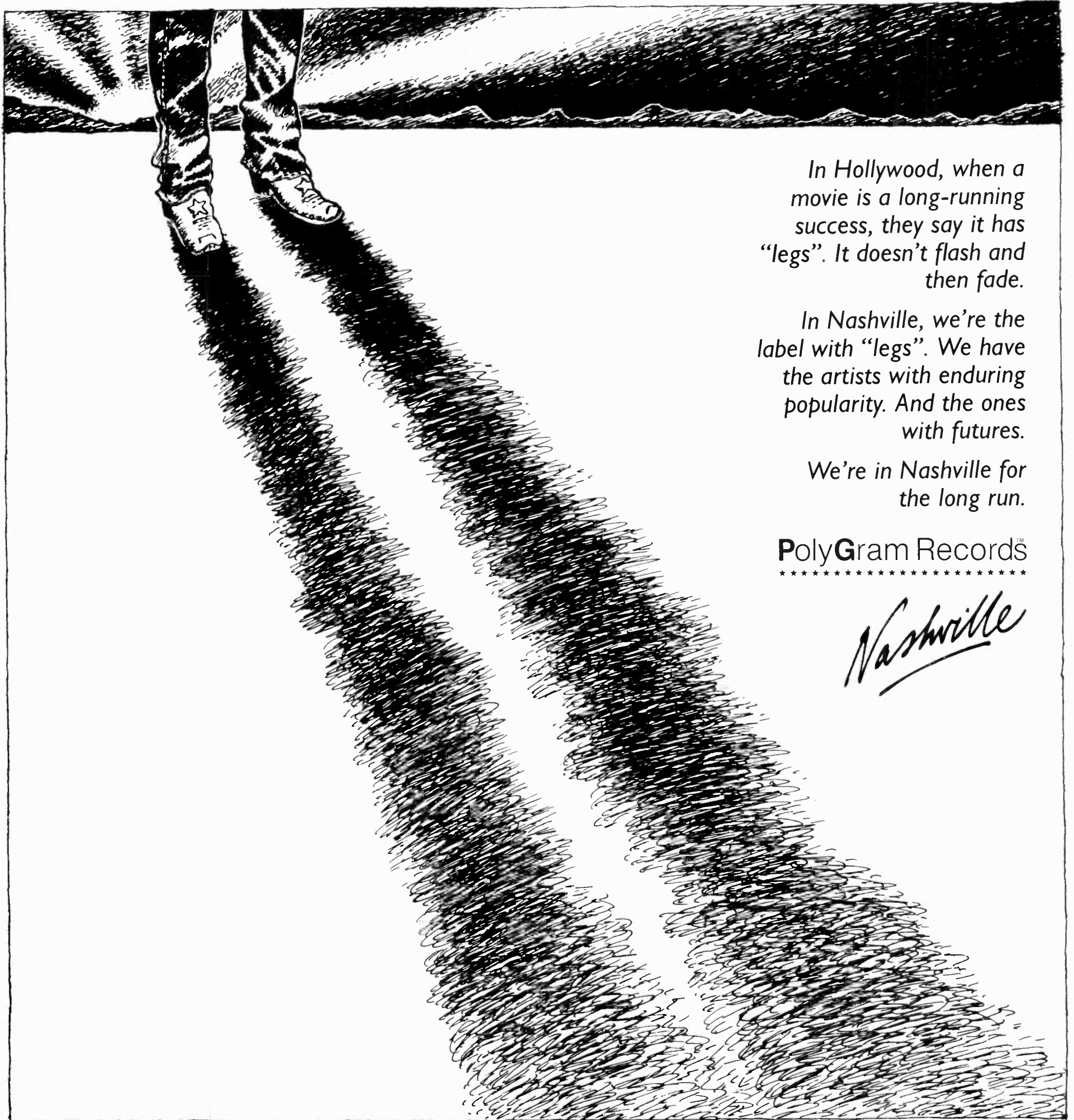
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Nashville

Banks Court Music Row For Major Business

A Billboard Spotlight

The dreams of music-makers and the calculations of bankers have seldom found common cause. But the two are getting along in Nashville with increasing amity. Instead of waiting skeptically for the entrepreneurs and established companies to come to them, the major banks are courting Music Row for its business.

First American National Bank of Nashville, Third National, Nashville City Bank and Commerce Union each has a special department or senior officer assigned to work with the city's music-related companies. And the affinity between the two worlds is further evidenced by the fact that each bank's governing board boasts at least one member from the entertainment side of the tracks. For First American, it's Acuff-Rose Publishing president Wesley Rose; for Third National, record pressing and publishing executive Joe Talbot and Opryland U.S.A. president E.W. "Bud" Wendell; for Nashville City Bank, singer Eddy Arnold and for Commerce Union, Tree Int'l president Buddy Killen.

To demonstrate its commitment to the industry, First American established a separate entertainment division in June, 1982, and a year later set it up in an office located directly on Music Row under the direction of Joyce Rice. Its presence on the Row is so low-keyed that no outside sign marks its location. Hours are whenever the music customer requests. A second full-time officer was recently added to the division.

Most services, Rice says, are essentially the same as those offered any other businesses: loans for building, expanding, equipping, starting up, etc. "We use our international service quite a bit with acts that are touring abroad," she adds. "We show them the best collection structure and give letters of credit."

When Tree Int'l sought to buy the hit-rich publishing catalogs of Buck Owens last year, it was Third National that made the loan. The bank has a major branch office near Music Row and another in Madison near Hendersonville, with its own concentration of music businesses and executives. According to Fred Turner, who heads the bank's entertainment section, there are three officers at the main bank who oversee music-related activity.

"I can appraise your land and your buildings," explains Nashville City Bank's Charlie Bryan in pointing out why a gap so long existed between banking and music, "but how can I appraise what a song is worth?" Like other banks, Nashville City has learned to make such arcane judgements, partly by increasing staff expertise and partly by the adroit use of outside experts who can tell with some degree of precision what songs are or can be worth. Thus, besides its financial advice to music customers, the bank has issued loans to buy catalogs, build recording studios, etc. The most important gain, Bryan says, has been the banking business's decision to establish long-term relationships with people in the music business rather than treating them as customers of the moment. "We've gotten to know them as people first," he maintains.

Jim Kellam, manager of the entertainment industry group for Commerce Union, has been working with Music Row for

12 years. He cites his company's membership in the Country Music Assn., the Nashville Music Assn. and its sponsorship of music-related seminars as examples of how banking and entertainment can work together to a common advantage.

"We believe in a team approach to handling music business," he says, "your banker, your lawyer and your CPA." Like the other banks, Commerce Union has financed catalogs, studios, real estate, tour buses, tours and such other needs as are constant in the industry. And it is looking to do other services. Notes Kellam, "We feel like the international market for the local industry is virtually untapped."

EDWARD MORRIS

Robert Duvall, who won an Oscar for his portrayal of a washed-up country singer in "Tender Mercies," recorded an album in Nashville, and also appeared in a Waylon Jennings "Album Flash" video for Cinemax. Duvall is here with Jennings, Johnny Cash and the video crew.



Nashville

episode III

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Educational Resources

When Nashville's music industry wants to nail down a piece of trivia or launch a major historical project, the first place it turns to is the Country Music Foundation Library & Media Center. The Foundation is centerpiece of an informal network of collections and educational institutions on which commercial organizations—record labels, publishers, broadcasters and the like—have come to rely.

A Billboard Spotlight

Recognizing the music business as a lure for a new student and a job reservoir for graduates, both Middle Tennessee State Univ., in nearby Murfreesboro, and Belmont College, at the head of Music Row, have instituted ambitious programs for students seeking careers in entertainment. Nashville's Vanderbilt Univ., except through its training of entertainment attorneys, seems less involved with the day-to-day music scene. But even it maintains collections of Grand Ole Opry and WSM Radio & TV artifacts (scripts, photos, correspondence and promotional material) in its far-ranging libraries.

Funded mostly by the tourists clicking through the turnstiles upstairs at the Country Music Hall Of Fame, the Foundation Library is the single most complete collection of country music and related data in the world. According to the most recent count, the Library contains more than 110,000 records; 20,000 photos; 1,300 films and television shows; 2,000 songbooks; 1,500 pieces of sheet music; 4,000 books; clipping files on 1,000 country celebrities; and subscriptions to more than 300 music-related magazines.

In addition to the apparatus of scholarship, the Foundation has several recognized scholars on staff, among them head of reference Ronnie Pugh, Bob Pinson, Charlie Seemann, John Rumble and Jay Orr.

Movie, television and radio production companies routinely turn to the Library for advice and technical assistance. Record companies, who often contribute archival material, also rely on the Library to locate and restore for reproduction historically important recordings. PolyGram drew on the Library for its recent reissue of Hank Williams' songs and the institution provides continuing assistance for the Franklin Mint and the Columbia Historic Edition series of country music.

For the past 10 years, Middle Tennessee State Univ. has watched its Recording Industry Management program grow, nourished most effectively by its proximity to Nashville. The program has had an average of 350 majors at any given time over the past year. Graduates of RIM hold jobs in audio engineering, music licensing, booking, mastering, video production, label publicity and retail record store management.

All majors in the program are required to have two minor fields of concentration: mass communications and business administration, electronics or music. The school maintains a 16-track recording studio as a lab for its RIM students.

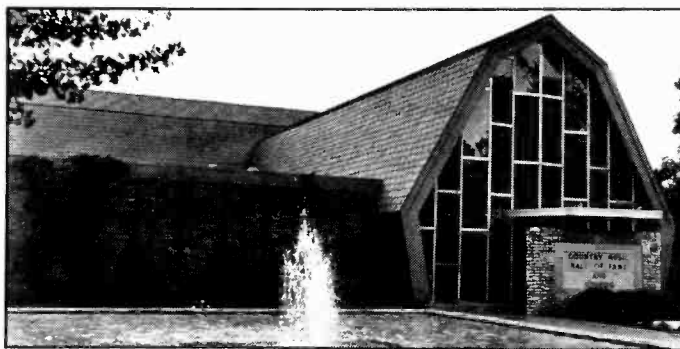
Nearly a fifth of Belmont College's entire student population of 2,100 is enrolled in the school's Music Business Program, and most of them study under faculty who hold full-time jobs in the entertainment industry. The program's graduates have earned placements in virtually every aspect of the business, thanks largely to an active internship system that places majors in a variety of apprenticeships.

Belmont operates a 24-track recording studio that is used to train students both behind and in front of the microphone.

EDWARD MORRIS

Nashville

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Labels Look

(Continued from page N-8)

teau than we were before (the recent slump,)" says Jim Foglesong of Capitol/EMI America, which has expanded its Nashville division in 1985. "When we have the right product, we still sell a lot."

PolyGram is one of the few labels to develop an artist with proven crossover success in the past year. Mercury artist Kathy Mattea reached into the top 30 on both Billboard's Adult Contemporary and Hot Country singles charts with her second release, "Someone Is Falling In Love." "Country music needs new blood," says Frank Jones, senior vice president of the label. "We're aggressively signing new acts."

The major labels must struggle to keep their share of the market, but independent labels have felt country's slide even more. Several indies that once charted regularly have been reduced to cutting custom albums.

Charles Fach's Compleat Records is an exception to the general decline among the independents, but the label hasn't relied solely on the country market. Although Compleat has scored impressive successes with Vern Gosdin, reissues of '60s rock packages may eventually rack up more than one third of the label's retail action. "Our first Kinks' compilation is already at 100,000 units," says Fach. Compleat has also released repackaged rock albums featuring the Moody Blues, Paul Young & Streetband, Humble Pie and others.

Moon Shine records, headed by Andy DiMartino, has bucked the decline among the indies by charting four singles with Rex Allen Jr. But even with an established names like Allen's, Martino complains of resistance from radio stations.

"We've charted respectably on all of Rex Allen Jr.'s singles, but there are still 20-30 major country radio stations that won't play him," says DiMartino. "Radio has been playing the same artists to death, and it's not working. Unless they stop playing the same thing, country radio could lose what's left of its share (of listeners)."

But Evergreen's director of a&r, Johnny Morris, thinks the solution to tight playlists is video. "We sent a video of Robin Lee to 200 radio stations to show them what she can do as a performer," says Morris. "That's the most successful thing we've done with her yet."

No one disputes the effects of economics—or the whimsies of contemporary musical tastes by a fickle public—on

Nashville's future. But the good news, however, is that those with one hand on the throttle and one eye on the crystal ball believe that Nashville will ride out its current slump and emerge stronger than ever. It's that kind of positive outlook, that kind of optimism, which always has—and continues to be—synonymous with Nashville itself.



Nashville legend Loretta Lynn receives a hug from Huey Lewis after she received the Award of Merit at the American Music Awards show.

Nashville



Roger McGuinn, an original member of the Byrds, flew into Nashville last year to overdub his guitar part on "Turn! Turn! Turn!," an early hit for the Byrds and covered by Vern Gosdin, left.



From left: John Ford, RCA Records division vice president, U.S. and Canada; Kenny Rogers; Sylvia; and Joe Galante, RCA division vice president.

A Billboard Spotlight

*An Open Invitation to the Nashville Music Industry
Billboard cordially invites you to stop by
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Digital Makes

(Continued from page N-14)

Disc Mastering, Masterfonics, Master Mix, Nashville Record Production, the Lacquer Place and Woodland Mastering. All of these own or rent digital equipment upon request; and they say that the requests are growing steadily.

Record pressing and tape duplication continues to be a key component of Nashville's role in the music industry. Companies such as Precision Record Pressing, Volunteer Record Pressing, United Pressing, National Tape Corp. and others say they are pleased with the increase in their business.

If not all recording facilities can brag of round-the-clock sessions—nor match the enthusiasm of Fanta Professional Services' owner Johnny Rosen, who has watched the growth of his mobile sound and remote recording operation more than triple its volume of business—there still seems to be enough work to go across the board (no pun intended).

Studios such as Young'Un Sound, LSI, AMI, Pollyfox Grand, Sound Control, Cinderella, Doc's Place, Fireside, Wild Tracks, Studio 19, Shook Shack, Sound Track, Eleven Eleven Sound and Bullet Recording are thriving with a variety of projects to keep both engineers and clients busy.

Overall, Nashville's future in the area of recording appears assured. With facilities spending hundreds of thousands of dollars to keep abreast of current technology, it's now possible for all kinds of records to be made here.

Parts of the much-heralded CBS' "Stay Tuned" project featuring Chet Atkins, George Benson, Earl Klugh and Larry Carlton were recorded in Nashville using digital equipment. In fact, Tom Clark of the Ampex Tape Corp. estimates that 90% of this year's Nashville Grammy nominations are based on digitally-recorded releases. At the rate it's going these days, it's not unforeseeable that Nashville may give Los Angeles a run for first place as a recording center before long.

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CMA female vocalist of the year Reba McEntire chats with "Nashville Now" host Ralph Emery.



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Total Talent

(Continued from page N-12)

helping boost live concert sales by letting people see what's available. Ralph Emery's "Nashville Now," a live 90-minute nightly telecast from Opryland, TNN's "New Country" mini-concert series, and the network's various videoclips programming all have helped create new interest in Nashville talent, thus bringing in new business to the agencies based here.

In addition to regular bookings, Nashville's conventions and special events interests are well represented through the auspices of the Opryland Talent Agency.

Opryland Talent specializes in producing live shows for national meetings and conventions, industrial events, fairs and festivals, and special events. The agency provides technical and creative assistance for television, film and theatrical presentations, and at last count, had produced packages for more than 2,000 conventions and events, covering both the U.S. and overseas. Or, as Opryland Talent likes to phrase it, "from the Soviet Union to the White House."

Casting for movies is becoming a more lucrative business, say the talent agencies, as in-state production continues to pick up. Tennessee is going up against Florida and Texas for non-Hollywood movie business; and being able to provide good local talent is critical. Patsy Bruce of the Bruce Agency, Betty and Gloria Clark of Talent and Model Land, and Vicki Branton of the Branton Agency all predict more work in the next few years for local actors, actresses and performers as the television, film and video industry picks up here.

All Nashville-based booking firms say they are working more closely than ever with their Coast divisions to secure film and tv projects for their clientele. ICM, for example, has divisions in New York and Los Angeles reading possible script properties in which to feature the agency's Nashville talent, and the Halsey Agency recently pacted with a Hollywood-based group to further its move into film and tv. ATI moved into Nashville at the close of 1984 to see if it could add crossover talent to its pop/rock ranks. (However, ATI founder Jeff Franklin sold his agency to ICM two months later to concentrate on his video projects.)

The Nashville Assn. of Talent Directors (NATD) is comprised of 40 some local agency representatives who collectively bill an estimated half billion dollars in annual dates for their acts. This year's president, Sonny Simmons, is chairman of Century II Promotions which handled the first season of Salem's successful country concert series with Alabama.

Simmons says NATD hopes to increase its annual billing to \$1 billion in fees during the next five years—and one way its members plan to do this is by taking higher-profile visibility. Simmons (and others) believe that the traditionally low-profile "good old boy" posture maintained along Music Row in the '70s helped contribute to the mass exodus of acts to the West Coast.

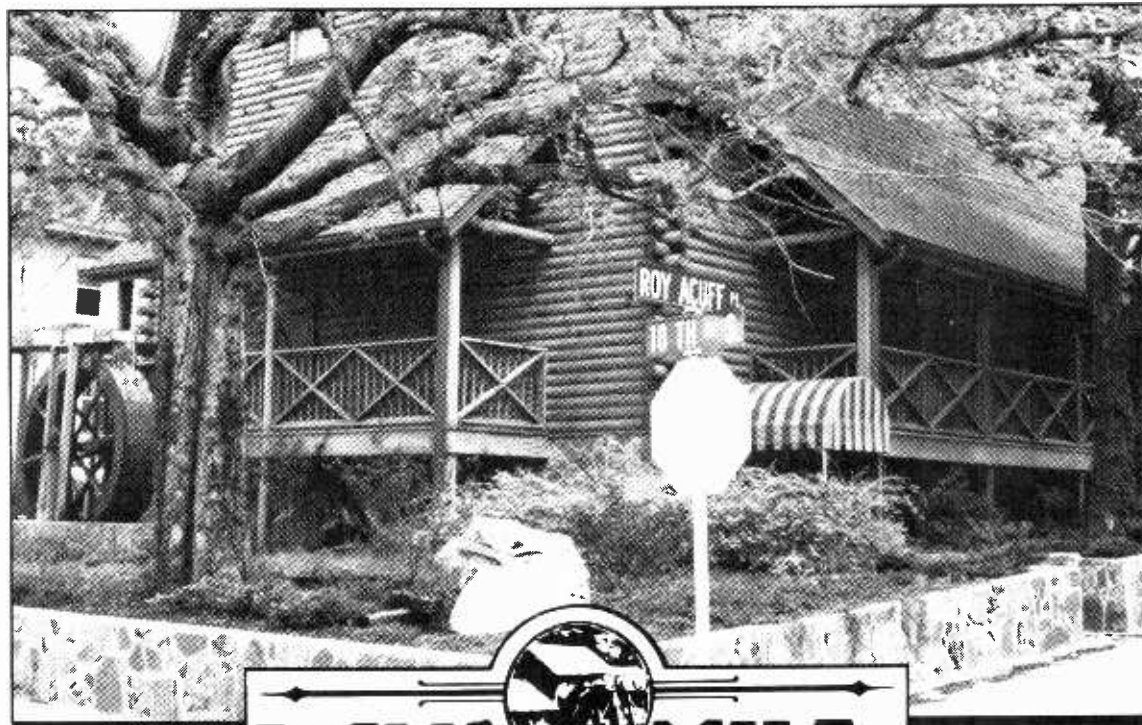
Management in Nashville has been slow to be infiltrated by outside interests. Noted Nashville promoter C.K. Spurlock (who handles all Kenny Rogers concert dates) launched Starbound Management with associate Mickey Baker in 1984; its clients include B.J. Thomas and Sawyer Brown. Chuck Morris of Denver-based Feyline found himself in country management after his group, the Nitty Gritty Dirt Band, began attracting national notice, and at the beginning of this year, opened a Nashville Feyline office.

Most locally-based managers, however, such as Woody Bowles (the Judds, Pinkard & Bowden), Chip Peay (Ricky Skaggs), Larry McFaden (Lee Greenwood), Bob Titley (Terri Gibbs), Irby Mandrell (Barbara, Louise and Irlene Mandrell), Joe Sullivan (Charlie Daniels), Bill Carter (Reba McEntire), Jack Brumley (Shelly West & David Frizzell), and Robert John Jones (Vern Gosdin), continued to operate solo, concentrating on one or two acts exclusively.

With multiple media opportunities opening up to Nashville acts through companies like Jim Owens Entertainment, Multimedia Entertainment, The Nashville Network and various network-affiliated producers, artists no longer seem to feel they have to look to New York or L.A. for professional representation—or work. And it was obvious by the advent for 1985 that more acts were turning their sights back toward Nashville, realizing that this city is—at last—living up to its promise of becoming a total entertainment center. **KIP KIRBY**

Nashville

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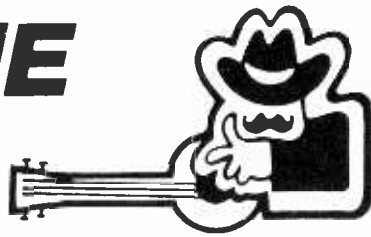
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Conway Twitty performs at Fan Fair.

Boom Town

(Continued from page N-4)

bels all seem optimistic. Label heads Rick Blackburn (CBS), Joe Galante (RCA), Jimmy Bowen (MCA), Jim Ed Norman (Warner Bros.), Jim Foglesong (Capitol/EMI America), and Frank Jones (PolyGram/Mercury) each say they are actively looking for new acts to sign.

In fact, in CBS' case, Blackburn insists he's looking not only for country signings but pop and rock ones as well. RCA is developing an Eagles-style country/rock band called Restless Heart, while Warner Bros. has its own counterpart (originally called the Tex Pistols but now known as Southern Pacific due to copyright problems). Warner Bros. also signed former pop hitmaker Del Shannon for its country division, and is working on giving former Creedence Clearwater Revival leader John Fogerty country airplay. It all goes to show that, as "All That Jazz" so musically put it, "everything old is new again."

There were new music industry faces all around the city by the close of 1984. ICM and Jim Halsey opened Nashville offices, Merit Music Corp. boasted one of the largest rosters of songwriters in the city in less than a year of operation, and Mary Tyler Moore Music Group came to town under the direction of Alan Bernard and Howard Stark. Shortly after moving into their new Music Row offices, Bernard and Stark announced the formation of an MTM label under a distribution deal with Capitol/EMI Records. Said Stark, "We plan on doing all kinds of music from Nashville. We're talking about pop and black and rock and country."

Nodding his head in agreement was Charlie Fach of independent Compleat Records. Under its distribution deal with PolyGram, Compleat signed up Bachman Turner Overdrive (rock), Autumn (r&b), Vern Gosdin (country), and then launched a vintage series of British rock anthologies to put it into the audiophile market.

(Continued on page N-26)



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Video City

(Continued from page N-6)

part of the neighborhood. Specials and series are rolling out of Nashville as never before. "I don't think there's any doubt it's on the rise," says Reg Dunlap, president of JRD Productions, which syndicates "The Door Is Always Open," a musical tribute to songwriter's friend Sue Brewer.

Specials and series from Multimedia Entertainment, such as "The Music City News Top Country Hits Of The Year," "Pop Goes The Country" and "Music City U.S.A.," are among Nashville's leading exports. But more broadly based entertainment specials like Scene Three's "Story, Songs And Stars" point to the growing diversification of the tv industry here.

Even national advertising accounts are coming to Nashville. Both Thom 2 Productions and Thirty's have done national spots for a number of products, including Whirlpool appliances, Ben Gay lotion and Lysol spray.

Thom Ferrell, owner of Thom 2, notes that Tennessee's right-to-work laws mean lower costs for advertising agencies. "We pay more than union scale, but we don't have to have as many people on a set as unions require," he says.

Adds Bill Balsley, owner of Thirty's: "Once you get the New York ad agencies convinced there's life beyond the Hudson—and that's an uphill battle—they find it's delightful down here. Editing rates in Nashville are \$150-200 less per hour than they are in New York."

Among the busier facilities here are Jerry Reed's TSC Productions and Post-Masters. TSC did video editing and soundtrack synchronization for Reed's "What Comes Around" and also attended to post-production chores for Hank Williams Jr.'s video of "All My Rowdy Friends Are Coming Over Tonight." Post-Masters has edited national spots for Captain D's and Dollar General Stores. Additionally, Post-Masters assisted Showtime in their production of the 1985 edition of Charlie Daniels' "Volunteer Jam."



Roy Acuff makes a cameo appearance with Moe Bandy and Joe Stampley in the award-winning video "Where's The Dress?," produced by Jim Owens Television.

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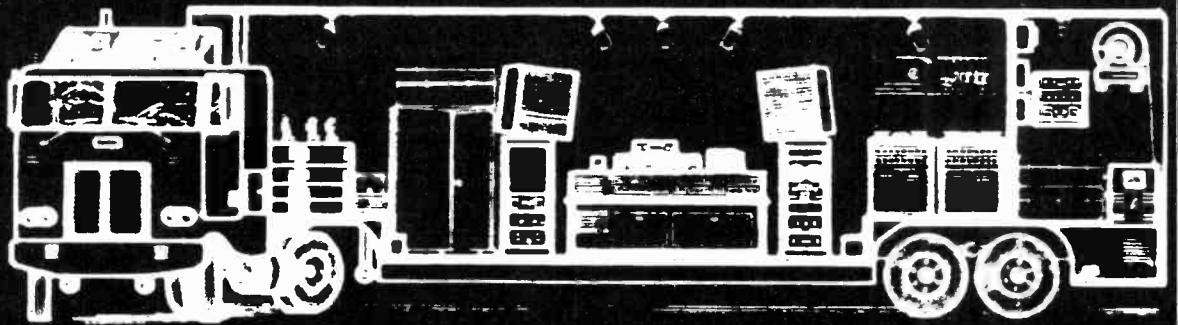
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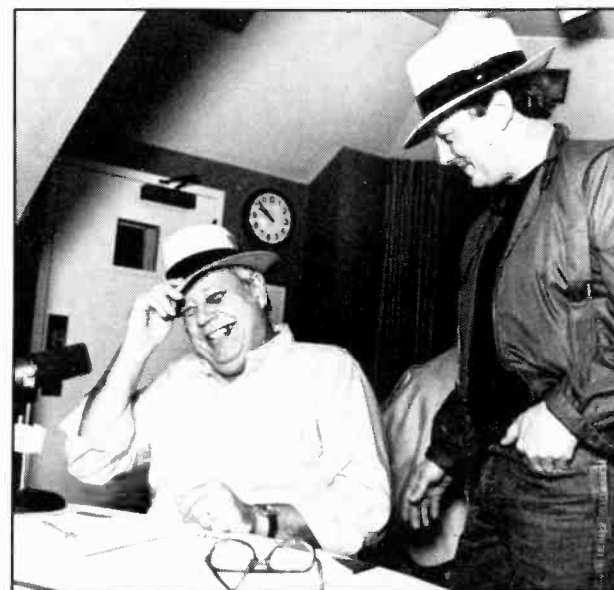


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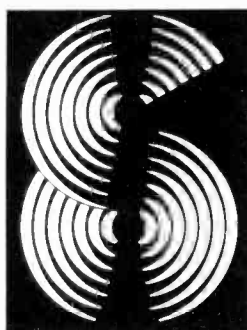
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Mark Gray, right, shares a laugh and a hat with Music Country Network's Charlie Douglas.

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Boom Town

(Continued from page N-24)

With more than 75 recording studios in town, it was obvious that digital would become a major factor. And led by producer Jimmy Bowen, the digital revolution arrived in Nashville. Almost every major studio now owns or rents digital equipment; and digital recording, mixing and mastering are commonplace today in records done here. The huge volume of recording sessions and jingles which take place in Nashville studios have given the city a second-place position in recording center status, just behind Los Angeles.

Publishing is—and always has been—the cornerstone of the Nashville music industry. "It all begins with a song," goes the motto of the Nashville Songwriters Assn. Int'l. And they aren't kidding. There are over one thousand publishing companies here, with more than three thousand songwriters living and working in Nashville. While not all of them are successful—yet—the dream is undeniable even if the goal is thus far unattainable.

Although midway through the '80s, Nashville was a city experiencing tremendous change, many of its key executives remained leaders in their field. Names like Frances Preston of BMI, Buddy Killen of Tree Int'l, Jim Foglesong of Capitol/EMI America, Bob Beckham of Combine Music, Henry Hurt of Chappell/Intersong and Wesley Rose of Acuff-Rose continued at the helms of their respective companies, joined by an influx of newcomers.

Trade associations continued to play a key role in Nashville's growth and development. Dale Franklin Cornelius helped keep the Nashville Music Assn. (with over a thousand members) visible and active in every facet of the community, while Maggie Cavender continued to lead the Nashville Songwriters Assn. and Don Butler directed the Gospel Music Assn. Paul Jackson came in to take over leadership of NARAS. BMI's Frances Preston, Connie Bradley of ASCAP and Dianne Petty of SESAC were at the forefront of women executives on Music Row, the majority of whom seem to be found running publishing companies or holding down a&r positions at the major labels. And Jo Walker-Meador admirably continued to helm the burgeoning CMA.

Nashville is also the headquarters for Ingram, the largest book distributor in the U.S. and one of the industry's fastest growing video distributors.

In the past two years, the Nashville music community has begun working more closely than ever with the local banking, financial and educational interests. It's believed that this will further unite the business community with the entertainment industry and lead to new cooperation and development. Certainly, the potential is there. Never has there been more opportunity for Nashville to play a major role in the television, video, cable and film market; more talent for the Nashville market to capitalize on; more investment possibilities; more potential for entrepreneurial enterprise.

In 1985, it can safely be said that Nashville's future is no longer tied to the rise and fall of country music. Nashville today is creative and full service: production, publishing, writing, scripting, casting, commercials, recording, filming, taping, equipment manufacturing. Nashville is a boom town these days, and the boom is being heard around the world.

CREDITS: Special Issues Editor, Ed Ochs, Assistant Editor, Robyn Wells, Editorial Coordinator, Kip Kirby, Cover photos, Kats Smith, Design, Anne Richardson-Daniel

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Eclectic Music

(Continued from page N-16)

way series, followed by our pop concerts." Last year TPAC had 1,665 events; that's an average of 4-1/2 events a day.

The Municipal Auditorium, with a 9,900 seating capacity, is the biggest building in Nashville. "This year has been an excellent year for us," claims Bobby Highsmith, general manager of the building. "This is the first time we've had the concessions in a while, and it shows in our grosses. Rodeo is up, and the rock concerts are doing very well. Once again, the Volunteer Jam went real well. The one thing I did notice is that family shows are down." (It has been reported that Barnum & Bailey has pulled its shows out of Tennessee because of a new state amusement tax.)

The biggest building in the surrounding Nashville area is Murphy Center at Middle Tennessee State Univ. (MTSU), about 35 miles from downtown Nashville. Harold Smith, a spokesman for the center, claims that 1984 was an excellent year. Billy Joel, Rod Stewart, the Oak Ridge Boys, Bruce Springsteen, Elton John, and Kenny Rogers all played at MTSU this year. Smith feels that Nashville has been fortunate because of its location. "For a smaller major city, Nashville has always had the fortune of being one day's drive from a number of major concert cities. Groups that would ordinarily pass on a 500,000 population, do the date because the equipment is gonna be there overnight anyway."

"This city is not big on cover bands," declares Amy Kirkland, manager of the Bluebird Cafe, a small club frequented by musicians. "Nashville has so many talented writers and up and coming performers that it would be a shame not to give them an outlet to show off their wares." The Nashville club scene is wide open right now. There are approximately 60 clubs offering some form of live entertainment. For a person who lives there or the traveler passing through, it provides a welcome respite.

One of Nashville's most unique aspects is the value its people place on songwriting capabilities. Any night of the week, you can find a club offer-

ing a "writer's night" or a publishing showcase. This animal does not exist in Los Angeles. Clubs like the Nashville Palace, The Sutler, Under The

Boardwalk, and the Bluebird Cafe have always supported these usually-underexposed talents.

The new music phenomenon has

not fallen on deaf ears in Nashville. You can find an occasional mohawk in the Green Hills Mall on any given Saturday. Cantrell's, a once dilapi-

dated pre-fab cafe, has gone through its umpteenth transformation, and today is a happening new
(Continued on page N-29)

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Eclectic Music

(Continued from page N-27)

music club. It is bringing in all kinds of interesting talent from all over the U.S. One of Musician Magazine's Rookie of The Year bands, the Del Fuegos, has played Cantrell's. They were followed by the Replacements, a group currently number two on the Rolling Stone college record charts. Cantrell's Alternative Jam is a welcome change for head-bangers and fashion music buffs. A relatively new club, 12th & Porter, is also trying out a modern music menu.

Jazz is being offered at a number of clubs. Boots in Printer's Alley is still pleasing crowds. J.C.'s has brought out all kinds of local talent that previously had nowhere to play. The Cafe Unique also caters to jazz fans.

While most clubs do not attempt to bring in touring acts, the Boardwalk Cafe and the Park Ave Restaurant Lounge have had success in their recent attempts. The Boardwalk Cafe has brought in Delbert McClinton and Guy Clark recently. The Park Ave, a heavily advertised and promoted black showcase, has brought in Ronnie and Debra Laws, the Spinners, and the Four Tops.

If you are looking for good country music, Jakes, the Nashville Palace, PeeWee's, the Opryland Hotel, and the Stockyard all provide consistently excellent, low-cost entertainment. And who knows, maybe the night you're there George Jones, Stella Parton, or David Allan Coe just might show up and sit in with the band.

Rock'n'roll has always had a home in Nashville. It's still the number one selling type of music in Nashville record stores. Bogey's serves up a nightly portion of good ol' rock'n'roll. "We do a lot of showcases. But basically we just deliver good rock'n'roll. You can't even get in here on Wednesday's when John Jackson & the Rhythm Rockers play." One of the more unique rock clubs is Sal's. Four nights a week it becomes the home of Joe Savage, who has a show that can only be described as a Vegas lounge show gone berserk.

The Station Inn is probably the premier purveyor of bluegrass in the country. The consistently crowded room is home to some of the best musicians this indigenous music has to offer. It wouldn't be unusual to see John McEuen of the Nitty Gritty Dirt Band, super-fiddler Mark O'Connor, the legendary Ralph Stanley, and

Ricky Skaggs, all on the same stage.

Concert business is up; and Nashville is no different. Promoters who felt the earlier crunch are now cau-

tiously optimistic. Two of the bigger promoters in the Southeast are based in Nashville. C.K. Spurlock, who owns and operates North Amer-

ican Tours, believes the change to bigger packaged concerts in country music is really working.

"It used to be a little more difficult

to sell a country show. We would have one headliner preceded by two lesser known acts. Now we're begin-

(Continued on page N-30)

A Billboard Spotlight

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Mariott Nashville	889-9300
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West End Inn	329-3711

Eclectic Music

(Continued from page N-29)

ning to do shows with three headliners. One show we did included the

Oak Ridge Boys, Exile and the Judds. It was great! Another successful package we sold was George Jones, Tammy Wynette, and Jerry Lee Lew-

is. It is a very solid way to present acts. I don't mind raising the prices a little bit to give people a real quality night. I want them to walk away thinking they were at more than a concert, they were at an event."

North American Tours is currently promoting the extremely successful Kenny Rogers and Dolly Parton tour. C.K. says about arranging that one, "it took four years to put together ... now that's an event!"

Joe Sullivan, who operates Sound Seventy, one of the larger promoters in the Southeast, reports that '84 was a good year. "We showed a profit—which is news in the concert promotion business! We did the majority of the shows at MTSU; and they all did well. Some other shows earlier in the year that looked like they were going to break even lost money because of the new amusement tax. I'm cautious because of the tax. I can make more money in one night in Lexington than three nights in Knoxville. Something has to be done."

If there was one order of business with any of the building managers and promoters, it is this new amusement tax. The tax is an extension of the sales tax into the area of amusement. The reason given for the tax is: "If you can tax a staple like food, why can't you tax a luxury item like concert tickets? The money is going to the Governor's education fund. Who can argue with that?"

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David King, of Langford, Switzer, and King, a local law firm that is doing just that, lobbying against the tax. They are looking for a more overall tax plan rather than "piecemeal legislation" that has no purpose. King believes that "the important thing is to get organized on a local and state level. If the industry was more organized, it would never have happened."

Exciting things are happening in Nashville music. It is more progressive than ever before. Music is one of its most important exports, and Nashville will continue to provide a nurturing spirit for aspiring artists.

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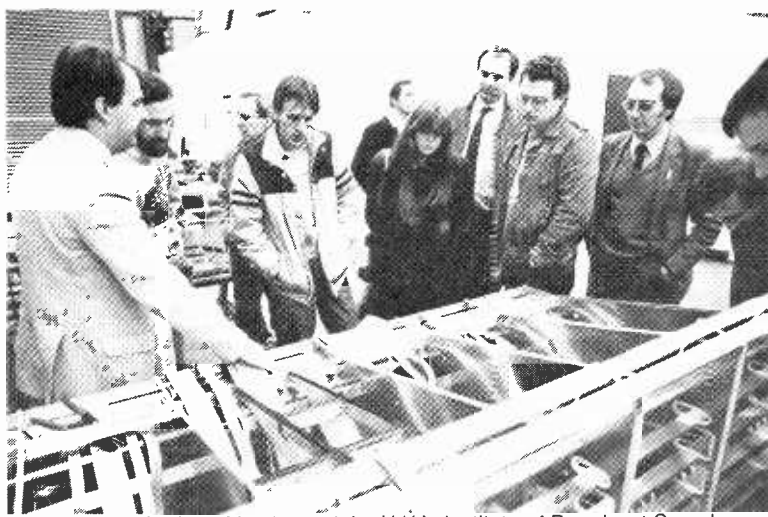


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A Logical Beginning. Members of the U.K.'s Institute of Broadcast Sound (comprised of members of the BBC and IBC) are shown how life begins for a Solid State Logic console at SSL's new production facility in Witney, near Oxford, England.

DIGITAL 'VIDEO POSTCARD' COMPLETED

'Washington, D.C.' Set for VHS, Beta Hi-Fi Release

NEW YORK "Washington, D.C.," a long-form "music video postcard" said to be the first completely digital recording for release solely on VHS and Beta Hi-Fi, has been completed by the Washington-based video software firm Nicholas Communications.

According to executive producer Stephen Nicholas, the audio portion of the videocassette was recorded using Mitsubishi X-800 32-track and X-80 two-track digital recorders, as well as the Audio + Design/Calrec Inc. Soundfield microphone, at Miami's Criteria Studios. Nicholas is positioning the release as "a sophisticated, high-tech music video that

will appeal to visitors to Washington, D.C.," and plans eventually to produce other "video souvenirs" for such cities as New York, New Orleans, San Francisco and Chicago.

Nicholas conceived the project in 1983, and approached Criteria owner Mack Emerman last summer to discuss using the studio's Mitsubishi digital equipment, Soundfield microphone and Ambisonic encoding equipment for the music video project.

Audio production at Criteria, with a score provided by Miami-based composer/arranger Michael Lewis, took place during three days in January, with 31 of Miami's top session

players involved, including the Bee Gees' horn section. The Audio + Design/Calrec Inc. Soundfield mike, a single microphone containing four subcardioid capsules and capable of producing a three-dimensional sonic picture, was used for both sound effects and music recording.

According to Nicholas, the visual portion of the music video includes scenes shot in Washington on Betacam, as well as 35mm and U-matic video footage acquired from various sources. After being bumped up to one-inch video, the stock was taken to Merv Griffin's Transamerican Video in Hollywood, where the visu-

(Continued on page 44)

Audio Track

NEW YORK

AT ERAS RECORDING, engineer David Baker has been working with pianist Kenny Barron and producer Matthias Winkelmann for Enja Records. Baker has also been cutting tracks with saxophonist Gordon Brisker for an album featuring Cedar Walton and Eddie Gomez.

The Muppet Babies' first album is being mixed at Wilder Brothers Studio by producers Hank Saroyan, Rob Walsh and creative director Geni Sackson. A July release is planned by Parker Brothers.

Local act Flying Objects has completed basic tracks on their debut album at Add Studios. Band member Jesse Bullitt is handling production.

Brooklyn's Systems Two recently completed music scoring for "Riot," an upcoming feature film. Composer was Bob Dee, who also produced, with Michael Marciano at the console.

Urban Blight is in at Shakedown Sound, recording three tunes for their upcoming album with producer Mark Kamins and engineer Alan Meyerson. Also, Arthur Baker is producing three tunes for Jeff Beck's upcoming Epic album: "Ecstasy," "Going In For The Kill" and "It Gets Us All In The End." The tracks are completed, and Baker is mixing with engineers Andrew C. Wallace and Alan Meyerson.

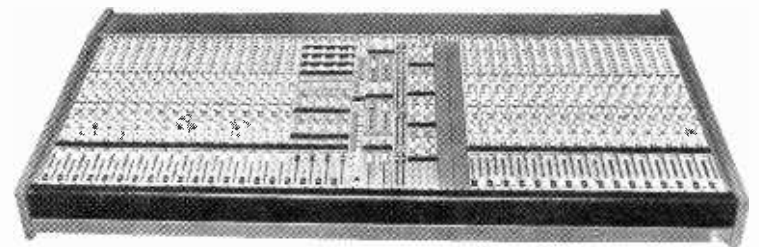
At Planet Sound, Lynn Lynn is producing D.D. Domino, with Rick Kerr and Andy Heermans engi-

neering and Ken Florendo assisting. Also, August Darnell and Andy Hernandez are working on tracks for a new Kid Creole & the Coconuts album for Sire, with Julian McBrowne engineering and Tim Purvis assisting.

James Cannings, formerly of Cannings Recording Studio, has opened a new facility with Kiko Kamacho called Planet Zero (formerly known as Opal Sound). The facility is 24-track and fully automated, with 2,500 square feet of recording area.

Afrika Bambaataa is in at Quadrasonic mixing tracks with producer Gavin Christopher for his debut solo single, "We're Gonna Rock America." The 12-inch is due shortly *(Continued on page 46)*

New Products



Harrison Systems Inc. introduced the HM-4 and SM-4 consoles at the recent Hamburg AES. The two systems are medium-scale derivatives of the HM-5 and SM-5 major touring systems Harrison developed for Showco Inc. and Clair Brothers. The HM-4, pictured, includes eight mixable aux sends, four stereo audio groups, redundant main stereo outputs and four-by-four stereo group matrix. Both consoles will be available in either fixed theatre or portable touring mainframes, which will include XLR mike inputs and 30-pole DIN standard tuchel connector interfaces for patch systems. Contact Harrison Systems in Nashville for further information.

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Upgrading of Studio B Almost Complete

Fantasy Finishing 'Total Rebuilding'

BERKELEY Fantasy Studios is completing the redesigning and upgrading of its Studio B. It's the last step, says studio chief Roy Segal "in our total rebuilding effort that began in 1982."

Fantasy's smallest room, at 27 by 20 feet (with a 15- by 17-foot control room and a six by 10-foot isolation booth), Studio B is now outfitted with a Studer A800 24-track recorder, a Studer A80 two-track master recorder and a 36-input/24-output/32-monitor Trident automated console.

All four Fantasy rooms are now equipped with Studer recorders and the Neve/NECAM automated mixing system. Studio B, like the other three rooms, has been built to accommodate Fantasy's recently acquired Mitsubishi X80 two-track machine.

Segal cites the X800 as the "motivation for improving our quality. We're right at the crossroads of the digital age," he says. "The digital masters more readily point up the flaws in studio design and in analog equipment. So, in addition to the

new equipment in B, the room has also been acoustically redesigned.

"It's our intention to offer in all of our rooms the best of both worlds—the best possible analog recording, as well as the opportunity to record digital multi-track, and also to create a digital mix from an analog recording."

The remodeling of Studio B follows by less than a year the upgrading of 24-track Studio C, while the 32-track Studio A was finished in 1982. Fantasy's top-of-the-line 48-track Studio D was opened in 1980, and has been the birthplace of a number of platinum and gold recordings. Recent clients have included Greg Kihn, working on his all-digital debut album for EMI America; Taxi, cutting their first album for MCA with producer Tom Dowd; and Capitol artists Maze featuring Frankie Beverly.

JACK McDONOUGH

DIGITAL 'VIDEO POSTCARD'

(Continued from page 43)

al opening of the video was assembled by editors Marci Dubrow and David McCutcheon. Cinematographer Louis Schwartzberg supplied the time-lapse and aerial footage.

The next stop was Editel in Chicago, where the post-production house's new Montage Picture Processor was used to synchronize the digital audio soundtrack with the video. "While Nicholas worried about getting the visual feel that he wanted, the Montage and our editor Larry Sexton handled the assembly of the edit decision list," says Editel's Len Pearlman. "When Nicho-

las was happy with the feel and timing, the production was transferred to two of our on-line edit rooms, where he could concentrate on the optical and special effects."

Nicholas says the edited video was then returned to Criteria, where, using the studio's Mitsubishi X-80 and the Ambisonic encoding system, the mix was made.

Final audio mixes and the assembled video were then taken to CBS/Fox Video for duplication in VHS and Beta Hi-Fi. Nicholas says the videocassette will be available in April, and will be distributed initially by his firm, pending negotiations with major distributors.

Video Track

NEW YORK

A HUGE MATCH striking, exploding volcanoes, sunburned bathers and hot tea spilling are all part of a series of video vignettes created by **Worldwide Biggies** to link together a 35-minute clip compilation reel being made available for sale by CBS/Fox Video. The reel, "Prime Cuts Red Hots Vol. 3," contains popular music videos by **Wham!**, **Scandal**, **John Cafferty & the Beaver Brown Band**, **Survivor** and **REO Speedwagon**. It was produced and directed by **Alan Hecht**. **Greg Dougherty** of **Unitel Video** edited the piece; **Regent Sound's Bob Donian** acted as audio engineer.

Dan Driscoll scripted the video for Arista artist **Kashif's** "Are You The Woman." It was directed by free-lancer **Luis Aira** for **September Productions**. **Bill Near** produced the clip, which was lensed by **Brian Heller** on location in Boston.

Jingle production house **Sid Woloshin Inc.** took charge of a series of campaigns for the **Metropolitan Opera Assn.** The latest commercial features **Alfred Drake**.

Aronson Films recently lensed **John Cafferty & the Beaver Brown Band** at New York's Ritz. Director **Josh Aronson** filmed four songs, each of which is slated for MTV airing.

LOS ANGELES

A one-hour behind-the-scenes special focusing on the **USA For Africa** effort will air on HBO in May. "The Story Of 'We Are The World'" will intercut the song's actual recording session with impromptu footage and interviews with several of the 45 recording artists who participated in the Jan. 28 event at **A&M Studios**. **Bob Dylan**, **Cyndi Lauper**, **Bette Midler**, **Lionel Richie**, **Paul Simon** and **Bruce Springsteen** are said to be included in the special. HBO says its licensing fees for the program will be donated to the **USA For Africa Foundation**.

A performance video for **Mountain's** Epic single "Hard Times" was directed by **Steve Kahn**. It was produced by **Nile Siegel**.

Epic act **Accept** had Polish filmmaker **Zbigniew Rybczynski** direct "Midnight Moves." It was produced by **Big Z Productions**.

Post-production house **Pacific Video** oversaw editing on "Black" (Continued on opposite page)



Keyboardists Say the Darnedest Things. Stevie Wonder can give as good as he gets. After recently becoming a victim of NBC-TV's "TV's Bloopers And Practical Jokes," Stevie decided to see how **Herbie Hancock** would respond to being told that the master tape of the tracks Herbie had just recorded at **Wonderland Studios**, in preparation for his appearance on the Grammys, had been accidentally erased. After letting the panic set in for a moment, Stevie revealed the set-up.

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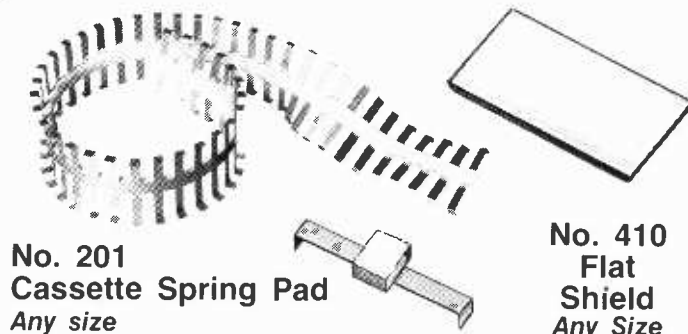
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Sinatra Microphone Auctioned Off, Fetches \$10,000

NEW YORK An engraved, gold-plated **AKG C 535 EB** microphone, custom-made for **Frank Sinatra's** use during his Vienna benefit concert last October, was recently sold at auction in that city for \$10,000 within the first four minutes of bidding. The money will go to the "Light In The Darkness" fund for handicapped children.

The auction took place Feb. 21 and was televised live via the **Austrian Broadcasting & Television Co.**, with telephone bids accepted from viewers. The high bidder received a mahogany case containing both the microphone and a brass plate with **Sinatra's** autograph.



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New Products



Agfa-Gevaert Inc. has redesigned its audio tape packaging after performing "extensive research" on ways to make the tapes more easily identifiable in the studio. According to the firm, the bold lettering indicating tape type and features is now more readable, and the light-grey background permits users to write on the package surface for easier identification.

VIDEO TRACK

(Continued from opposite page)

Rock," a one-hour pilot for a variety show spotlighting black rock artists, produced by **Tony Quin** and **Bob Cambridge**. **Tom Grasso** directed the experimental program for **QC Productions**. **Centerpoint** is in charge of syndication for the show. **Michael Winslow** and **Freda Payne** co-host the show, which features guest stars **Billy Preston** and **Philip Bailey**. **Ray Bush** edited the piece. **Bob Manahan** took charge of audio.

A long-form video featuring the **Carpenters** will be forthcoming from **A&M Video**. **Richard Carpenter** acted as executive producer for the full-length home video, which includes footage from past films, promotional clips and tv specials. **Fred Paskiewicz** directed. It was edited at **Pacific Video** by **Russ Srole** and **Lewis Bates**. Sound mixer was **Bob Manahan**.

OTHER CITIES

D.J. WEBSTER directed the first video by Epic Records newcomers **'Til Tuesday**. It's described by a spokesman for **MGMM Overview**, which produced the clip as a "quasi-love story." The Boston group is opening for **Daryl Hall & John Oates** on the East Coast leg of their tour—reportedly because Daryl Hall was so impressed by the clip.

NFL Films, riding on the success of music video production, plans a multi-million dollar facility to service the music business. Ground-breaking in New Jersey has already commenced. The new facility will be rivaled in size only by the massive **Hollywood Studios** formerly **Zoe-trope Studios**.

All materials for *Video Track* should be sent to **Faye Zuckerman**, *Billboard*, 92017 Wilshire Blvd., Beverly Hills, Calif. 90210.

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AUDIO TRACK

(Continued from page 43)

on Tommy Boy. **Dave Ogrin** engineered, assisted by **Keith Freedman**.

At **Music House**, **Fitz** is completing an album for Rubylight Productions with producer **Peter Cummings**, engineers **Martha Dodge** and **Eddie Ciletti** and executive producer **Richard Lavsky**.

Shar & the Boys are at **Sonic Studios** in Freeport, Long Island, recording their debut album, "Life's A Beach," to be released on Girl Records this spring. Producer is **Robert D. Berg**; engineer is **Al Falcon**.

LOS ANGELES

X IS OVERDUBBING and tracking in 32-track digital for their upcoming Elektra release at North Hollywood's **Amigo Studios**. **Michael Wagener** is producing and engineering, assisted by **Steven Strassman**. Also at Amigo, **John Denver** is tracking for his next RCA release. **Roger Nichols** is producing, and **Daniel Lazerus** is engineering. And **David Lee Roth** has been editing and mastering his latest solo single, "Just A Gigolo." **Lee Herschberg** is handling engineering and mastering in the studio's new Neumann VMS 80/Studer mastering room.

At **Conway Studios**, Columbia artist **Johnny Mathis** has been finishing his new album with producer **Denny Diante** and engineer **Mick Guzauski**. Engineering assistants were **Rick Clifford**, **Richard McKernan** and **Daren Klein**. Diante also was producing **Bill Withers'** new album as well as a project for Rosanne Cash, both for Columbia.

Craig Huxley produced **David Shire's** score for the upcoming PBS television special "Starring... The Actors!" at **Audio Affects**. The duo worked on the score using the Synclavier II.

At **Group IV Recording**, engineer **Dennis Sands**, assisted by **Andy D'Addario**, has been working with composer **Alan Silvestri** on the score for the feature film "Back To The Future" for Amblin Productions.

OTHER CITIES

AT RUSSIAN HILL Recording in San Francisco, singer/songwriter **Kevin Craine** is recording tracks for Goodnight Vienna Productions, with **Nigel Paul** producing and **Jeff Lieberman** engineering.

At **The Plant** in Sausalito, Calif., recent projects have included **John Fogerty's** album "Centerfield," which was entirely recorded in Studio C with **Jeffrey Norman** engineering and **Mark Slagle** assisting; the new **Santana Band's** album, produced by **Val Garay**; and **Journey** cutting basic tracks for their forthcoming album. **Steve Perry** and **Jim Gaines** are co-producing, and Gaines is engineering with assistant **Robert Missbach**.

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



Gray Matters. Mark Gray performs at a recent show at the Bottom Line in New York. (Photo: Chuck Pulin)

Dutch Pop Group Re-Forms Hocus Pocus: Focus Is Back

BY WILLEM HOOS

AMSTERDAM Dutch pop group Focus, which gained international popularity in the early '70s and broke up seven years ago, has reformed on the initiative of keyboardist/flautist Thijs van Leer and guitarist/synthesizer player Jan Akkerman, the two original members.

With session musicians, they've completed a new, mostly instrumental album for release March 29 on the Vertigo label via Phonogram. "Focus, Jan Akkerman & Thijs van Leer" was recorded at the 24-track Spitsbergen Studio in Zuidbroek, and produced by Ruud Jacobs with the two Focus pioneers.

Musicians involved were New York-based Cuban percussionist Sergio Castillio, Amsterdam-based Indian tabla player Ustad Ahmed Zamir Khan and Cologne, West Germany-based Chilean bassist Tato Gomez.

Focus wrote a major chapter in the story of pop/rock music in the Benelux territories, with major international sales in the U.S. and U.K. The group achieved its greatest success with a blend of rock, classical and jazz influences, and is now leaning heavily on a synthesizer base.

A full-time backup band for Akkerman and van Leer is now being recruited, with a tour taking in the Benelux, West Germany, the U.K. and Scandinavia being scheduled. If

that trek is successful, Focus will undertake a U.S. concert tour later in the year.

The band was founded by Thijs van Leer in 1969. In its first year, it was backup band for the Dutch version of the U.S. rock musical "Hair." Akkerman joined at the end of that year. Between 1971 and 1974, the group had six major hits, all on EMI-Holland's Imperial label. Both "Hocus Pocus" and "Sylvia" charted worldwide.

The group toured the U.S. and U.K. five times. It was a headlining act from the start in the U.S., where "Hocus Pocus" and the second album "Making Waves" both cracked the top 10.

Personal problems between Akkerman and Van Leer led to the breakup, by which time the group had recorded nine albums with worldwide sales of more than four million units. Manager of the new band is Cees van Leeuwen, who managed Shocking Blue, another Dutch group, which topped the Billboard singles chart with "Venus" in 1970. He also manages flautist Berdien Stenberg, currently one of Holland's biggest instrumental draws.



'The Most Exciting Thing Is Playing Live' Richard Thompson Downplays Studio Work

By JEFF TAMARKIN

NEW YORK Considering that Richard Thompson's albums invariably end up near the top of year-end critics' polls, one would think that the veteran British singer/songwriter/guitarist spends a great deal of time perfecting his craft in the studio. Nothing could be further from the truth.

"Some artists are good at going into the studio and recording in pieces, building a record," says Thompson, "but that's not my forte. It's always hard for me to re-create excitement in a recording studio. For me, the most exciting thing is playing live."

Those who enjoy both Thompson's recorded and live sound are now having their first chance to do so in nearly two years. "Across A Crowded Room," Thompson's first album for Mercury, was released in February, and he's currently on the road playing clubs and small theatres to support it.

The new album is Thompson's first for a major American label in a dozen years. His legendary band of

the late '60s and early '70s, Fairport Convention, recorded for A&M here.

Following the demise of that group, which updated British traditional music, Thompson released numerous albums here—some solo and some with his ex-wife Linda Thompson—on Island and Hannibal. During that time, he built a large cult following, although commercial success eluded him. Thompson steadfastly insists, however, that setting sales records still doesn't interest him.

"Reaching a mass audience isn't something I really care about," he says, "although it would be nice to get a few more people. But I'm not losing sleep over it."

Nor is Thompson staying up nights worrying about the fact that Linda Thompson's first major label solo album, "One Clear Moment," was released by Warner Bros. the same week as his own. "It's difficult to plan the release of a record around the time when another one is going to be released," he says.

And he rejects the notion that the material on "Across A Crowded

Room" was written about the couple's split. "I certainly don't write much autobiographical stuff," he says, "and I wouldn't write it about my ex-wife." Nonetheless, record reviewers have more often than not chosen to evaluate the two records hand-in-hand, a situation that Thompson finds "not surprising" but not bothersome, either.

At the moment, Thompson's mind is on his current seven-week American tour, and the European jaunt which follows. While his live set stresses the new songs, Thompson assures longtime fans that they can expect to hear old favorites as well.

And they can expect a new band. Where on previous tours Thompson has performed solo or with a large band, this time the outfit consists of four others besides the leader: bassist Ruari McFarlane, drummer Jerry Conway, and singers Clive Gregson (formerly of the group Any Trouble) and Christine Collister.

Says Thompson: "Touring is the thing I enjoy doing most. You can't beat it. It's the big payoff."

Australia's Angels Take Flight via MCA Hard Rockers Pinning Hopes on U.S./Canada Tour

BY ETHLIE ANN VARE

LOS ANGELES After three albums in the U.S. and six in Australia, Sydney's Angel City is making significant career changes. They're on a new label (MCA), have a new producer (Ashley Howe) and have, for the first time, used an American studio to record. So far, the changes seem positive.

"When we left home," says lead vocalist Doc Neeson, "Two Minute Warning" was number five nationally, and No. 1 in Sydney and Brisbane. Since there are only six major cities in Australia, going to No. 1 in any of them is getting a fair bit of the country."

"Two Minute Warning" was recorded at the Record Plant in Los Angeles last spring and was released in the U.S. in December. Neeson says that producer Howe wanted to use an American studio, and the band agreed that going abroad to record would "make it less comfortable for ourselves, put a bit of an edge on things." Howe was the producer of choice because of his track record with guitar-oriented hard rock bands.

"He worked with bands like Uriah Heep and Motorhead," says Neeson. "His last album before us was Ted Nugent."

Angel City—known as the Angels back home—took the biggest step when they severed a longterm relationship with Epic to sign with MCA. At the same time, they moved from CBS Australia to Mushroom for their antipodean product.

Currently headlining clubs and opening arenas for Triumph on their fourth U.S./Canada tour, Angel City has no intention of letting good foundations go to waste. Neeson says he is convinced that the only way to break America with a hard rock band is onstage.

"Our itinerary itself is indefinite," he says. "We found that, with previous tours, we'd make commitments to go to Europe or back to Australia just when the record was starting to move. If we'd stayed with it, we could have gotten much further along. This is one country where it really helps to tour, so we want to be available to stay with the record as long as it helps."

The Angel City bandmates—Neeson, brothers Rick and John Brewster, Brent Eccles and lone American Jim Hilburn—are used to honing their chops in front of a crowd. The band formed out of Adelaide's Moonshine Jug & String Band, which was opening for the likes of

Ike & Tina Turner and Gary Glitter back in the early '70s. They changed their name when they went hard rock (using Angel City in the U.S. so as not to compete with Angel, which has since metamorphosed into Guiffria), and have been plugging away ever since.

"We're very excited about the new situation," says Neeson, "because MCA is excited about us. There seems to be a personal commitment. In the past when something was regionally strong, we weren't able to go in and tour and show people what the band is like. Now, we're going to do that."

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KEEL

Los Angeles' hardcore quintet Keel not only has "The Right To Rock," but the right to cheer, as their Gold Mountain/A&M debut album moves up to number 120 on the Top Pop Albums chart.

Starting off in Nashville as the founder and frontman of the heavy metal group Steeler, Ron Keel later moved his outfit to Los Angeles, where constant personnel changes and internal conflict caused the band to break up. Last year, Keel formed a self-titled group, choosing members who "had never been in a professional band but who were hungry."

Shortly after their first release on the independent Shrapnel label, Keel was signed to A&M's Gold Mountain subsidiary. Producer Gene Simmons of Kiss collaborated on "The Right To Rock," which was released in January. The video for the title cut is now being shown in new rotation on MTV. Keel is currently touring on the West Coast.

Keel is managed by Ray Chambers of TAP/KO Entertainment Associates, 17337 Ventura Blvd., Suite 300-C, Encino, Calif. 91316; (818) 905-6699.

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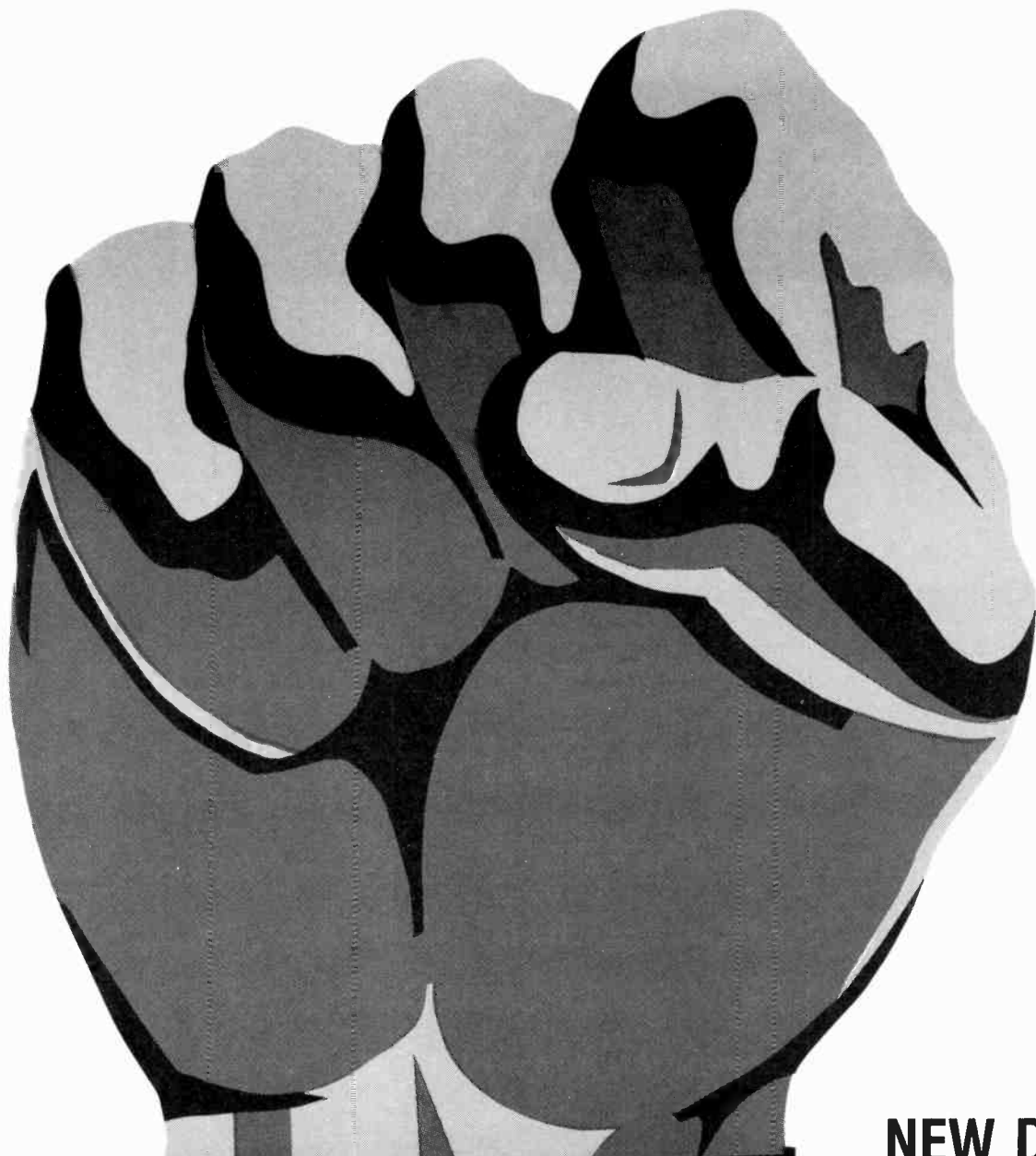
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE & THE REVOLUTION SHEILA E.	Cow Palace San Francisco	Feb. 27,28, March 1, March 3-5	\$1,373,711 \$17.50	78,498 six sellouts	Bill Graham Presents/ Rainbow Over America
JOHNNY MATHIS DIONNE WARWICK	Radio City Music Hall New York	March 12-16	\$774,820 \$30/\$25/\$20	27,734 29,370 two sellouts	In-House
KENNY ROGERS OAK RIDGE BOYS DOTTIE WEST SAWYER BROWN	Capitol Centre Landover, Md.	March 12-13	\$603,170 \$18.50/\$16.50	32,806 two sellouts	North American Tours Inc. Cellar Door Productions
RED SKELTON	Fox Theatre St. Louis	March 5-12	\$553,462 \$17.90-\$4.90	33,733 37,096 three sellouts	Ray Shepardson
LUCIANO PAVAROTTI	The Spectrum Philadelphia	March 14	\$542,255 \$35/\$25/\$10	17,976 sellout	Opera Co. of Philadelphia
U2 RED ROCKERS	Cow Palace San Francisco	March 7-8	\$391,500 \$13.50	29,000 two sellouts	Bill Graham Presents
KENNY ROGERS DOTTIE WEST SAWYER BROWN	Greensboro (N.C.) Coliseum	March 9	\$249,739 \$17.50/\$15.50	13,591 16,101	North American Tours Inc.
WILLIE NELSON WAYLON JENNINGS MERLE HAGGARD	Tacoma (Wash.) Dome	March 12	\$234,390 \$16.50/\$15	15,562 28,506	Feyline Presents/Concerts West
RUSH	Lakeland (Fla.) Civic Center	March 11-12	\$232,890 \$14	\$16,875 20,000	Fantasma Prods.
U2 RED ROCKERS	McNichols Arena Denver	March 17	\$217,464 \$13.20/\$12.10/\$11	17,457 sellout	Feyline Presents
WILLIE NELSON WAYLON JENNINGS JESSI COLTER	Hoosier Dome Indianapolis	March 6	\$202,204 \$15/\$13/\$11	16,154 21,000	American Pork Congress
REO SPEEDWAGON SURVIVOR	The Omni Atlanta	March 6	\$183,276 \$13.50	14,187 sellout	Contemporary Prods.
KENNY ROGERS DOTTIE WEST SAWYER BROWN	Hampton (Va.) Coliseum	March 8	\$180,449 \$18.50	9,754 11,267	North American Tours Inc.
IRON MAIDEN WASP	Tingley Auditorium Albuquerque	March 9	\$147,407 \$14.75/\$13.75	10,619 sellout	Feyline Presents
KENNY ROGERS DOTTIE WEST SAWYER BROWN	Athletic Building North Carolina State Univ. Raleigh	March 10	\$147,180 \$18.50/\$16.50	9,980 12,057	North American Tours Inc.
WILLIE NELSON WAYLON JENNINGS	Salt Palace Salt Lake City	March 10	\$144,260 \$15.50/\$13.50	10,068 13,075	Feyline Presents/Jam Prods.
EDDIE MURPHY LILLO THOMAS	Boutwell Auditorium Birmingham, Ala.	March 15	\$136,125 \$15	9,075 10,238	Alex Cooley/Southern Promotions
TRIUMPH ANGEL CITY	Cow Palace San Francisco	March 9	\$135,799 \$13.50	9,784 10,000	Bill Graham Presents
OAK RIDGE BOYS JUDDS	Oil Palace Tyler, Tex.	March 8	\$131,750 \$17.50/\$15.50/\$12.50	8,500 10,000	In-House
EDDIE MURPHY LILLO THOMAS	Civic Center Atlanta	March 16	\$126,115 \$15/\$12.50	9,182 sellout	Alex Cooley/Southern Promotions
KISS DOKKEN	Veterans Memorial Auditorium Des Moines	March 17	\$120,912 \$12.50	9,910 sellout	Contemporary Prods.
WILLIE NELSON WAYLON JENNINGS	Dane County Expo Madison, Wisc.	March 7	\$118,945 \$15.50/\$13.50	7,801 sellout	Feyline Prods.
EDDIE MURPHY LILLO THOMAS	Carolina Coliseum Columbia, S.C.	March 17	\$117,180 \$15	8,172 sellout	Beach Club Concerts
U2 RED ROCKERS	NBC Arena Honolulu	March 11	\$110,402 \$13.50	8,178 8,850	Feyline Presents/ Greg Munday Presents
KISS DOKKEN	Des Moines Civic Center	March 17	\$102,913 \$12.50	9,910 sellout	Contemporary Prods.
EDDIE MURPHY LILLO THOMAS	Orpheum Theater Memphis	March 8	\$97,796 \$22/\$20/\$15	4,721 two sellouts	Mid-South Concerts
GENERAL PUBLIC CHARLIE PEACOCK	Henry J. Kaiser Convention Center Oakland, Calif.	March 10	\$97,032 \$15/\$13.50	7,182 sellout	Bill Graham Presents
RODNEY DANGERFIELD MAURICE LA MARSH	Bushnell Auditorium Hartford, Conn.	March 15	\$94,642 \$17.50/\$10.50	5,583 two sellouts	Cross Country Concerts
CONWAY TWITTY REBA McENTIRE JUDDS	Veterans Memorial Auditorium Columbus, Ohio	March 16	\$93,125 \$12.50	7,888 two sellouts	Jayson Promotions
NEW EDITION UTFO	Front Row Theater Highland Heights, Ohio	March 15	\$78,000 \$12.75	6,300 two sellouts	In-House
MIDNIGHT STAR SHALAMAR KLYMAXX	Louisville Gardens	March 10	\$67,891 \$11.50/\$10.50	6,226 6,850	Stellar Entertainment/ Jam Prods.
EDDIE MURPHY LILLO THOMAS	Stony Brook (N.Y.) Gym State Univ. of New York	March 21	\$63,201 \$15/\$13/\$11	5,800 two sellouts	In-House
CONWAY TWITTY REBA McENTIRE THE JUDDS	Cincinnati Gardens	March 15	\$61,900 \$12.50	4,952 6,000	Jayson Promotions
RUSH	Lee County Arena Ft. Myers, Fla.	March 14	\$56,875 \$14	4,375 4,500	Fantasma Prods.
THE OAK RIDGE BOYS THE JUDDS	Wichita Falls Tex. Memorial Auditorium	March 9	\$54,456 \$12.75	4,592 5,434	Churchill Prods.
MIDNIGHT STAR SHALAMAR KLYMAXX	Columbus (Ga.) Municipal Auditorium	March 6	\$51,000 \$10	5,200 sellout	Mike Blackwell/Smash Prods.
TRIUMPH ANGEL CITY	Portland (Ore.) Memorial Coliseum	March 14	\$48,567 \$13.50/\$12.50	3,650 12,110	Albatross Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	The Fox Theatre Atlanta	March 15	\$46,848 \$12.75/\$11.75	4,085 sellout	TLC Concert
CHARLIE DANIELS BAND NICOLETTE LARSON	The Fox Theatre Atlanta	March 16	\$39,063 \$13.75	2,841 3,985	WKHX Radio
SOUTHSIDE JOHNNY & THE JUKES JIMMY MALONE	Front Row Theatre Highland Heights, Ohio	March 13	\$34,312 \$11.75	3,017 sellout	In-House

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Talent in Action

THE FIRM

Forum, Los Angeles
Tickets: \$16.50, \$15.50

THE FIRM'S SOLD-OUT performance here March 14 resembled an episode of "Faerie Tale Theatre" as much as a rock concert. The fairy tale in question: "The Emperor's New Clothes."

The Firm, reuniting Led Zeppelin guitarist Jimmy Page and Frec/Bad Company vocalist Paul Rodgers after their much-heralded duets at the ARMS concerts, is one of the most anticipated supergroups since Blind Faith (remember them?) in the late '60s. Unfortunately, in this case, the supermusic turns out to be super-sludge.

It was Page, of course, whom the diehards came out to see, a surviving remnant of the metal progenitors they idolize but, in general, are too young to have experienced. And it was obvious that anything Page would do was enough for the crowd. All he had to do was stand there—which is just what he did most of the time. Wearing the outfit he'd slept in and leaving a cigarette dangling from his mouth, Page played to his drummer as often as to the audience. His guitar solos were exercises in free-form jazz-metal, a genre that resembles music only tangentially.

There was no stage set, although a few lasers and some unnecessary smoke were thrown in. (Actually, the laser effects worked nicely at the beginning of "Midnight Moonlight.") Drummer Chris Slade whomped his double-kick with custom-made twin mallets, and bassist Tony Franklin was often in total disagreement with Page as to what key they were playing in.

Oh, there were moments when one got a bit of righteous rock'n' blues, a taste of what all the fuss had been about in the first place. "I Just Want To Make Love To You" came across well, and Rodgers did a manful attempt at a solo duet on "You've Lost That Lovin' Feeling."

Since the Firm had decreed they wouldn't perform any Zep or Free classics, and the Firm's own repertoire consists of just nine tracks, the gap was filled with some tunes off Rodgers' mediocre "Cut Loose" album and a lot of solos. A 15-minute bass solo and a 10-minute drum solo do help take up part of two hours, but have a tendency to make these two hours seem like two weeks.

Still, the bulk of the ticket-buyers were ecstatic at the show, screaming and thumping their seats with verve (and thereby making the sound even muddier). Would that they had been around to hear Page before he began fashioning his guitar bodies out of laurel-wood.

ETHILIE ANN VARE

JOHNNY MATHIS & DIONNE WARWICK
Radio City Music Hall, New York
Tickets: \$30, \$25, \$20

WHO COULD LISTEN to Johnny Mathis hitting the high note in the last verse of "Misty" and maintain composure? Nobody, judging from the collective sigh that reverberated through Radio City March

12, when Mathis and Dionne Warwick played a five-night series.

This first-time pairing was made in demographic heaven, of course, and would be perfect in an extended national tour. But it also offered a fascinating insight into the two artists' handling of their long and distinguished repertoires.

Warwick, who probably never sings a song the same way twice, brought an almost impetuous sense of improvisation to her vigorous readings of the Bacharach/David classics "Walk On By" and "Do You Know The Way To San Jose." She delivered "Alfie" with stunning interpretive depth, conveying absolute command and fine nuance. One had to feel that any vocalist from Chaka Khan to Diana Ross could profit by observing a Warwick performance.

By contrast, Mathis sang his "must" numbers—"Chances Are," "99 Miles From L.A." and "Her Mother Comes Too," among many obvious others—in a voice that could have been lifted straight from the recorded versions. But his concentration and care brought each one to immediate life: The thrill was in watching Mathis re-create his own definitive style. His medley from "West Side Story" was exceptionally musicianly; and at Radio City, it seemed doubtful that anyone would ever sing "Maria" or "Somewhere" more beautifully.

In the other emotional high point of the evening, Warwick surprised the audience by singing a heartfelt solo of "We Are The World," on which she had been one of the 45 star participants. She was accompanied only by the rhythm section and read her lyrics from a music stand.

Warwick also sang much of her current Arista album, "Finder Of Lost Loves," showing off her remarkable stamina in extended tags which invariably ended with dramatic upward key changes. The only marring detail in her set was her use of taped vocal backing and duet tracks; the Glenn Jones part of "Finder" could certainly have been sung by Mathis.

The show design itself was notably graceful: Each half opened with a duet, after which Mathis left the stage, rejoining Warwick after her set to sing another duet and deliver his own.

BRIAN CHIN

EUROGLIDERS

The Ritz, New York
Tickets: \$12.50

A RECURRENT THEME in Eurogliders' lyrics is the need to escape the doldrums of everyday existence. Appropriately, the Australian sextet used their Feb. 23 show to take an attentive crowd for an hourplus cruise on their own getaway vehicle of funky and expansive pop. The group is similar to the Thompson Twins in its ability to embrace cool Euro-tech slickness without adopting the genre's usually arrogant delivery, an asset housed singly in lead singer Grace Knight.

Dressed in early Lauperian excess and a Madonna midriff, Knight is a woman you'd like to see on the (Continued on page 77)

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RCA, CBS Bullish: Retailer Readings Vary TNN'S SALES IMPACT: MIXED RESULTS

By ANDREW ROBLIN

NASHVILLE Record labels pay for fewer than 1% of the advertisements on The Nashville Network (TNN). But marketing directors for RCA and CBS, the two labels advertising most on TNN, report improved sales from a combination of ads and artist appearances on the network.

Retailers tell of more mixed results. Even in markets where TNN has saturated local cable systems, not all retailers surveyed say customers mention TNN when buying country product.

However, Peter Weisbard, vice president of sales for Group W Satellite Communications, which handles ad sales for TNN, claims the network is a proven record seller. "We estimate TNN sold 1.1 million albums in 1984," says Weisbard.

Of the retailers surveyed, Roger Hawkins, singles buyer for Armadillo Records in Kettering, Ohio, a suburb of Dayton, gives the most positive reading of TNN's influence on sales. "We'll have a rush on cer-

tain artists after they've been on 'Nashville Now' or another of their programs," he says. "Several times, people looking for product have mentioned TNN and the program they saw the artist on—'New Country,' for instance." TNN reaches every cabled household in Dayton and 55.7% of the area's television households.

Greg Porter, manager of a Peaches store in northwest Cincinnati, reports similar results, but adds that TNN has little influence compared to MTV. "Steve Wariner and Rodney Crowell have had inquiries on their product after appearing on TNN," says Porter. "People here are well-versed in cable; I've seen sales from both TNN and Country Music Television, but TNN's impact has been minimal in terms of MTV's power." In Cincinnati, 85.2% of all cable television homes receive TNN, and 34.5% of the total television households there get the network.

At his Peaches store in the Gentilly district of New Orleans, manager Ronald Egana notes that television is superseding radio in generating

consumer interest in country music. "I've had a few people come in and ask for things stating they saw them on TNN," says Egana. "We're getting a far better response from television than from radio now." In New Orleans, 84.4% of the cabled homes can watch TNN, giving the network access to 42.4% of the city's television homes.

Although TNN reaches 93% of the cabled homes in Seattle, David Day, manager of Budget Records & Tapes there, says that none of his country customers have mentioned the network. "Every time a country artist is on the 'Tonight' show, we have a couple of requests the next day," says Day. "But TNN is still fairly new here."

(Continued on page 56)



Jovial Interlude. Singer Kathy Mattea shares a light moment with her new producer, Allen Reynolds, while finishing up her new Mercury album, "From My Heart."

NASHVILLE SCENE

by Kip Kirby



NSAI Honors O'Dell Twice

NASHVILLE "Mama He's Crazy," the Judgs' No. 1 country hit, earned veteran songwriter Kenny O'Dell double honors at the annual Nashville Songwriters Assn. International awards banquet, held here March 16.

O'Dell was honored as songwriter of the year, while "Mama He's Crazy" was named song of the year by the membership of NSAI. O'Dell won over Bob McDill, David Loggins, Dickey Lee and Harlan Howard.

During the banquet, held at the downtown Hyatt Regency Hotel, NSAI executive director Maggie Cavender announced that Nashville mayor Richard Fulton has deeded a plot of land to the songwriters organization to construct a permanent Songwriters Hall of Fame. The property is located behind the Hall of Fame motel on Division St.

Also honored at the awards banquet was Multimedia Entertainment's Richard Thrall, who received the NSAI Friendship Award for his involvement in producing the annual "Music City News Top Country Hits Of The Year" television show,

which honors songwriters. Clips from various Music City News awards shows were flashed on a wide screen during the dinner, and spontaneous applause greeted the taped segment showing Marty Robbins singing "Some Memories Just Won't Die."

The awards banquet was part of a weekend-long Songwriters Symposium featuring a Super Songwriters Showcase Friday night (15), panels and discussions, and critique workshops for registrants. Among those participating in the four-hour Super Songwriters Showcase were John Prine, Dobie Gray, Tom Schuyler, Fred Knoblock, Keith Stegall, Don Schlitz, Paul Overstreet, Russell Smith, Lisa Silver and Paul Davis.

The following is a complete listing of songs and songwriters honored with Certificates of Achievement at the NSAI awards banquet: "City of New Orleans," Steve Goodman; "Does Fort Worth Ever Cross Your Mind," Whitey Shafer, Darlene Shafer; "Elizabeth," Jimmy Fortune; "God Bless The U.S.A.," Lee Greenwood; "Got No Reason Now For Going Home," Johnny Russell; "I Don't Know A Thing About Love," Harlan Howard; "I Guess It Never Hurts To Hurt Sometimes," Randy Vanwarmer; "I've Been Around Enough To Know," Bob McDill, Dickey Lee.

Also: "Let's Fall To Pieces Together," Dickey Lee, Tommy Rocco, Johnny Russell; "Looking For A Place To Fall Apart," Merle Haggard, Willie Nelson, Fred Powers; "Mama He's Crazy," Kenny O'Dell; "That's The Way Love Goes," Whitey Shafer, Lefty Frizzell; "To All The Girls I've Loved Before," Hal David, Albert Hammond; "Why Not Me," Harlan Howard, Brent Maher, Sonny Throckmorton; "You Could've Heard A Heart Break," Marc Rossi.

SUNGLASSES CAN BE DANGEROUS. That's not a slogan you're likely to be reading in any upcoming Foster Grant advertisements—but ask **Hank Williams Jr.**

Hank finished a concert in Alexandria, La., and headed toward the backstage curtain, as he always does. However, the Alexandria venue's curtain is a mere three feet from the stage, a detail unnoticed by Williams because of his dark glasses. He discovered it as he found himself airborne in a downward direction.

His knee was badly bruised in the fall, and longtime pal **Merle Kilgore** decided to play up the injury for all it was worth. Somehow, Kilgore located a wheelchair—which belonged to a young guest staying at Hank's hotel. The child loaned the chair to Kilgore,

Hank Jr.'s shades lead to his downfall

who then wheeled Williams back to the hotel in style. Later, we hear, Hank took the boy an autographed picture which read "Thanks from Hospital Hank."

And now that we think about it, maybe Foster Grant *should* consider using Hank Williams Jr. in one of its famous "Who Is That Behind The Foster Grants?" commercials. It would make a natural product endorsement from a well-known sunglassed personality.

MOE BANDY will be the sole U.S. artist in a country music entourage set to tour South Africa April 15-20, according to Bandy's manager Ronnie Spillman. Bandy heads to South Africa following appearances at Wembley in England and in Ireland with **Joe Stampley**.

Racial discrimination has kept many U.S. performers away from South Africa in recent years. But Bandy decided to make the trip after learning that part of the tour's proceeds will be donated to two South African charities, Operation Hunger and a child welfare center.

Ron Randolph, veteran producer and director of Jamboree U.S.A. and Jamboree In The Hills, has quit the Wheeling, W. Va. operations to take over general managership of Central Alabama Music Park in Birmingham. In his new post, Randolph will oversee the

60-acre park and secure talent—"primarily country talent," he says. Until a replacement for Randolph is found, **J. Ross Felton**, vice president of Wheeling Broadcasting, is covering Randolph's duties.

OOPS, WE'VE MIXED UP our Hollywood connections. **Restless Heart** is *not* on the upcoming "Rustler's Rhapsody" soundtrack; the group is in a different movie, called "American Flyer." The "Rustler's Rhapsody" soundtrack features **Gary Morris** (who gets the first single with "Lasso The Moon"), **John Anderson**, the **Nitty Gritty Dirt Band**, **Pinkard & Bowden** (who destroy another standard with their raucous "Crumbling Stumbleweeds"), **Pam Tillis**, **Karen Brooks**, **Rex Allen Jr.**, new Warner Bros. signing **Randy Travis** and **Charlie McCoy**.

Tom T. Hall's May album will be titled "A Song In A Seashell." The first single, out in early April, will be called "A Bar With No Beer." In Nashville, a bar with no beer wouldn't stay open very long . . . PolyGram's new group **Chance** used to be called Texas Pride and has opened in the Lone Star State for such acts as **Jannie Fricke**, **George Strait** and **Loretta Lynn**.

Ricky Skaggs dropped by Mayor **Ed Koch's** office in New York City to pay him for his work in Skaggs' new "Country Boy" video. The ebullient mayor promptly turned around and donated the \$1,000 check to one of his favorite charities, the Vietnam Veterans Fund. The "Country Boy" video runs four minutes and is unquestionably one of the finest clips done for any Nashville artist. In fact, it's prominently featured in the current issue of People magazine in a three-page spread with photos.

SIGNINGS: To Epic Records go artists **Connie Smith**, **Gene Watson** and **Allen Frizzell** . . . **T.G. Sheppard** moves from Warner Bros. to Columbia Records . . . **Waylon Jennings** to The Hyland Co. for public relations . . . **Debby Boone** and **B.J. Thomas** to Cynthia Spencer of Fort Worth-based Spencer-Brooks Co. for publicity . . . Writer **Hank DeVito** to Almo-Irving Music . . . **Nicolette Larson** and **Dickey Betts** to ICM for booking; both also join Sound Seventy Inc. in Nashville for management . . . Correction: **Shelly West** is not leaving ICM. Partner **David Frizzell** has moved over to Jack McFadden & Associates for booking . . . **Ricky Skaggs** to World Class Talent in Nashville for booking.

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ALABAMA HEADS LIST OF NOMINEES FOR ACM AWARDS

NASHVILLE Alabama has garnered the most nominations in the first round of balloting for the Academy of Country Music's 20th annual awards show, May 6. The RCA supergroup was voted among the top five contenders in the categories of entertainer of the year, top vocal group, single record of the year, song of the year and album of the year.

Traditional heavy-hitters Merle Haggard and George Jones were squeezed out of the finals entirely.

The biggest surprise, however, was the write-in vote that put

MCA's Nicolette Larson in the running for top new female vocalist. Larson, whose country debut single for MCA "Only Love Will Make It Right," has been on the charts only eight weeks, was not among the nominees on the preliminary ballot.

ACM will bestow its annual honors on an NBC television special to be aired live from Knott's Berry Farm. Final ballots will be mailed to the Academy's 2,600 voting members Friday (29).

This year's nominees are:
Entertainer of the year—Alabama, Willie Nelson, the Oak Ridge

Boys, Ricky Skaggs and Hank Williams Jr.; **top female vocalist**—Janie Fricke, Emmylou Harris, Reba McEntire, Anne Murray and Dolly Parton; **top male vocalist**—Lee Greenwood, Gary Morris, Kenny Rogers, Ricky Skaggs and George Strait.

Top vocal group—Alabama, Exile, Nitty Gritty Dirt Band, the Oak Ridge Boys and the Statlers; **top vocal duet**—David Frizzell & Shelly West, the Judds, Barbara Mandrell & Lee Greenwood, Anne Murray & Dave Loggins, and Willie Nelson & Julio Iglesias.

Top new female vocalist—Becky Hobbs, Hillary Kanter, Nicolette Larson, Katy Moffatt and Karen Taylor-Good; **top new male vocalist**—Lloyd David Foster, Vince Gill, Bill Medley, Dan Seals and Keith Stegall.

Tex Ritter Award (country motion picture of the year)—"Rhinstone," "Songwriter," "The Baron And The Kid," "The Bear" and "The River Rat."

Single record of the year—"I've Been Around Enough To Know," "I Don't Know A Thing About Love," "To All The Girls I've Loved Be-

fore," "When We Make Love" and "Why Not Me."

Song of the year—"I've Been Around Enough To Know," "Second Hand Heart," "To All The Girls I've Loved Before," "When We Make Love" and "Why Not Me."

Album of the year—"Don't Cheat In Our Hometown," Ricky Skaggs; "Don't Make It Easy For Me," Earl Thomas Conley; "Man Of Steel," Hank Williams Jr.; "Right Or Wrong," George Strait; and "Roll On," Alabama.

EDWARD MORRIS

FOR WEEK ENDING MARCH 30, 1985

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	4	11	6	ALABAMA RCA AHL1 5339 (8 98) (CD)	1 week at No. One 40 HOUR WEEK
2	1	3	32	RAY CHARLES COLUMBIA FC 39415	FRIENDSHIP
3	3	1	22	GEORGE STRAIT MCA FE 5518 (8 98)	DOES FORT WORTH EVER CROSS YOUR MIND
4	2	2	22	EARL THOMAS CONLEY RCA AHL1 5175 (8 98)	TREADIN' WATER
5	8	9	15	RAY STEVENS MCA 5517 (8 98)	HE THINKS HE'S RAY STEVENS
6	6	5	19	THE JUDDS RCA/CURB AHL1 5319/RCA (8 98) (CD)	WHY NOT ME
7	5	4	22	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
8	10	10	37	NITTY GRITTY DIRT BAND WARNER BROS 25113 (8 98)	PLAIN DIRT FASHION
9	9	6	30	JOHN SCHNEIDER MCA 5495 (8 98)	TOO GOOD TO STOP NOW
10	11	12	42	HANK WILLIAMS, JR. ● WARNER CURB 25088 WARNER BROS (8 98)	MAJOR MOVES
11	13	8	27	EXILE EPIC FE-39424	KENTUCKY HEARTS
12	12	13	23	ANNE MURRAY CAPITOL SJ-12363 (8 98) (CD)	HEART OVER MIND
13	16	16	8	EMMYLOU HARRIS WARNER BROS 25205 (8 98)	THE BALLAD OF SALLY ROSE
14	18	22	5	JOHN FOGERTY WARNER BROS 25203 (8 98) (CD)	CENTERFIELD
15	17	17	20	REBA MCENTIRE MCA 5516 (8 98)	MY KIND OF COUNTRY
16	7	7	42	LEE GREENWOOD MCA 5488 (8 98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
17	19	21	5	SAWYER BROWN CAPITOL CURB ST 12391 CAPITOL (8 98)	SAWYER BROWN
18	14	14	23	KENNY ROGERS RCA AJL 5335 (8 98) (CD)	WHAT ABOUT ME
19	20	19	31	THE OAK RIDGE BOYS ● MCA 5496 (8 98) (CD)	GREATEST HITS 2
20	15	15	46	THE STATLER BROTHERS MERCURY 818 652-1 (8 98) (CD)	ATLANTA BLUE
21	23	24	7	STEVE WARINER MCA 5545 (8 98)	ONE GOOD NIGHT DESERVES ANOTHER
22	22	18	20	JOHN CONLEE MCA 5521 (8 98)	BLUE HIGHWAY
23	21	20	13	MICHAEL MARTIN MURPHEY EMI AMERICA ST 17143 (8 98)	THE BEST OF MICHAEL MARTIN MURPHEY
24	24	25	35	WILLIE NELSON ● COLUMBIA FC 39145 (CD)	CITY OF NEW ORLEANS
25	26	23	24	JOHNNY LEE WARNER BROS 25125 (8 98)	WORKIN' FOR A LIVIN'
26	31	31	31	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8 98)	MEANT FOR EACH OTHER
27	28	32	6	RICKY SKAGGS EPIC FE 39409 (8 98)	FAVORITE COUNTRY HITS
28	30	35	6	SHELLY WEST VIVA 25189 WARNER BROS (8 98)	DON'T MAKE ME WAIT ON THE MOON
29	35	47	4	DOLLY PARTON RCA AHL1 5414 (8 98)	REAL LOVE
30	60	—	2	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
31	33	30	19	WAYLON JENNINGS RCA AHL 1 5325 (8 98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
32	34	34	35	GLEN CAMPBELL ATLANTIC AMERICA 90164 ATLANTIC (8 98)	LETTER TO HOME
33	25	26	29	JANIE FRICKE COLUMBIA FC 39338	THE FIRST WORD IN MEMORY
34	29	29	41	THE BELLAMY BROTHERS MCA (CURB 5489) MCA (8 98)	RESTLESS
35	27	28	20	DAN SEALS EMI AMERICA S1 17131 (8 98)	SAN ANTONE
36	36	33	18	GENE WATSON MCA CURB 5520 MCA (8 98)	HEARTACHES, LOVE & STUFF
37	38	38	73	GEORGE STRAIT ● MCA 5450 (8 98)	RIGHT OR WRONG
38	37	36	70	JIM GLASER NOBLE VISION NV 2001 (8 98)	THE MAN IN THE MIRROR

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				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	46	6	RAZZY BAILEY MCA 5544 (8 98)	CUT FROM A DIFFERENT STONE
40	46	48	42	DON WILLIAMS MCA 5493 (8 98)	CAFE CAROLINA
41	43	45	21	THE EVERLY BROTHERS MERCURY 822 431 POLYGRAM (8 98) (CD)	EB84
42	62	—	2	SYLVIA RCA AHL1-5413 (8 98)	ONE STEP CLOSER
43	45	50	18	MARK GRAY COLUMBIA FC 39518	THIS OL' PIANO
44	41	44	20	GEORGE JONES EPIC FE-39272	LADIES CHOICE
45	40	42	24	EDDIE RABBITT WARNER BROS WB 25151 (8 98)	THE BEST YEAR OF MY LIFE
46	32	27	50	ALABAMA ▲ ² RCA AHL1-4939 (8 98) (CD)	ROLL ON
47	NEW	—	—	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
48	63	—	2	NICOLETTE LARSON MCA 5556 (8 98)	SAY WHEN
49	49	49	18	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
50	47	43	73	CRYSTAL GAYLE WARNER BROS 23958 (8 98)	CAGE THE SONGBIRD
51	53	59	23	TOM JONES MERCURY 422-822 701 POLYGRAM (8 98) (CD)	LOVE IS ON THE RADIO
52	54	55	21	DAVID FRIZZELL & SHELLY WEST GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148 WARNER BROS (8 98)	
53	39	37	41	MERLE HAGGARD EPIC FE 39364	IT'S ALL IN THE GAME
54	55	63	4	VARIOUS ARTISTS EPIC FE 39597 (8 98)	19 HOT COUNTRY REQUESTS
55	42	41	49	GARY MORRIS WARNER BROS 25069 (8 98)	FADED BLUE
56	51	53	37	JOHN ANDERSON WARNER BROS 25099 (8 98)	EYE OF THE HURRICANE
57	61	57	158	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
58	52	56	80	THE KENDALLS MERCURY 812 7791 1 POLYGRAM (8 98)	MOVIN' TRAIN
59	56	58	184	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
60	64	64	53	WAYLON JENNINGS ▲ RCA AHL1 3378 (8 98)	GREATEST HITS
61	65	65	15	DOLLY PARTON RCA AHL1 4422 (8 98)	GREATEST HITS
62	72	69	25	JIMMY BUFFETT MCA 5512 (8 98)	RIDDLES IN THE SAND
63	59	61	360	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
64	48	40	57	THE JUDDS RCA CURB MHL1 8515 RCA (8 98)	THE JUDDS - WYNONNA & NAOMI
65	NEW	—	—	GUS HARDIN RCA CLP1 5358 (8 98)	WALL OF TEARS
66	50	39	23	JOHN ANDERSON WARNER BROS 25169 (8 98)	JOHN ANDERSON'S GREATEST HITS
67	NEW	—	—	GEORGE STRAIT MCA 5567 (8 98)	GEORGE STRAIT'S GREATEST HITS
68	66	66	113	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958 (CD)	PANCHO & LEFTY
69	75	70	12	ED BRUCE RCA AHL1 5324 (8 98)	HOME COMING
70	NEW	—	—	CONWAY TWITTY WARNER BROS 25207 (8 98)	DON'T CALL HIM A COWBOY
71	69	68	71	WILLIE NELSON ● COLUMBIA FC 39110 (CD)	WITHOUT A SONG
72	70	62	159	ALABAMA ▲ ³ RCA AHL1 4229 (8 98) (CD)	MOUNTAIN MUSIC
73	73	71	89	EARL THOMAS CONLEY RCA AHL1 4713 (8 98)	DON'T MAKE IT EASY FOR ME
74	67	67	106	ALABAMA ▲ ² RCA AHL 1 4663 (8 98) (CD)	THE CLOSER YOU GET
75	57	52	100	JOHN CONLEE MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS

○ 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

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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.	
				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	CRAZY D.FOSTER (K.ROGERS, R.MARK)	◆ KENNY ROGERS RCA 13975 1 week at No. One
2	4	6	13	WALKING A BROKEN HEART D.WILLIAMS, G.FUNDIS (A.RUSH, D.LINDE)	DON WILLIAMS MCA 52514
3	5	7	13	COUNTRY GIRLS J.BOWEN (T.SEALS, E.SETSER)	JOHN SCHNEIDER MCA 52510
4	6	8	13	HONOR BOUND N.LARKIN, E.T. CONLEY (C.BLACK, T.ROCCO, A.ROBERTS)	EARL THOMAS CONLEY RCA 13960
5	7	9	12	HIGH HORSE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29099
6	9	12	11	I NEED MORE OF YOU D&H BELLAMY, S.KLEIN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52518/MCA
7	8	10	13	THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY (P.ROSE, M.A.KENNEDY, P.BUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731
8	11	14	11	TIME DON'T RUN OUT ON ME J.E.NORMAN (C.KING, G.GOFFIN)	◆ ANNE MURRAY CAPITOL 5436
9	10	11	13	ROLLIN' LONELY J.BOWEN (J.D.MARTIN, G.HARRISON)	JOHNNY LEE FULL MOON 7-29110/WARNER BROS.
10	13	16	9	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA
11	12	15	11	WALTZ ME TO HEAVEN J.BRIDGES, G.SCRUGGS (D.PARTON)	WAYLON JENNINGS RCA 13984
12	15	19	8	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)	ALABAMA RCA 13992
13	16	18	11	MAJOR MOVES J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29095/WARNER BROS.
14	17	20	10	DON'T CALL IT LOVE D.MALLOY (D.PITCHFORD, T.SNOW)	DOLLY PARTON RCA 13987
15	1	2	16	SEVEN SPANISH ANGELS B.SHERILL (T.SEALS, E.SETSER)	◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
16	18	22	9	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)	GEORGE STRAIT MCA 52526
17	19	23	9	I'M THE ONE MAMA WARNED YOU ABOUT J.BOYLAN (M.JAMES, G.ZEILER)	MICKEY GILLEY EPIC 34-04746
18	3	3	16	WHAT I DIDN'T DO T.BROWN, J.BOWEN (W.NEWTON, M.NOBLE)	STEVE WARINER MCA 52506
19	21	26	9	IT SHOULD HAVE BEEN LOVE BY NOW T.COLLINS, J.CRUTCHFIELD (J.CRUTCHFIELD, P.HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525
20	23	28	7	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
21	22	27	11	NOW THERE'S YOU B.BECKETT, J.E.NORMAN (L.CHERA, R.PEOPLES, B.MORRISON)	SHELLY WEST VIVA 7-29106/WARNER BROS.
22	24	30	8	STEP THAT STEP R.SCRUGGS (M.MILLER)	◆ SAWYER BROWN CAPITOL CURB 5446 CAPITOL
23	25	29	10	LET THE HEARTACHE RIDE T.DUBOIS, S.HENDRICKS (T.DUBOIS, D.ROBBINS, V.STEPHENSON)	RESTLESS HEART RCA 13969
24	27	32	6	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
25	28	36	7	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-04777
26	29	35	7	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997
27	30	33	10	(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
28	32	39	6	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-04816
29	33	40	7	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)	◆ KEITH STEGALL EPIC 34-04771
30	34	41	5	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543
31	35	42	6	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
32	14	1	17	CRAZY FOR YOUR LOVE B.KILLEN (J.P.PENNINGTON, S.LEMAIRE)	EXILE EPIC 34-04722
33	38	43	8	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT J.KENNEDY (J.L.WALLACE, T.SKINNER, K.BELL)	THE MAINES BROTHERS BAND MERCURY 880-536-7/POLYGRAM
34	39	46	4	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)	T.G. SHEPPARD WARNER CURB 7-29071/WARNER BROS.
35	20	13	15	YOU'VE GOT A GOOD LOVE COMIN' J.CRUTCHFIELD (D.MORRISON, J.SILBAR, V.STEPHENSON)	LEE GREENWOOD MCA 52509
36	43	48	5	FOUR WHEEL DRIVE B.FISHER (M.WATKINS)	THE KENDALLS MERCURY 880-588-7/POLYGRAM
37	46	50	4	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)	THE WHITES MCA CURB 52535/MCA
38	44	51	6	NOTHING CAN HURT ME NOW G.DAVIES, L.SKLAR (P.KENNERLY, B.MCDILL)	GAIL DAVIES RCA 14017
39	47	57	3	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
40	26	5	17	MY ONLY LOVE J.KENNEDY (J.FORTUNE)	◆ THE STATLER BROTHERS MERCURY 880-411-7/POLYGRAM
41	48	55	4	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.OAVIS)	BARBARA MANDRELL MCA 52537
42	49	63	3	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	MERLE HAGGARD EPIC 34-04830
43	45	49	5	ONE HELL OF A HEARTACHE R.REEDER, G.WATSON (K.PALMER, J.WHITE)	GENE WATSON MCA/CURB 52533/MCA
44	31	17	18	A LADY LIKE YOU H.SHEDD (J.WEATHERLY, K.STEGALL)	◆ GLEN CAMPBELL ATLANTIC AMERICA 7-99691/ATLANTIC
45	53	67	3	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	MEL MCDANIEL CAPITOL 5458
46	59	—	2	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	◆ RICKY SKAGGS EPIC 34-04831
47	50	53	5	IS THERE ANYTHING I CAN DO M.WRIGHT (G.NICHOLSON, W.HOLYFIELD)	BILL MEDLEY RCA 14021
48	51	54	5	GIVE HER ALL THE ROSES G.MILLS (L.REED, T.DEMPSEY)	TOM JONES MERCURY 880-569-7/POLYGRAM
49	36	24	18	WHAT SHE WANTS J.E.NORMAN (K.CHATER, R.ARMAND)	◆ MICHAEL MARTIN MURPHEY EMI AMERICA 8243
50	54	56	6	ONLY A DREAM AWAY R.DIXON, D.SCHAFFER (P.DETMER)	MASON DIXON TEXAS 5558

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.	
				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	64	—	2	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	CRYSTAL GAYLE WARNER BROS. 7-29050
52	42	44	8	ONLY LOVE WILL MAKE IT RIGHT E.GORDY, JR., T.BROWN (B.MCDILL)	NICOLETTE LARSON MCA 52528
53	40	21	19	MY BABY'S GOT GOOD TIMING K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8245
54	37	25	15	HALLELUJAH, I LOVE YOU SO B.SHERILL (R.CHARLES)	GEORGE JONES WITH BRENDA LEE EPIC 34-04723
55	NEW	—	—	LITTLE THINGS R.CHANCEY (B.BARBER)	THE OAK RIDGE BOYS MCA 52556
56	61	73	3	TRUE LOVE E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14020
57	58	66	4	AM I GOING CRAZY (OR JUST OUT OF HER MIND) LOBO, J.MORRIS (B.AERTS, W.ROBINSON, LOBO)	LOBO EVERGREEN 1028
58	41	31	17	SHE USED TO LOVE ME A LOT B.SHERILL (K.FLEMING, D.MORGAN, C.QUILLEN)	DAVID ALLAN COE COLUMBIA 38-04688
59	66	74	3	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H.SHANNON)	KATHY MATTEA MERCURY 880-595-7/POLYGRAM
60	76	—	2	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)	ED BRUCE RCA 14037
61	52	38	9	BIG TRAIN FROM MEMPHIS J.FOGERTY (J.FOGERTY)	JOHN FOGERTY WARNER BROS. 7-29100
62	68	81	3	I'D RATHER BE CRAZY K.LEHNING (P.FRIMMER, GALLUMORE, WORLEY)	CON HUNLEY CAPITOL 5457
63	69	—	2	WHO'S THE BLOND STRANGER J.BOWEN (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)	◆ JIMMY BUFFETT MCA 52550
64	72	—	2	I'VE BEEN HAD BY LOVE BEFORE T.WEST (I.DAMPHIER)	JUDY RODMAN MTM 72050/CAPITOL
65	78	—	2	MODERN DAY MARRIAGES T.BROWN, J.BOWEN (R.BAILEY, K.CARLISLE)	RAZZY BAILEY MCA 52547
66	NEW	—	—	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
67	NEW	—	—	WHITE LINE E.HARRIS, P.KENNERLY (E.HARRIS, P.KENNERLY)	EMMYLOU HARRIS WARNER BROS. 7-29041
68	71	—	2	WHY DIDN'T I THINK OF THAT B.MCCRACKEN, J.ROTENSCHROER (J.R.POTTS, J.O'HARA)	MALCHAK & RUCKER REVOLVER 85-007
69	55	37	21	BABY'S GOT HER BLUE JEANS ON J.KENNEDY (B.MCDILL)	MEL MCDANIEL CAPITOL 5418
70	NEW	—	—	TOO GOOD TO SAY NO TO B.RICE (B.RICE, M.S.RICE)	LEON EVERETTE MERCURY 880-611/POLYGRAM
71	NEW	—	—	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINS)	TERRI GIBBS WARNER BROS. 7-29056
72	56	58	4	IN MY ARMS AGAIN P.WORLEY, J.E.NORMAN (D.SHANNON)	DEL SHANNON WARNER BROS. 7-29090
73	74	—	2	IT'S MY LIFE M.SHERILL (G.WOLF, R.DOYLE, R.SHEPARD)	GARY WOLF MERCURY 2-57344/POLYGRAM
74	77	—	2	IT'S ME AGAIN, MARGARET R.STEVENS (P.CRAST)	RAY STEVENS MCA 52548
75	57	34	19	BABY BYE BYE J.E.NORMAN, G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS WARNER BROS. 7-29131
76	79	—	2	TEMPTATION R.J.JONES (M.MARTIN, M.JOHNSON)	MIKE MARTIN COMPLEAT 139/POLYGRAM
77	NEW	—	—	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
78	NEW	—	—	FIRE IN THE SKY M.DANIEL, J.DOWELL (J.CYMBAL)	THE WRIGHT BROTHERS MERCURY 880-596/POLYGRAM
79	63	65	5	COUNTRY MUSIC LOVE AFFAIR S.GARRETT, S.DORFF (J.HURT, B.R.REYNOLDS)	DAVID FRIZZELL VIVA 7-29066/WARNER BROS.
80	67	61	21	ONE OWNER HEART J.E.NORMAN (W.ALDRIDGE, T.BRASFIELD, M.MCANALLY)	T.G. SHEPPARD WARNER/CURB 7-29167/WARNER BROS.
81	60	45	18	SLOW BURNING MEMORY B.MEVIS (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COMPLEAT 135/POLYGRAM
82	83	—	2	I DROPPED YOUR NAME DAVIS GANT, VIENNEAU (K.BELL, T.SKINNER)	DANNY DAVIS AND THE NASHVILLE BRASS WARTACE 730
83	70	60	21	SHE'S GONNA WIN YOUR HEART E.RAVEN, P.WORLEY (M.WILLIAMS, B.BURNETTE)	◆ EDDY RAVEN RCA 13939
84	65	52	19	IF THAT AIN'T LOVE M.MORGAN, P.WORLEY (J.HARRINGTON, J.PENNIG)	LACY J. DALTON COLUMBIA 38-04696
85	73	70	5	ALL THAT'S LEFT FOR ME J.CORNELIUS, C.JACKSON (C.JACKSON)	CARL JACKSON COLUMBIA 38-04786
86	NEW	—	—	STAY WITH ME M.CHAPMAN (J.P.PENNINGTON)	EXILE MCA CURB 52551/MCA
87	62	47	21	ALL TANGLED UP IN LOVE M.WRIGHT (B.MCDILL, J.WEATHERLY)	GUS HARDIN RCA 13938
88	75	62	21	MAKE MY LIFE WITH YOU R.CHANCEY (G.BURR)	THE OAK RIDGE BOYS MCA 52488
89	84	80	25	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON (J.RUSSELL)	GENE WATSON MCA CURB 52457/MCA
90	80	59	22	YOU TURN ME ON (LIKE A RADIO) B.MEVIS (B.MCDILL, J.WEATHERLY)	ED BRUCE RCA 13937
91	82	68	22	SOMETHING IN MY HEART R.SKAGGS (W.PATTON)	RICKY SKAGGS EPIC 34-04668
92	81	64	8	UNTIL I FALL IN LOVE AGAIN P.WORLEY (D.GIBSON, L.Boone)	MARIE OSMOND CAPITOL CURB 5445/CAPITOL
93	89	76	10	DADDY'S HONKY TONK B.MEVIS (B.KEEL, B.MOORE)	MOE BANDY & JOE STAMPLEY COLUMBIA 38-04756
94	90	88	18	HEY E.STEVENS (J.IGLE'SIAS, C.BOLFIORC, M.BALDUCCI, R.ARCUSA)	HILLARY KANTER RCA 13935
95	85	72	21	AIN'T SHE SOMETHING ELSE C.TWITTY, D.HENRY (J.FOSTER, B.RICE)	CONWAY TWITTY WARNER BROS. 7-29137
96	86	71	9	ACRES OF DIAMONDS R.HALL (B.HENDERSON, W.CAYLOR)	BENNY WILSON COLUMBIA 38-04724
97	88	78	6	A HARD ACT TO FOLLOW N.WILSON (G.NICHOLSON, D.CHAMBERLAIN)	KEITH WHITLEY RCA 13996
98	92	87	18	I NEVER GOT OVER YOU T.JENNINGS, M.SILLIS (T.JENNINGS)	JOHNNY PAYCHECK AMI 1322
99	87	69	17	EYE OF A HURRICANE J.ANDERSON, L.BRADLEY (J.FULLER)	JOHN ANDERSON WARNER BROS. 7-29127
100	94	79	23	ME AGAINST THE NIGHT J.BOWEN (P.ROSE, M.KENNEDY, P.BUNCH)	CRYSTAL GAYLE WARNER BROS. 7-29151

○ 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.

TNN'S SALES IMPACT: MIXED RESULTS

(Continued from page 52)

Likewise, David Estes, regional manager for Tower in San Diego, says TNN has little impact in his market. "I'm sure people occasionally come in looking for an artist they've seen on the Nashville Network, but I don't think it's a big issue here," Estes says. In San Diego, 67.7% of the cable television homes and 40.8% of the total television homes receive TNN.

TNN's "New Country," "CountryClips" and "Nashville Now" all help increase sales for artists who appear on them, according to Dave

Wheeler, RCA Records' director of marketing. "Every time we go out on the road, we ask our branches what impact TNN is having," Wheeler says. "We're getting positive feedback from them."

In 1984, RCA's promotional campaign on TNN for Alabama did well enough for the label to plan a repeat effort in 1985. "Our Alabama promotion last spring had an overwhelming response, but they're one of the hottest groups in the country," notes Wheeler. "I can't say Alabama went platinum because of TNN."

CBS Records has used album

stuffers to ask country album purchasers what their favorite television programs are, says a source at TNN, and consumers listed "Dallas" and "Nashville Now" as their favorites.

But CBS's director of marketing, Mary Ann McCready, says consumer research conducted by the label has determined which of TNN's shows sell records best, and "Nashville Now" is not one of them. "The key to our success is programming that appeals to younger, active record buyers," McCready says. "We hope TNN's new show will gear more to that younger demographic

group. We really want to make a company statement about that." McCready declines to comment on which of the network's programs are most effective in stimulating record sales.

"There have been specific retail accounts that have definitely felt the influence of our ads on TNN," she says. Artists who have benefited most from ads on TNN, according to McCready, include Ray Charles, Ricky Skaggs, George Jones and Marty Robbins.

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HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 130 REPORTERS

THE OAK RIDGE BOYS	LITTLE THINGS	MCA	55	59
CRYSTAL GAYLE	NOBODY WANTS TO BE ALONE	WARNER BROS.	36	77
RICKY SKAGGS	COUNTRY BOY	EPIC	35	82
TERRI GIBBS	A FEW GOOD MEN	WARNER BROS.	30	34
ED BRUCE	WHEN GIVIN' UP WAS EASY	RCA	27	52

NEW ADDS	TOTAL ON
55	59
36	77
35	82
30	34
27	52

NATIONAL 64 REPORTERS

EDDIE RABBITT	WARNING SIGN	WARNER BROS.	27
THE FORESTER SISTERS	THAT'S WHAT YOU DO	WARNER BROS.	23
SAWYER BROWN	STEP THAT STEP	CAPITOL/CURB	17
RESTLESS HEART	LET THE HEARTACHE RIDE	RCA	16
KEITH STEGALL	CALIFORNIA	EPIC	14

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
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

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

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLK Toledo, OH
WTOD Toledo, OH

REGION 5

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

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KLXL Dubuque, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KQUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
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 Record Serv 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
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

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

REGION 4

IL, IN, KY, MI, OH, WI

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini Records Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville, OH
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 Dist. Nashville, TN
E&R One Stop San Antonio, TX
Handeman Co. Little Rock, AR
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Service Houston, TX
Sound Warehouse Metairie, LA
Southwest Wholesalers Houston, TX
Top Ten Records Dallas, TX
Western Merch. 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 And 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 Records Portland, OR
Tower Fresno, CA



In Style. Members of two groups that have enjoyed No. 1 black singles recently visited Los Angeles' KGFJ. Looking prosperous are, from left, Nick Ashford of Ashford & Simpson, Reggie Caloway of Midnight Star, Valerie Simpson of Ashford & Simpson, and Melvin Gentry of Midnight Star. The hit singles were "Solid" by Ashford & Simpson and "Operator" by Midnight Star.

Target Records' Kent Harris

L.A. RETAILER: THINGS GETTING WORSE

BY STEVEN IVORY

LOS ANGELES "I've managed to survive, but it's been rough, and things are going to get worse before they get better," says Kent Harris, owner of Target Records here. Harris, whose store is located in L.A.'s predominantly black Crenshaw district, reports that Target's sales are down from last year by 30%.

The 17-year-old Target operation is one of a handful of black-owned retail outlets in the South L.A. area, all sharing a market that, according to Harris, is being invaded by major white-owned retail chains. "When I started Target in 1968," he says, "there were other black stores: Dol-

phin's of Hollywood, which had three locations, and V.I.P. Records, which had eight stores. All of those people closed down long ago.

"Target once has six locations," he continues. "I closed the last one three years ago. People in the community will support you, but the big white chains are moving in. There's a Music Plus store about a mile from my store."

Of the singles, 12-inchers, LPs, cassettes and blank tapes he carries, Harris says he moves mostly albums and blank tape. He stocks his shop with purchases "of about 100 albums a week" from City 1-Stop, ironically owned by the Music Plus chain.

Target's business hours are from 10 to 8 p.m., Monday through Saturday, with his peak selling hours between five and 8 p.m., "when people start getting off from work and out of school." Harris reports that Teena Marie's "Starchild" and Prince's "Purple Rain" are his biggest selling albums at the moment. While Harris says much of his business is done on Friday and Saturday, he concludes that his customers are influenced by music events such as the recent Grammy Awards telecast.

"After Tina Turner and Lionel Richie won those awards, their record sales definitely picked up at my store," he says. "It helps for a day or so; then everything gets back to normal. But at least events like that bring people into the stores, and

that's important."

Harris says he gets very little cooperation from the major labels in the way of promotion. With his own promotional budget at a minimum, Harris advertises strategically on local black radio stations and in black community newspapers.

"There's no need to advertise anywhere else," he says. "My customers are right here in the neighborhood. You have to keep them aware that they can still do business where they live."

Harris has also supplemented music, his main product, with gum, candy and cigarettes. "They may come in just for candy and end up buying a record," he says, "or when they come in to buy music, they'll do so knowing they make one stop and get two things. That helps."

However, Harris says, the real secret to his survival has been low prices. "You have to keep prices as low as you can get them," he emphasizes. "My albums sell for \$5.98, as opposed to six or seven dollars."

"I've heard people say videos are hurting business for the music business in general. That's not true. People look at videos a few times, whereas they buy a record and play it all day. But as for the black retailer, he's in an especially bad place, because his customers—black people—don't have jobs. These people simply don't have the money. Add that to the white chains moving in, and you see the problem."

THE RHYTHM & THE BLUES

by Nelson George



WALKING THE STREETS OF LONDON is a strange sensation for any fan of black music. In a country where everyone speaks English in the strangest manner, music made by black musicians seemingly blasts forth from every other store on the busy Oxford St. shopping strip in the heart of the city. It's not Lionel Richie or Michael Jackson either, but Maze featuring Frankie Beverly, who are huge stars here; growing force Midnight Star; and two remixes of "Theme From 'Shaft,'" the hit version by Eddie & the Soulband and a competing version by Van Twist.

Old go-go records by Kurtis Blow ("Partytime") and Chuck Brown & the Soul Searchers ("Bustin' Loose") are exploding here, and popular domestic acts Loose Ends and Phyllis Nelson can be heard in

in black music today. This sound, while stereotypically used in support of rap music, has found its way onto recent albums by Prince, Daryl Hall & John Oates, and Ashford & Simpson. It's downtempo, intensely rhythmic music that when layered with melody by these craftsmen has turned to gold. It shows that the music of the beat box generation is finally winning over older, more established musicians.

Yet until recently, there has been some curiosity, but little enthusiasm, in the industry's executive suites. A profound generation gap between the black promotion and a&r men at the majors and the younger people making this music has stifled its movement into the black mainstream—but, surprisingly, not its access to white buyers. The 500,000-unit sales of albums by the Fat Boys, Whodini and Run-D.M.C., and the reported sales of close to 300,000 units of Kurtis Blow's current album, as well as the highly integrated audiences at last fall's Fresh Fest tour (as much as 35% white in some markets), show that via videos, progressive black radio, media reporting and plain old curiosity, these acts manage to overcome racism and age and class differences.

SHORT STUFF: "Codename: Foxfire," the NBC-TV action/adventure series that co-stars New York Music Co. recording artist Sheryl Lee Ralph, has been picked up for an additional five weeks. The singer/actress hopes to utilize some music from her current album, "In The Evening," in the upcoming episodes... Jive artist Warren Mills, a 13-year-old South African, is starring in Cannon Films' "Rappin'," now being shot in Pittsburgh. Music for the film is being provided by Whodini and Run-D.M.C. producer Larry Smith. Word is the soundtrack may be on the Jive label... Full Force, the producers of UTFO's hit "Roxanne, Roxanne," are on the verge of signing with Columbia Records. The self-contained group will be produced by J.B. Moore and Robert Ford of Kurtis Blow and "Rappin' Rodney" fame.

The record industry game of musical chairs we mentioned a few months ago is in full swing. Ed Eckstine is now at Arista, Harold Childs is now at Qwest, and Jerry Griffith and Varnell Johnson are now at Manhattan Records. But there are still a few more goodies to come. Two major executive level positions are still to be filled, although bureaucratic infighting may continue to keep those slots vacant. The strongest rumor on Sixth Ave. is that a major shakeup will soon be occurring in the black promotion departments of the biggest labels. The results should be provocative... A New York management company with several acts signed to Capitol Records is about to launch a Capitol-distributed label. The deal will not involve any of the acts now signed to Capitol.

The British scene is an open environment

the midst of Monday traffic. In a popular boutique in the heart of the shopping area, customers are attracted on Saturdays by the spinning of a genuine "New York City DJ" mixing live on the premises.

The range of American and international black music appreciated here seems broader than in the U.S. because the English have access to both American releases and their own home-grown acts. U.S. indie releases that miss at home, due to lack of resources, can make a real dent in this small market, or, in the case of Alphonse Mouzon, sustain a career that has faded in the States.

This open environment and the many European artists and labels interested in black music are enticing more black creative talent over here. For example, last weekend at Jive Records' Battery Studios, Hugh Masekela was working on his next album, a fusion of African sounds and r&b; Davey DMX, Kurtis Blow's original spinner and a fixture as a writer/producer on the hip-hop scene, was mixing five sides by rap act Dynasty-Mimi (Dynasty is the brother of Whodini member Ecstasy); and Mtume was producing and writing with the white rock band Comstad Angels. All three men say they love the English atmosphere and plan to continue working here in the coming months.

MANAGER/PRODUCER Russell Simmons calls it "black teenage music." Village Voice critic Robert Christgau calls it "the new r&b." Inside the industry, it's usually described as "street music" with both enthusiasm and disdain.

Whatever you call it, this earthy, drum machine-laden music of the Northeast is playing an important role

Prince Charles Emerges From the Boston Ghetto

BY HARRY WEINGER

NEW YORK The Boston area is known for the successful rock acts it's produced, such as the Cars, Aerosmith and the J. Geils Band, but there's more to the local scene. In fact, the Northeast funk surge of the '80s owes some of its beat to a core of Boston-based independent black music producers and performers.

New Edition, the Energetics (nee Planet Patrol), Maurice Starr, Michael Jonzun and Arthur Baker all hail from the Boston area, and they created a competitive local dance music scene in the late '70s. Tony Rose, president and architect of Boston-based Solid Platinum Productions, has now joined the ranks of Boston ghetto graduates who have garnered national attention and sales.

Rose and his premiere Solid Platinum act, Prince Charles & the City Beat Band, have been together five years. They first established themselves as a major European act via heavy touring and a production and publishing deal with Virgin Records & Publishing.

The group recently signed a domestic deal with Atlantic Records. The label has just released a single entitled "Skintight Tina." And, in an unusual move for a relatively new, untried domestic black artist with a

major label, a video is available as well.

Rose's contract with Atlantic calls for a one-album option with a window of up to six albums at the label's discretion. "Skintight Tina" is a remix of a track from Charles' "Combat Zone" album, previously available on Virgin outside the U.S.

Prior to the Atlantic signing, Solid Platinum, since Prince Charles' 1979 debut, has released domestic product independently from its Boston base. The only exception was one 12-inch released on the CBS-distributed Pavillion label in 1981.

In 1982, Rose negotiated a deal with Neil Cooper's cassette-only Reach Out International Records (ROIR) label. The label released a compilation tape, "Stone Killers," which Rose claims has sold 3,000 copies.

Solid Platinum signed the Virgin deal for Prince Charles' product outside the U.S. and U.K. in 1983. Rose retained ownership and production rights.

Live performances around Europe gained the band a devoted cult following. They have reportedly sold 250,000 albums throughout the continent, 50,000 in Germany alone. Their European success led Duran Duran to have them open their dates at Madison Square Garden last fall.

(Continued on page 69)


TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	3	41	TINA TURNER ▲ ³	CAPITOL ST-12330 (8.98) (CD) 2 weeks at No. One	PRIVATE DANCER
2	6	8	6	COMMODORES	MOTOWN 6124ML (8.98)	NIGHTSHIFT
3	2	2	20	ASHFORD & SIMPSON ●	CAPITOL ST-12366 (8.98)	SOLID
4	4	4	23	NEW EDITION ▲	MCA 5515 (8.98)	NEW EDITION
5	5	5	20	THE TEMPTATIONS	GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
6	3	1	12	THE GAP BAND	TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
7	7	7	26	DIANA ROSS ●	RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
8	8	6	15	KOOL & THE GANG ●	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
9	11	17	8	SOUNDTRACK ●	MCA 5547 (8.98)	BEVERLY HILLS COP
10	10	12	15	THE WHISPERS	SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
11	9	9	15	TEENA MARIE	EPIC FE39528	STARCHILD
12	14	19	6	RUN-D.M.C.	PROFILE PRO 1205 (8.98)	KING OF ROCK
13	13	11	15	MIDNIGHT STAR ●	SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
14	23	28	4	WILTON FELDER	MCA 5510 (8.98)	SECRETS
15	20	20	34	POINTER SISTERS ▲ ²	PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
16	16	22	6	SADÉ	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
17	17	23	73	LIONEL RICHIE ▲ ⁸	MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
18	18	13	20	WHODINI ●	JIVE JL8-8251/ARISTA (8.98)	ESCAPE
19	22	27	11	KLYMAXX	CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
20	15	14	15	EUGENE WILDE	PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
21	12	10	19	PHILIP BAILEY ●	COLUMBIA FC 39542	CHINESE WALL
22	21	15	18	FAT BOYS ●	SUTRA SUS 1015 (8.98)	FAT BOYS
23	32	49	3	JESSE JOHNSON'S REVUE	A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
24	24	18	34	BILLY OCEAN ▲	JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
25	25	21	38	PRINCE & THE REVOLUTION ▲ ⁹	WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
26	19	16	27	STEVIE WONDER ▲	MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED
27	37	—	2	MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
28	26	25	23	JEFFREY OSBORNE ●	A&M SP-5017 (8.98) (CD)	DON'T STOP
29	30	37	28	KURTIS BLOW	MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
30	31	29	8	WHAM ▲	COLUMBIA FC39595 (CD)	MAKE IT BIG
31	27	24	15	MADONNA ▲ ³	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
32	33	33	8	GEORGE BENSON	WARNER BROS. 25178-1 (8.98) (CD)	20/20
33	28	30	36	THE TIME ▲	WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
34	34	34	22	THE DAZZ BAND	MOTOWN 6117ML (8.98)	JUKEBOX
35	NEW ▶			DEBARGE	GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
36	40	41	15	SHALAMAR	SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
37	39	40	4	GRANDMASTER FLASH	ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
38	29	26	7	SHEENA EASTON ▲	EMI-AMERICA ST 17132 (8.98) (CD)	A PRIVATE HEAVEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	NEW ▶			MAZE FEATURING FRANKIE BEVERLY	CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
40	41	31	8	DAVID SANBORN	WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
41	47	51	12	THELMA HOUSTON	MCA 5527 (8.98)	QUALIFYING HEAT
42	45	—	2	VARIOUS ARTISTS	TOMMY BOY TB 1005 (8.98)	TOMMY BOY'S GREATEST BEATS
43	48	60	3	JEFF LORBER	ARISTA AL8-8269 (8.98)	STEP BY STEP
44	35	32	23	CHAKA KHAN ▲	WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
45	36	35	20	DARYL HALL & JOHN OATES ▲	RCA AFL1-5309 (9.98)	BIG BAM BOOM
46	38	36	19	AL JARREAU	WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
47	NEW ▶			GLADYS KNIGHT & THE PIPS	COLUMBIA FC 39423	LIFE
48	42	39	31	THE S.O.S. BAND	TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
49	44	42	24	GLENN JONES	RCA NFL1-8036 (8.98)	FINESSE
50	64	52	5	CASHMERE	PHILLY WORLD 90243/ATLANTIC (8.98)	CASHMERE
51	51	55	3	DIONNE WARWICK	ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
52	52	56	4	ROCKWELL	MOTOWN 6122ML (8.98)	CAPTURED
53	59	—	2	THE GAP BAND	TOTAL EXPERIENCE 824343-1/POLYGRAM (8.98)	GAP GOLD
54	54	47	40	SHEILA E. ●	WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
55	56	46	15	ISLEY/JASPER/ISLEY	CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
56	58	59	3	JENNY BURTON	ATLANTIC 81238 (8.98)	JENNY BURTON
57	60	—	2	JOHNNY GILL	COTILLION 90250/ATLANTIC (8.98)	CHEMISTRY
58	55	48	20	THE FORCE MD'S	TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
59	NEW ▶			PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)	RAIN FOREST
60	NEW ▶			ROCKIE ROBBINS	MCA 5526 (8.98)	ROCKIE ROBBINS
61	49	50	5	FOREIGNER ▲	ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
62	66	66	11	JOHNNIE TAYLOR	MALACO 7421 (8.98)	THIS IS YOUR NIGHT
63	46	43	12	RONNIE LAWS	CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
64	43	45	47	RUN-D.M.C. ●	PROFILE PRO 1201 (8.98)	RUN-D.M.C.
65	69	44	46	JERMAINE JACKSON ●	ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
66	62	62	19	JERMAINE STEWART	ARISTA AL8-8261 (8.98)	THE WORD IS OUT
67	75	63	21	Z.Z. HILL	MALACO 7420 (8.98)	BLUESMASTER
68	63	54	26	VANITY	MOTOWN 6102ML (8.98)	WILD ANIMAL
69	65	68	19	WYNTON MARSALIS	COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
70	70	71	78	MADONNA ▲ ²	SIRE 23867-1/WARNER BROS. (8.98) (CD)	MADONNA
71	57	57	13	ROY AYERS	COLUMBIA 39422	IN THE DARK
72	68	58	23	GROVER WASHINGTON JR.	ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
73	55	53	31	MTUME	EPIC FE-39473	YOU, ME AND HE
74	61	61	32	LILLO	CAPITOL ST-12346 (8.98)	ALL OF YOU
75	50	38	11	SOUNDTRACK	POLYDOR 823696/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO

Albuns 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.




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Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	NIGHTSHIFT	COMMODORES	1
2	4	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2
3	7	NEW ATTITUDE	PATTI LABELLE	3
4	2	MISSING YOU	DIANA ROSS	10
5	3	PRIVATE DANCER	TINA TURNER	5
6	5	OUTTA THE WORLD	ASHFORD & SIMPSON	9
7	11	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	7
8	15	'TIL MY BABY COMES HOME	LUTHER VANDROSS	4
9	8	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	11
10	14	BE YOUR MAN	JESSE JOHNSON'S REVUE	6
11	21	RHYTHM OF THE NIGHT	DEBARGE	8
12	6	TONIGHT	READY FOR THE WORLD	15
13	9	NEUTRON DANCE	POINTER SISTERS	18
14	19	KING OF ROCK	RUN-D.M.C.	14
15	26	IN MY HOUSE	MARY JANE GIRLS	12
16	13	ROXANNE, ROXANNE	UTFO	25
17	20	THE REAL ROXANNE	ROXANNE WITH UTFO	44
18	10	EASY LOVER	PHILIP BAILEY WITH PHIL COLLINS	28
19	23	THIS IS MY NIGHT	CHAKA KHAN	19
20	22	HEARTBEAT	THE DAZZ BAND	13
21	29	SOME KINDA LOVER	THE WHISPERS	17
22	18	ROXANNE'S REVENGE	ROXANNE SHANTE	37
23	12	SUGAR WALLS	SHEENA EASTON	29
24	17	THE MEN ALL PAUSE	KLYMAXX	46
25	24	BASKETBALL	KURTIS BLOW	51
26	—	SMOOTH OPERATOR	SADE	20
27	—	MY TIME	GLADYS KNIGHT & THE PIPS	16
28	30	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	34
29	16	MISLED	KOOL & THE GANG	57
30	—	INNOCENT	ALEXANDER O'NEAL	23

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	NIGHTSHIFT	COMMODORES	1
2	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2
3	3	'TIL MY BABY COMES HOME	LUTHER VANDROSS	4
4	5	BE YOUR MAN	JESSE JOHNSON'S REVUE	6
5	7	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	7
6	6	NEW ATTITUDE	PATTI LABELLE	3
7	8	MY TIME	GLADYS KNIGHT & THE PIPS	16
8	12	RHYTHM OF THE NIGHT	DEBARGE	8
9	11	HEARTBEAT	THE DAZZ BAND	13
10	4	PRIVATE DANCER	TINA TURNER	5
11	15	IN MY HOUSE	MARY JANE GIRLS	12
12	16	BAD HABITS	JENNY BURTON	22
13	14	SOME KINDA LOVER	THE WHISPERS	17
14	18	SCIENTIFIC LOVE	MIDNIGHT STAR	21
15	20	KING OF ROCK	RUN-D.M.C.	14
16	24	INNOCENT	ALEXANDER O'NEAL	23
17	22	YOU SEND ME	THE MANHATTANS	24
18	30	SMOOTH OPERATOR	SADE	20
19	9	OUTTA THE WORLD	ASHFORD & SIMPSON	9
20	13	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	11
21	10	THIS IS MY NIGHT	CHAKA KHAN	19
22	28	WEEKEND GIRL	THE S.O.S. BAND	40
23	27	MY GIRL LOVES ME	SHALAMAR	33
24	—	I FOUND MY BABY	THE GAP BAND	31
25	17	HALF CRAZY	JOHNNY GILL	26
26	23	GIMME, GIMME, GIMME	WALDEN/AUSTIN	39
27	—	INTO THE NIGHT	B.B.KING	27
28	—	FRESH	KOOL & THE GANG	32
29	—	LOST IN LOVE	NEW EDITION	35
30	—	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	30

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (9)	12
Constellation/MCA (2)	
MCA/Curb (1)	
WARNER BROS. (8)	11
Geffen (1)	
Qwest (1)	
Sire (1)	
COLUMBIA	9
ATLANTIC (3)	8
Cotillion (2)	
Mirage (1)	
Philly World (1)	
Prism/Island (1)	
EPIC (1)	8
Private I (3)	
Portrait (2)	
Tabu (2)	
RCA (3)	7
Planet (2)	
Total Experience (2)	
ARISTA (4)	5
Jive (1)	
CAPITOL	5
ELEKTRA (2)	5
Solar (3)	
MOTOWN (2)	5
Gordy (3)	
POLYGRAM	5
De-Lite (2)	
Polydor (2)	
Mercury (1)	
A&M	2
PROFILE	2
SELECT	2
EMI-AMERICA	1
EMERGENCY	1
ISLAND	1
T.T.E.D. (1)	
JAY JAY	1
NEW YORK MUSIC	1
PANDISC	1
POP ART	1
PRELUDE	1
Savoy (1)	
SOUNDTOWN	1
SUTRA	1
TEMPRE	1
TIMETRAX/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.
99 20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
92 AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP) CPP/ABP	
7 BACK IN STRIDE	(Amazement, BMI)	
22 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	
51 BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	
82 BE READY FOR LOVE	(Temp. Co., BMI)	
6 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
93 THE BEAST IN ME	(April, ASCAP/Kaz, ASCAP)	
88 BEEP A FREAK	(Temp. Co., BMI)	
78 BEHIND THE MASK	(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)	
65 BELIEVE IN THE BEAT	(Watch Hill, BMI/Unichappell, BMI)	
89 THE BIRD	(Tionna, ASCAP)	
81 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	
45 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
87 CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI)	
11 CARELESS WHISPER	(Chappell, ASCAP)	
50 COLD TEARS	(Pierponte, BMI)	
64 DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	
68 DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
62 DON'T YOU FEEL IT LIKE I FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)	
28 EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	
79 FALLING FOR YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr. Dapper, BMI)	
70 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
56 FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	
80 FLY GIRL	(Believe Me, BMI/Silver Satin, BMI/Puff, BMI/Capt. Key Board, ASCAP)	
98 FORGIVE ME GIRL	(T-Boy, ASCAP)	
73 A FORK IN THE ROAD	(Jobete, ASCAP) CPP	
32 FRESH	(Delightful, BMI)	
71 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)	
53 GENTLE	(New Trend, BMI)	
39 GIMME, GIMME, GIMME	(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)	
83 GIRLS ON MY MIND	(Fired Up, ASCAP/Sign Of The Twins, ASCAP)	
26 HALF CRAZY	(DeCreed, ASCAP/Large Jar, ASCAP)	
100 HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	
13 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J. regg, ASCAP)	
31 I FOUND MY BABY	(Temp. Co., BMI)	
60 I GUESS IT MUST BE LOVE	(Flyte Tyme, ASCAP)	
55 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/Ai Dente, ASCAP)	
38 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
2 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtay, BMI)	
74 I'M STILL	(We, BMI/Fernciff, BMI)	
96 I'M YOUR SUPERMAN	(Marimelanie, ASCAP/Elo-Raine, ASCAP)	
12 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
23 INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
27 INTO THE NIGHT	(MCA, ASCAP) MCA	
90 JUST ANOTHER NIGHT	(Promopub B.V., PRS)	
14 KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)	
35 LOST IN LOVE	(Colgems-EMI, ASCAP)	
66 LOVE & HAPPINESS	(Irving, BMI/Al Green, BMI)	
97 LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP	
75 LOVE'S CALLING	(Hombre Del Mundo, ASCAP)	
49 MATERIAL GIRL	(Minong, BMI)	
72 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	
46 THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	
34 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)	
57 MISLED	(Delightful, BMI) CPP	
10 MISSING YOU	(Brockman, ASCAP)	
77 MOVIN' & GROOVIN'	(V-Kidd, BMI)	
59 MR. TELEPHONE MAN	(Raydiola, ASCAP)	
33 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
30 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	
16 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Ljesrika, BMI)	
18 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	
3 NEW ATTITUDE	(Unicity/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
1 NIGHTSHIFT	(Walter Orange, ASCAP/Tunetworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
69 NOT TOO YOUNG TO FALL IN LOVE	(Phileto, BMI/Ensign, BMI)	
9 OUTTA THE WORLD	(Nick-O-Val, ASCAP)	
5 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
42 RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)	
95 RAIN FOREST	(Oval, PRS)	
36 RAINBOW	(Philly World, BMI)	
41 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
44 THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
8 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
25 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
37 ROXANNE'S REVENGE	(Pop Art, ASCAP)	
21 SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI)	
52 SENSE OF PURPOSE	(Worlers, ASCAP)	
67 SETTLE DOWN	(Bush Burnin', ASCAP/Johnnie Mae, BMI)	
94 SIGN OF THE TIMES	(Flash-O-Matic, ASCAP)	
20 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
17 SOME KINDA LOVER	(Hip Trip, BMI/Midstar, BMI)	
48 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)	
76 STOMP AND SHOUT	(Stone City, ASCAP)	
84 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
29 SUGAR WALLS	(Tionna, ASCAP)	
47 TAKE ME WITH U	(Controversy, ASCAP)	
85 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
19 THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP	
4 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
15 TONIGHT	(Ready For The World, BMI)	
58 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
54 WE BELONG TOGETHER	(Rainbow Horse, BMI/Firehorse, ASCAP/Bug, BMI)	
40 WEEKEND GIRL	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
61 WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP)	
63 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)	
86 YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI) CPP	
43 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)	
24 YOU SEND ME	(Abkco, BMI)	
91 YOU'RE SO ROMANTIC	(Blackwood, BMI/'til Dawn, BMI/F.M., BMI)	

SHEET MUSIC AGENTS

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ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 89 REPORTERS			NATIONAL 136 REPORTERS		
NEW ADDS	TOTAL ON		NUMBER REPORTING		
USA FOR AFRICA	WE ARE THE WORLD	COLUMBIA	43	45	20
GEORGE BENSON	I JUST WANNA HANG AROUND YOU	WARNER BROS.	20	54	16
BILL WITHERS	OH YEAH	COLUMBIA	19	19	13
KLYMAXX	MEETING IN THE LADIES ROOM	CONSTELLATION/MCA	19	46	9
NEW EDITION	LOST IN LOVE	MCA	18	66	9
					THE GAP BAND I FOUND MY BABY TOTAL EXPERIENCE

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

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WRBD Ft. Lauderdale, FL
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

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

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WDRQ Detroit, MI
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLN Indianapolis, IN
WLOU Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WLOK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

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

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

KSOL San Francisco, CA

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

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

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, CT
Hill Records E. Norwalk, CT
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum 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 Ltd. Washington, DC
Record And Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pensauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Serenade 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

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

Angott Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

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

CML One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cals Records Jacksonville, FL
Camelot Atlanta, GA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Nova Dist. Inc. Norcross, GA
One Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Rudy's Records & Tapes Miami, FL
Second Act Atlanta, GA
Southern Music Orlando, FL
Specs Music Miami, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metarie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metarie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metarie, LA

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

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold San Jose, CA
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Record Factory Oakland, CA
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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.

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- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

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

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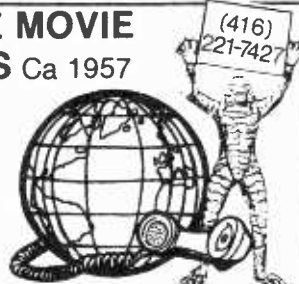
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Stations' Payment At Issue

Swiss IFPI Stops Supplying Vidclips

BY PIERRE HAESLER

ZURICH The video clip bandwagon has come to a grinding halt in Switzerland. The local IFPI branch has stopped supplying clips to Swiss Television until the station agrees to pay for their use.

A similar boycott last year in West Germany led to an agreement between program suppliers and broadcasters, but the tables were turned, with German tv restricting its use of IFPI clips.

Pressure to negotiate a deal in Switzerland has been increased by breakthroughs last year in both Germany and Austria. Both countries report successful implementation of the agreements, although the record companies still call the level of compensation inadequate.

The battle lines in the Alps are familiar. Swiss TV (SRG) claims that clips are record industry marketing tools, so the industry should pay to promote its product. The IFPI counters that clip exposure does not

necessarily boost sales, noting that the Swiss market's value has stagnated in recent years around \$75 million.

The IFPI demand for \$35 per clip exposure was rejected by SRG, which fears annual payments could exceed \$100,000. As a response to the SRG's intransigence, the IFPI stopped all clips as of Jan. 1.

Swiss fans didn't have to go cold turkey, however, thanks to the ready availability of videos on German, Austrian, French and Italian television, plus "Music Box" via satellite from the U.K.

In West Germany and Austria, broadcasters pay much higher clip compensation than the Swiss IFPI was demanding. The West German pact, believed to be the first of its kind in any market, was finalized in February, 1984. According to the German IFPI, roughly \$58,000 was paid retroactively for the period from March 1-Dec. 31, 1983.

Says Peter Zombik of the IFPI in Hamburg: "Payments through the collection society GVL have come through completely satisfactorily. While that amount should double for 1984, the level of compensation is really the lowest we could accept."

For 1984, the German rates were 800 DM (roughly \$285) for each clip with total production length under four minutes, 50% higher if the clip exceeded four minutes. The rate increases by 100 DM this year and again in 1986, after which the deal expires. For short excerpts of up to 45 seconds, a flat DM is paid.

GVL was set up in the mid-'60s as a neighboring rights society, so smooth collection was expected. In Austria, however, the IFPI founded a new society, VBT, to handle collection, following agreement with Austrian television (ORF) about a year ago. IFPI general secretary Dr. Kurt Hodik runs VBT and pays out to both IFPI members and qualified non-members.

The Austrian rates are only slightly lower than in Germany (\$162.50 up to four minutes, \$243.75 over four minutes, \$20 per excerpt up to 45 seconds). Revenues for the second half of 1984 totalled approximately \$40,000.

Despite what the IFPI claims in its Swiss negotiations, dealers throughout the German-speaking territory maintain that clips do boost sales. "There's almost always a clear consumer response to television clips," asserts Peter Winkler of the major Austrian chain Harlekin.

Clip production is continuing in Switzerland, despite the IFPI boycott. All major record distributors offer video programs to about 100 major Swiss retailers as a regular in-store marketing service.

Panel Likely To Suggest New British Cable Strategy

BY NICK ROBERTSHAW

LONDON A private report by the British government's Information Technology Advisory Panel is expected to tell Prime Minister Margaret Thatcher later this month that her strategy for the cabling of Britain needs to be fundamentally rethought.

Three years ago, ministers here were forecasting a privately funded cable revolution by the mid-'80s. A Cable Authority was set up and 11 pilot franchises were awarded, but the expected revolution has not materialized.

Key factors have been the pessimistic conclusions of market researchers as to the likely demand for pay-cable services in a country where broadcast tv output is much admired and home video well established, as well as the government's own decision to phase out the 100% capital allowances that would have encouraged investment in the necessary infrastructure.

The six-man ITAP panel is thought unlikely to recant on its earlier view that private enterprise will be the driving force for cable

development, despite the example of mainland Europe, where governments are generally closely involved in the process. But it is expected to suggest that ways must be found to make the very high risks and costs associated with cable more palatable to would-be operators, possibly by releasing some of the government funds earmarked for information technology industries.

The panel will also recommend that cable licenses should be simplified. Franchise-holders are still waiting for telecommunications licenses, yet until investors can see how cable operators fare they will be reluctant to commit the finance necessary to fuel development.

Music programming, already available in some areas of the U.K. from Music Box and from Sky Channel's "Sky Trax" strand, is regarded as one of the few specialist areas likely to prove viable on U.K. cable. A 1984 study by commercial television company LWT concluded that only soft-core pornography, soap operas and premium movie channels would generate significant profits.

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 Snekkersten. 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
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New Reproduction Rights Society Formed

TORONTO Three founding societies have formed the Society for Reproduction Rights of Canadian Composers, Authors & Publishers (SODRAC) to administer the reproduction rights of all Canadian composers, authors and music publishers.

The society, which begins operation in May, will operate in all areas of musical reproduction rights, including recordings, tapes, videocassettes and synchronization for radio, television and films.

The societies include the Performing Rights Organization of Canada

Ltd. (PRO Canada), Societe Professionnelle des Auteurs et Compositeurs du Quebec (SPACQ) and a French performing rights group, Societe des Auteurs, Compositeurs, Editeurs de Musique (SACEM). SACEM's mechanical licensing society, Societe pour l'Administration du Droit de Reproduction Mecanique (SDRM), which has operated in Quebec for 15 years, will be succeeded in Canada by SODRAC.

A founding board and statutes will be approved in coming weeks for the non-profit society. PRO Canada and SACEM said in a joint re-

lease that they felt they needed a musical reproduction society administered by composers and authors "to allow them the control of the use of their works in the face of continually evolving reproduction methods."

SODRAC, which will receive technical assistance and financial support from PRO Canada and SACEM, will have majority Canadian representation on the board. Its president will be chosen from among composer and author directors.

KIRK LaPOINTE

Maple Briefs

THE CANADIAN ACADEMY of Recording Arts & Sciences (CARAS) has shifted the Junos to Nov. 4 from last year's December date and moved the ceremonies back to the Metro Convention Centre. Dinner will follow, not precede, this year's awards.

A KEY DECISION by an arbitrator last week allows managers facing layoffs at the Canadian Broadcasting Corp. to use their seniority at the radio and television network to re-enter the union and bump rank-and-file members onto the unemployment ranks. The decision affects only about 20 or so managers at the public network.

M. T. VESSELS, together only

Songwriter Mark Baker Gets Noticed

TORONTO He's hardly a household name, but Mark Baker is making his name where it counts—among his peers in the songwriting business, where it seems he has a bright future.

Baker, 31, virtually walked away with the Canadian Songwriting Awards last December. He collaborated on the overall winner as well as the winner in two other categories, and wrote several compositions that garnered honorable mentions.

A staff writer at CBS Songs, the former lawyer has seen, in recent months, the rewards of three years of hard work. "Things are falling into place," he says. "It helps to win that type of award, because it gets a lot of people interested."

Life as a Canadian staff composer is never an easy one, even at the best of times. After all, chances of landing an international recording of your work are slim, because staffs abroad are ample suppliers of music. And the returns of a Canadian-only recording are usually meager at best.

But Baker remains confident and attentive of the needs of artists for whom he writes. "I have a great many people in my corner these days," he says, "and I'm sure I'm going to pull through."

three months, took the top prize at the Spotlight '85 competition in Vancouver March 6. MCA Records Canada will issue a two-song 12-inch single, and the group will be given help to record a video. Runner-up L. Kabong gets 25 hours of studio time.

THE HIRING OF Bernie Wilock as Quality Records' new vice president of special projects should see an effort by Quality to get into the direct marketing business in a big way. Wilock comes from one of the big marketers, K-tel International.

TWO NOW-OLD APPOINTMENTS that eluded print: Kim Zayac is CBS Records Canada's national promotion manager. Olie Kornelsen has a similar post at Capitol.

THERE ARE REPORTS that Concert Productions International Ltd., the country's largest promoter, has its eye on something outside the concert business. CPI principals

Bill Ballard and Michael Cohl are apparently trying to lure the Pittsburgh Penguins of the National Hockey League to Hamilton, Ontario.

THE NEW PRESIDENT of the Canadian Assn. of Broadcasters (CAB) is David Bond. A former British Columbia public servant, he replaces longtime CAB president Ernest Steele.

THE BLACK MUSIC ASSN. of Canada (BMAC) has changed its address to 119 Doncaster Ave., Thornhill, Ont., L3T 1L6. The phone number is (416) 881-3975.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Pioneer Italian Radio Station Marks Its First Decade

BY VITTORIO CASTELLI

MILAN Milano International, the first commercial radio station to broadcast in Italy, is celebrating its 10th anniversary on the air. That longevity milestone would have seemed impossible during the network's turbulent early months.

The station's first broadcast, on March 10, 1975, created a national sensation. Italian law at the time backed the monopolistic broadcasting rights of the state-owned RAI networks.

Two days after opening, Milano International was closed down by the police. However, the operation had made a telling point, and through the pressure of public opinion the station reopened. Its broadcasting was tolerated, though certainly not welcomed, by the authorities.

Today, while the broadcasting industries here await definitive legislation covering commercial operations, and especially concerning copyright matters, there are more than 3,000 operations on the air throughout Italy.

But Milano International a&r director Gigio D'Ambrosio admits the current situation for commercial radio operators is tough, mainly because of the stern competition for revenue from the commercial television stations.

"It's still a worthwhile enterprise, though, and commercial radio in Italy certainly won't die," D'Ambrosio says. "And I note the record industry is now criticizing the emergent television stations for over-exposure or ineffective promotion for their product."

"They were enthusiastic about us when we started up, reckoning

they'd been handed a new promotional outlet on a plate. But then came the general economic crisis, and suddenly we stood accused of being partially responsible for dipping sales.

"It's pointless attacking us," he continues. "The record companies should find the right way to use our services. It's not our business to find out the right way on their behalf."

The Milano International format today runs along U.S. programming lines. U.S. music is dominant, and there are informative interviews with leading artists. "Surprisingly," says D'Ambrosio, "American artists are more available for this kind of promotion than are domestic artists. This is one main reason why we don't air local product."

"But quality comes into it. Italian record standards are way below those of the Americans."

The advertising situation remains "in bad shape," admits D'Ambrosio. "The boom years were from 1976-78, but then commercial television started up to take what money was available. Advertising agencies are slow to pick up on the full value of radio's power to sell."



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CANADA (Courtesy The Record) as of 3/21/85

SINGLES	
1	1 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
2	5 SHOUT TEARS FOR FEARS MERCURY/POLYGRAM
3	3 CARELESS WHISPER WHAM! COLUMBIA/CBS
4	14 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
5	11 ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA
6	6 NEUTRON DANCE POINTER SISTERS PLANET/RCA
7	2 EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS
8	7 SOLID ASHFORD & SIMPSON CAPITOL
9	4 LOVERBOY BILLY OCEAN JIVE/QUALITY
10	8 CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS./WEA
11	16 TOO LATE FOR GOODBYES JULIAN LENNON ATLANTIC/WEA
12	19 CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC/CBS
13	13 SOMEBODY BRYAN ADAMS A&M
14	12 JUST ANOTHER NIGHT MICK JAGGER COLUMBIA/CBS
15	15 MATERIAL GIRL MADONNA SIRE/WEA
16	9 JUNGLE LOVE THE TIME WARNER BROS./WEA
17	10 THE OLD MAN DOWN THE ROAD JOHN FOGERTY WARNER BROS./WEA
18	NEW TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
19	NEW THE HEAT IS ON GLENN FREY MCA
20	20 PRIVATE DANCER TINA TURNER CAPITOL
ALBUMS	
1	1 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
2	12 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/POLYGRAM
3	3 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
4	4 CHICAGO 17 FULL MOON/WEA
5	5 TINA TURNER PRIVATE DANCER CAPITOL
6	2 BRYAN ADAMS RECKLESS A&M
7	6 JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
8	11 MICK JAGGER SHE'S THE BOSS COLUMBIA/CBS
9	7 MADONNA LIKE A VIRGIN SIRE/WEA
10	9 POINTER SISTERS BREAK OUT PLANET/RCA
11	8 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
12	10 WHAM! MAKE IT BIG COLUMBIA/CBS
13	14 DON HENLEY BUILDING THE PERFECT BEAST GEFLEN/WEA
14	15 THE FIRM THE FIRM ATLANTIC/WEA
15	13 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT/CBS
16	NEW ALISON MOYET ALF COLUMBIA/CBS
17	16 COREY HART FIRST OFFENSE AQUARIUS/CAPITOL
18	19 DARYL HALL & JOHN OATES BIG BAM BOOM RCA
19	18 HONEYDRIPPERS VOLUME 1 ES PARANZA/WEA
20	20 DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA

AUSTRALIA (Courtesy Kent Music Report) As of 3/25/85

SINGLES	
1	4 SHOUT TEARS FOR FEARS MERCURY
2	5 I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
3	1 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
4	12 YOU SPIN ME ROUND DEAD OR ALIVE EPIC
5	3 BOYS OF SUMMER DON HENLEY GEFLEN
6	11 MATERIAL GIRL MADONNA SIRE
7	9 NEUTRON DANCE POINTER SISTERS PLANET
8	2 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
9	10 LOVERBOY BILLY OCEAN LIBERATION
10	6 CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS.
11	7 BORN IN THE USA BRUCE SPRINGSTEEN CBS
12	8 TI AMO LAURA BRANIGAN ATLANTIC
13	16 JUST ANOTHER NIGHT MICK JAGGER CBS
14	14 STRUT SHEENA EASTON EMI
15	18 INVISIBLE ALISON MOYET CBS
16	13 NEVER ENDING STORY LIMAAHL EMI
17	15 OLD MAN DOWN THE ROAD JOHN FOGERTY WARNER BROS.
18	17 TRUST ME I'M TALKING REGULAR
19	19 MONEY CHANGES EVERYTHING CYNDI LAUPER PORTRAIT
20	NEW SUSSUDIO PHIL COLLINS WEA
ALBUMS	
1	1 VARIOUS 1985 COMES ALIVE EMI
2	2 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	3 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
4	5 DON HENLEY BUILDING THE PERFECT BEAST GEFLEN
5	4 JOHN FOGERTY CENTERFIELD WARNER BROS.
6	7 MICK JAGGER SHE'S THE BOSS CBS
7	16 PARADE SPANAU BALLET CHRYSALIS
8	11 VERY BEST OF THE BEACH BOYS J+B
9	8 MADONNA LIKE A VIRGIN SIRE
10	6 FOREIGNER AGENT PROVOCATEUR ATLANTIC
11	NEW PHIL COLLINS NO JACKET REQUIRED WEA
12	9 ALISON MOYET ALF CBS
13	18 PHILIP BAILEY CHINESE WALLS CBS
14	17 ULTRAVOX THE COLLECTION CHRYSALIS
15	10 WHAM! MAKE IT BIG EPIC
16	20 LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN
17	14 TINA TURNER PRIVATE DANCER INTERFUSION
18	15 SADE DIAMOND LIFE EPIC
19	12 MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
20	13 THE LEGEND OF JOHNNY O'KEEFE K-TEL

BRITAIN (Courtesy Music Week) As of 3/23/85

This Week	Last Week	SINGLES
1	2	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
2	11	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
3	3	MATERIAL GIRL MADONNA SIRE
4	9	EVERY TIME YOU GO AWAY PAUL YOUNG CBS
5	4	KISS ME STEPHEN 'TINTIN' DUFFY 10/VIRGIN
6	1	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
7	7	OO WHAT YOU DO JERMAINE JACKSON ARISTA
8	6	THE LAST KISS DAVID CASSIDY MLM
9	16	WE CLOSE OUR EYES GO WEST CHRYSALIS
10	8	I KNOW HIM SO WELL ELAINE PAIGE/BARBARA DICKSON RCA
11	5	NIGHTSHIFT COMMODORES MOTOWN
12	15	WIDE BOY NIK KERSHAW MCA
13	13	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
14	NEW	PIE JESU SARAH BRIGHTMAN & PAUL MILES-KINGSTON HIS MASTERS VOICE
15	33	BETWEEN THE WARS BILLY BRAGG GO! DISCS
16	10	LET'S GO CRAZY PRINCE & REVOLUTION WARNER BROS.
17	37	SOME LIKE IT HOT POWER STATION PARLOPHONE
18	24	THE BELLE OF ST. MARK SHEILA E WARNER BROS.
19	26	MR. TELEPHONE MAN NEW EDITION MCA
20	22	HANGIN' ON A STRING LOOSE ENDS VIRGIN
21	12	SOLID ASHFORD & SIMPSON CAPITOL
22	14	BREAKING UP MY HEART SHAKIN' STEVENS EPIC
23	20	THE BOYS OF SUMMER DON HENLEY GEFLEN
24	17	LOVE & PRIDE KING CBS
25	NEW	DANCING IN THE DARK BIG DADDY MAKING WAVES
26	21	METHOD OF MODERN LOVE DARYL HALL & JOHN OATES RCA
27	23	THEME FROM SHAFT EDDY & SOULBAND CLUB
28	NEW	MOVE CLOSER PHYLLIS NELSON CARRERE
29	18	LEGS ZZ TOP WARNER BROS.
30	19	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
31	29	FALLING ANGELS RIOING DAVID ESSEX MERCURY
32	NEW	COVER ME BRUCE SPRINGSTEEN CBS
33	36	STARVATION/TAM-TAM POUR L'ETHIOPIE STRAVATION ZARJAZZ
34	NEW	THE HEAT IS ON GLENN FREY MCA
35	40	ABSOLUTE REALITY ALARM I.R.S.
36	27	RUN TO YOU BRYAN ADAMS A&M
37	NEW	NOW THAT WE'VE FOUND LOVE THIRD WORLD ISLAND
38	NEW	WON'T YOU HOLD MY HAND NOW KING CBS
39	NEW	COULD IT BE I'M FALLING IN LOVE DAVID GRAND & JAKI GRAHAM CHRYSALIS
40	NEW	SPEND THE NIGHT COOL NOTES ABSTRACT DANCE-W
ALBUMS		
1	1	PHIL COLLINS NO JACKET REQUIRED VIRGIN
2	NEW	HOWARD JONES DREAM INTO ACTION WEA
3	5	ALISON MOYET ALF CBS
4	2	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	3	BRUCE SPRINGSTEEN BORN IN THE USA CBS
6	12	TINA TURNER PRIVATE DANCER CAPITOL
7	4	MEAT LOAF HITS OUT OF HELL CLEVELAND INTERNATIONAL
8	NEW	ERIC CLAPTON BEHIND THE SUN DUCK
9	8	ZZ TOP ELIMINATOR WARNER BROS.
10	10	MADONNA LIKE A VIRGIN SIRE
11	NEW	PLACIDO DOMINGO/SARAH BRIGHTMAN/LORIN MAAZEL REQUIEM HMV
12	7	PRINCE & REVOLUTION PURPLE RAIN-SOUNDTRACK WARNER BROS.
13	9	SAOE DIAMOND LIFE EPIC
14	NEW	SISTERS OF MERCY FIRST AND LAST AND ALWAYS MERCIFUL RELEASE
15	17	WHAM! MAKE IT BIG EPIC
16	14	DON HENLEY BUILDING THE PERFECT BEAST GEFLEN
17	23	THE BARBARA DICKSON SONGBOOK K-TEL
18	13	COMMODORES NIGHTSHIFT MOTOWN
19	11	BRYAN ADAMS RECKLESS A&M
20	6	MICK JAGGER SHE'S THE BOSS CBS
21	18	VARIOUS MODERN LOVE K-TEL
22	20	VARIOUS CHESS RCA
23	37	PAUL YOUNG NO PARLEZ CBS
24	16	SMITHS MEAT IS MURDER ROUGH TRADE
25	22	PHIL COLLINS FACE VALUE VIRGIN
26	19	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
27	27	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
28	25	VARIOUS BEVERLY HILLS COP-SOUNDTRACK MCA
29	21	HOWARD JONES THE 12' ALBUM WEA
30	15	KILLING JOKE NIGHT TIME EG
31	35	VARIOUS NOW THAT'S WHAT I CALL MUSIC 4 VIRGIN
32	33	ULTRAVOX THE COLLECTION CHRYSALIS
33	24	VARIOUS STREET SOUND ELECTRO 6 STREET SOUNDS ELECTRO
34	26	VARIOUS THE HITS ALBUM 32 ORIGINAL HITS CBS/WEA
35	38	LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN
36	NEW	ELAINE PAIGE CINEMA K-TEL
37	29	FOREIGNER AGENT PROVOCATEUR ATLANTIC
38	31	SMITHS HATFUL OF HOLLOW ROUGH TRADE
39	34	GEORGE BENSON 20/20 WARNER BROS.
40	28	KING STEPS IN TIME CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/25/85

SINGLES	
1	1 YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIOLA
2	2 SOLID ASHFORD & SIMPSON CAPITOL/EMI
3	8 COMANCHERO RAGGIO DI LUNA MOON RAY/ARIOLA
4	5 WOODPECKERS FROM SPACE VIDEO KIDS POLYDOR/DGG
5	11 THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
6	7 DELIRIO MIND SCOTCH ZYX/MIKULSKI
7	15 NIGHTSHIFT COMMODORES MOTOWN/RCA
8	13 LOVE & PRIDE KING CBS
9	4 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
10	3 SHOUT TEARS FOR FEARS MERCURY/PHONOGRAM
11	6 EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
12	9 FOTONOVELA IVAN CBS
13	NEW LIVE IS LIVE OPUS POLYDOR/DGG
14	14 LET'S DANCE TONIGHT PIA ZADORA CURB/INTERCORD
15	10 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
16	17 GET CLOSER VALERIE DORE ZYX MIKULSKI
17	16 JUST ANOTHER NIGHT MICK JAGGER CBS
18	19 THE BOYS OF SUMMER DON HENLEY GEFLEN/CBS
19	12 SEHNSUCHT PURPLE SCHULZ UND DIE NEUE HEIMAT EMI
20	18 LOVERBOY BILLY OCEAN JIVE/TELDEC
ALBUMS	
1	5 TEARS FOR FEARS SONG FROM THE BIG CHAIR MERCURY/PHONOGRAM
2	3 ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/ARIOLA
3	1 PHIL COLLINS NO JACKET REQUIRED WEA
4	7 MICK JAGGER SHE'S THE BOSS CBS
5	2 HERBERT GROENEMEYER 4630 BOCHUM EMI
6	4 JENNIFER RUSH CBS
7	6 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
8	9 MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
9	11 YELLO STELLA VERTIGO/PHONOGRAM
10	8 TINA TURNER PRIVATE DANCER CAPITOL/EMI
11	16 ASHFORD & SIMPSON SOLID CAPITOL/EMI
12	20 COMMODORES NIGHTSHIFT MOTOWN/RCA
13	12 BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA
14	10 VARIOUS CHESS RCA
15	14 ACCEPT METAL HEART RCA
16	13 ALISON MOYET ALF CBS
17	18 KALUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
18	19 ROGER WHITTAKER EIN GLEUCK AVON/INTERCORD
19	15 SAOE DIAMOND LIFE EPIC/CBS
20	NEW OURAN OURAN ARENA PARLOPHONE/EMI

JAPAN (Courtesy Music Labo) As of 3/25/85

SINGLES	
1	1 MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC.CABIN-NTV.M
2	3 ROMANTIC GA TOMARANAI C-C-B POLYDOR/NICHION
3	2 SOTSUGYO MOMOKO KIKUCHI VAP/BERMUDA JCM-GEIEI
4	7 ORA TOKYO SA IGUOA IKUZO YOSHI UJC/DAIICHI ONGAKU
5	5 CINDERELLA WA NEMURENAI ALFEE CANYON/TANABE
6	6 TENSINO WINK SEIKO MATSUDA CBS-SONY/SUN
7	4 JEALOUS TRAIN NAOKO KAWAI COLUMBIA/GEIEI
8	8 FURAREKIBUNDE ROCK 'N' ROLL TOM CAT CANYON/YAMAHAMA
9	9 NESSHISEN AMZENCHITAI KITTY/KITTY
10	12 SOTSUGYO YUKI SAITO CANYON/PMP-TOHO-FUJI ONGAKU
11	20 FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
12	16 NEVER ENDING STORY LIMAAHL TOSHIBA-EMI/TOSHIBA-EMI.M
13	10 YOUNG BLOODS MOTOHARU SANO EPIC-SONY/THUNDER
14	18 OTOKOBUNE MIKA SHINNO RVC/GEIEI
15	11 YOISHO MASAHIKO KONDO CBS-SONY/JOHNNY'S
16	13 ITOSHI NO MARIA SALLY PHONOGRAM/BURNING
17	14 CALL OFF COURSE FUN HOUSE/FAIRWAY-PMP
18	17 SOSHITE BOKUWA TOHONIKURERU TOSHIYUKI OSAWA EPIC-SONY/WATANABE
19	15 ICHIMANKONEN NO AI HIDEKI SAJJO RVC/EARTH
20	19 EASY LOVER PHILIP BAILEY CBS-SONY/CBS-SONY SONGS/NICHION
ALBUMS	
1	1 SEIKO MATSUO SEIKO-TRAIN CBS-SONY
2	5 YOSUI INOUE 9.5 CARATS FOR LIFE
3	2 KYOKO KOIZUMI TODAY'S GIRL VICTOR
4	3 MARI IIGIMA MIDORI VICTOR
5	6 TAKASHI SATO DOYO NO YORU TO NICHIOYI NO ASA TOSHIBA-EMI
6	12 MADONNA LIKE A VIRGIN WARNER-PIONEER
7	11 WHAM! MAKE IT BIG EPIC-SONY
8	7 TATSUHIKO YAMAMOTO MEDITERRANEE TOSHIBA-EMI
9	9 TOSHIYUKI OSAWA CONFUSION EPIC-SONY
10	4 NAOKO KAWAI STAR DUST GARDEN COLUMBAI
11	8 KAI BANO LOVE MINUS ZERO FUN HOUSE
12	19 SOUND TRACK NEVER ENDING STORY TOSHIBA-EMI
13	13 PHILIP BAILEY CHINESE WALL CBS-SONY
14	10 CHIEMI HORI BEST-UMARETATOKIKARA CANYON
15	16 YOSUI INOUE HEIBON FOR LIFE
16	17 ANZENCHITAI DAKISHIMETAI KITTY
17	14 MADONNA LIKE A VIRGIN WARNER-PIONEER
18	18 HI-FI SET INDIGO CBS-SONY
19	15 SHOKO SAWAOA POTENTIAL PHONOGRAM
20	NEW GEORGE BENSON 20/20 WARNER-PIONEER

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/23/85

SINGLES	
1	1 THIS IS NOT AMERICA DAVID BOWIE EMI BOVEAMA
2	3 IK MEEN 'T ANDRE HAZES EMI BOVEAMA
3	6 NIGHT SHIFT COMMODORES MOTOWN
4	4 JUST ANOTHER NIGHT MICK JAGGER CBS
5	7 LOVE AND PRIDE KING CBS
6	2 SHOUT TEARS FOR FEARS PHONOGRAM
7	5 SUSSUOIO PHIL COLLINS WEA
8	NEW YOU'RE MY HEART MODER TALING ARIOLA
9	NEW MATERIAL GIRL MADONNA WEA
10	NEW JUST CAN'T GET ENOUGH DEPECHE MODE VIP
ALBUMS	
1	1 PHIL COLLINS NO JACKET REQUIRED WEA
2	3 MICK JAGGER SHE'S THE BOSS CBS
3	2 ALAN PARSONS PROJECT VULTURE CULTURE ARISTA
4	5 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	4 SAOE DIAMOND LIFE EPIC
6	8 TALKING HEADS STOP MAKING SENSE EMI
7	6 ZZ TOP ELIMINATOR WEA
8	NEW COMMODORES NIGHTSHIFT MOTOWN
9	NEW ANORE HAZES JIJEN IK EMI
10	7 ROBOE NIJS PUR SANG EMI BOVEAMA

ITALY (Courtesy Germano Ruscitto) As of 3/18/85-

ALBUMS	
1	2 OURAN OURAN ARENA EMI
2	13 SPANAU BALLET PARADE RCA
3	1 WHAM! MAKE IT BIG CBS
4	NEW VARIOUS SANREMO 85 CGD MM
5	NEW VARIOUS SANREMO 85 CBS
6	NEW VARIOUS SUPERSANREMO EMI
7	NEW VARIOUS PHENOMENA DURIUM
8	6 SAOE DIAMOND LIFE EPIC/CBS
9	NEW ORNELLA VANONI & GINO PAOLI SEMPRE ARISTON
10	NEW L'ALBUM DI LUCIO BATTISTI RICORDI
11	NEW PHIL COLLINS NO JACKET REQUIRED WEA
12	3 AORIANO CLENTANO I MIEI AMERICANI CLAN/CGD-MM
13	5 VARIOUS BROOKLYN CGD-MM
14	NEW ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/CGD-MM
15	NEW IL MONDO DI FAUSTO PAPPETI DURIUM
16	11 GINO PAOLI LA LUNA E IL SIGNOR HYDE FIVE
17	NEW VARIOUS GHOSTBUSTERS ARISTA/CGD-MM
18	NEW BRONSKI BEAT THE AGE OF CONSENT POLYGRAM
19	NEW EROS RAMAZZOTTI CUORI AGITATI DDD/CBS
20	NEW MICK JAGGER SHE IS THE BOSS CBS

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	8	5	MATERIAL GIRL (REMIX) SIRE 0-20304 WARNER BROS	◆ MADONNA 1 week at No. One
2	1	2	8	BAD HABITS ATLANTIC 0-86909	◆ JENNY BURTON
3	8	21	5	IN MY HOUSE MOTOWN 4529MG	◆ MARY JANE GIRLS
4	5	9	6	TURN YOUR BACK ON ME EMI-AMERICA V-7850	KAJA
5	2	1	9	NEW ATTITUDE/AXEL F MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
6	13	29	4	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
7	6	11	8	THE BIRD (REMIX) WARNER BROS 0-20315	THE TIME
8	10	15	9	TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
9	9	12	6	STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
10	17	18	5	BOY/BOOK OF LOVE SIRE 0-20299 WARNER BROS	BOOK OF LOVE
11	4	5	10	OUTTA THE WORLD CAPITOL V-8623	ASHFORD & SIMPSON
12	21	24	6	JUST ANOTHER NIGHT COLUMBIA 44-05181	◆ MICK JAGGER
13	23	40	4	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
14	26	39	4	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
15	7	7	8	EASY LOVER COLUMBIA 44-05160	◆ PHILIP BAILEY
16	29	34	5	DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0-20302 WARNER BROS	◆ SIEDAH GARRETT
17	24	35	5	LUCKY EMI-AMERICA V-7855	◆ GREG KIHN
18	18	17	10	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS 25175-1	DEODATO
19	19	20	8	MIDNIGHT MAN EPIC 49-05188	FLASH & THE PAN
20	40	45	3	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
21	15	4	10	BAD TIMES, GOOD TIMES MCA (PROMO)	THELMA HOUSTON
22	11	3	10	THIS IS MY NIGHT WARNER BROS 0-20296	◆ CHAKA KHAN
23	14	14	12	BORN TO LOVE/YOUR SWEET TOUCH PERSONAL P49815	CLAUDJA BARRY
24	12	6	13	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
25	27	27	8	BELIEVE IN THE BEAT POLYDOR 881-414-1 POLYGRAM	◆ CAROL LYNN TOWNES
26	25	23	8	PLEASE DON'T GO FEVER SF-802 SUTRA	NAYOBE
27	30	26	7	SO TRANQUILIZIN' GRAMAVISION 188-830-1 POLYGRAM	◆ COSMETIC WITH JAMAALADEEN TACUMA
28	33	37	6	ANIMAL/SUSAN RECOVERY R-2003	◆ 4-3-1
29	28	28	6	SCIENTIFIC LOVE SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR
30	35	44	5	MAKE LUV TONITE POSSE POS 5001 SPRING	PRITTI BOYZ FEATURING FELIX
31	NEW ▶			FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
32	39	47	4	FOREVER YOUNG ATLANTIC (PROMO)	ALPHAVILLE
33	32	33	7	FOUR YEAR BATTLE ATLANTIC 0-86906	PAULA ANDERSON
34	38	43	5	THE BEAST IN ME/TIGHT BLUE JEANS PRIVATE 1-254-05166	◆ BONNIE POINTER
35	36	42	5	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
36	41	—	3	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
37	16	13	8	INVITATION TO DANCE EMI-AMERICA V-7851	◆ KIM CARNES
38	NEW ▶			SMOOTH OPERATOR PORTRAIT (PROMO)	◆ SADE
39	34	38	6	ELECTRIC AUTOMAN VANGUARD SPV-81	TONY PARIS
40	NEW ▶			TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	◆ JULIAN LENNON
41	44	49	3	BE YOUR MAN A&M SP-12122	◆ JESSE JOHNSON'S REVUE
42	43	46	5	TWO WRONGS MAKE IT RIGHT TSR TSR834	YVONNE WILKINS
43	NEW ▶			FRESH DE-LITE 880-623-1	◆ KOOL & THE GANG
44	NEW ▶			BEHIND THE MASK PLANET YW-14024/RCA	GREG PHILLINGANES
45	45	—	2	WHEN THE RAIN BEGINS TO FALL/COME TO ME ARISTA AD1-9317	◆ JERMAINE JACKSON & PIA ZADORA
46	NEW ▶			MOVIN' AND GROOVIN' 4TH & B'WAY, T.T.E.D. ITJ-205/ISLAND	REDD'S AND THE BOYS
47	48	—	3	SECOND NATURE MCA 23535	◆ DAN HARTMAN
48	47	48	7	SETTLE DOWN CAPITOL V-8625	LILLO THOMAS
49	NEW ▶			BACK IN STRIDE CAPITOL V-8626	◆ MAZE FEATURING FRANKIE BEVERLY
50	RE-ENTRY			KING OF ROCK PROFILE PRO-7064	◆ RUN-D.M.C.
BREAKOUTS	Titles with future chart potential, based on club play this week.			1. VICTIM OF LOVE/BREAK ME CHARADE FEATURING NORMA LEWIS PASSION 2. INNOCENT ALEXANDER O'NEAL TABU 3. MEETING IN THE LADIES ROOM KLYMAXX CONSTELLATION 4. MY BABY LOVES ME TWIN IMAGE CAPITOL 5. RHYTHM OF THE NIGHT DEBARGE MOTOWN 6. NEVER YOU DONE THAT GENERAL PUBLIC I.R.S. 7. IMAGINATION BELOUIS SOME IMPORT (EMI, U.K.) 8. RAINFOREST (LP CUTS) PAUL HARDCASTLE PROFILE 9. THIEF IN THE NIGHT GEORGE DUKE ELEKTRA 10. EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	NEW ATTITUDE/AXEL F MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER 3 weeks at No. One
2	2	2	3	MATERIAL GIRL SIRE 0-20304	◆ MADONNA
3	3	3	3	CARELESS WHISPER COLUMBIA 44-05170	◆ WHAM FEATURING GEORGE MICHAEL
4	12	20	3	IN MY HOUSE MOTOWN 4529MG	MARY JANE GIRLS
5	4	6	3	EASY LOVER COLUMBIA 44-05160	◆ PHILIP BAILEY
6	5	4	3	SUGAR WALLS EMI-AMERICA V-7852	◆ SHEENA EASTON
7	10	26	3	OBSESSION MERCURY 880-266-1	ANIMOTION
8	9	10	3	ROXANNE, ROXANNE SELECT FMS62254	UTFO
9	6	5	3	THE REAL ROXANNE SELECT FMS62256	ROXANNE WITH UTFO
10	8	7	3	THIS IS MY NIGHT WARNER BROS 0-20296	◆ CHAKA KHAN
11	7	9	3	PLEASE DON'T GO FEVER SF-802/SUTRA	NAYOBE
12	13	22	3	BAD HABITS ATLANTIC 0-86909	◆ JENNY BURTON
13	17	17	3	DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE IMPORT (FANTASIA, UK)	PAUL PARKER
14	20	21	3	THE MEN ALL PAUSE CONSTELLATION 23526 MCA	◆ KLYMAXX
15	15	15	3	STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
16	35	—	2	DO YOU WANT IT RIGHT NOW QWEST 0-20302 WARNER BROS	◆ SIEDAH GARRETT
17	19	11	3	TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
18	37	38	3	BE YOUR MAN A&M SP-12122	◆ JESSE JOHNSON'S REVUE
19	14	12	3	I WANT TO KNOW WHAT LOVE IS SAVOY SCS0004 PRELUDE	THE NEW JERSEY MASS CHOIR
20	NEW ▶			NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES
21	NEW ▶			DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
22	NEW ▶			RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
23	32	35	3	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
24	24	34	3	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
25	21	27	3	YOU SPIN ME ROUND (LIKE A RECORD) IMPORT (EPIC, UK)	DEAD OR ALIVE
26	28	28	3	RELAX ZTT/ISLAND 0-96975	◆ FRANKIE GOES TO HOLLYWOOD
27	29	30	3	'TIL MY BABY COMES HOME EPIC 49-05159	LUTHER VANDROSS
28	44	—	2	BOY/BOOK OF LOVE SIRE 0-20299 WARNER BROS.	BOOK OF LOVE
29	18	18	3	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
30	30	41	3	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
31	33	25	3	COME INSIDE/CHINESE EYES PERSONAL P49812	◆ FANCY
32	22	46	3	MISLED DE-LITE 880-581-1 POLYGRAM	◆ KOOL & THE GANG
33	11	8	3	ROXANNE'S REVENGE POPART PA-1406	ROXANNE SHANTE
34	41	32	3	TONIGHT MCA 23527	READY FOR THE WORLD
35	39	24	3	YOU SHOULD HAVE KNOWN BETTER IMPORT (HOT MELT, UK)	T.C. CURTIS
36	27	16	3	LOVER GIRL EPIC 49-05100	◆ TEENA MARIE
37	16	13	3	YO' LITTLE BROTHER EMERGENCY EMDS 6546	◆ NOLAN THOMAS
38	NEW ▶			POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
39	42	—	2	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
40	NEW ▶			JUST ANOTHER NIGHT COLUMBIA 44-05181	◆ MICK JAGGER
41	31	31	3	BELIEVE IN THE BEAT POLYDOR 881-414-1 POLYGRAM	◆ CAROL LYNN TOWNES
42	43	—	2	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
43	40	—	2	GIVE ME YOUR LOVE IMPORT (HIGH FASHION, BELGIUM)	FUN FUN
44	46	40	3	SPARKY'S TURN NIA NI-1245	SPARKY D
45	23	39	3	SMALLTOWN BOY MCA 23521	◆ BRONSKI BEAT
46	25	44	3	NEUTRON DANCE PLANET YD-13952/RCA	◆ POINTER SISTERS
47	47	49	3	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
48	RE-ENTRY			OUTTA THE WORLD CAPITOL V-8623	ASHFORD & SIMPSON
49	NEW ▶			ONE NIGHT IN BANGKOK SILVER BLUE 429-05145/CBS ASSOCIATED	◆ ROBEY
50	NEW ▶			TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	◆ JULIAN LENNON
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			1. I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM WITH FULL FORCE IMPORT (CBS, UK) 2. THE BIRD (REMIX) THE TIME WARNER BROS. 3. GIRLS IT AIN'T EASY PEGGI BLU IMPORT (INJECTION, HOLLAND) 4. BEHIND THE MASK GREG PHILLINGANES PLANET 5. MAKE LUV TONITE PRITTI BOYZ FEATURING FELIX POSSE 6. TENDERNESS/NEVER YOU DONE THAT GENERAL PUBLIC I.R.S. 7. DATE WITH THE RAIN ARNIE'S LOVE PROFILE	

○ 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.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	ONE MORE NIGHT	PHIL COLLINS	1
2	2	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	3
3	1	THE HEAT IS ON	GLENN FREY	11
4	3	MATERIAL GIRL	MADONNA	2
5	22	WE ARE THE WORLD	USA FOR AFRICA	5
6	5	LOVER GIRL	TEENA MARIE	4
7	8	TOO LATE FOR GOODBYES	JULIAN LENNON	6
8	7	PRIVATE DANCER	TINA TURNER	7
9	13	NIGHTSHIFT	COMMODORES	10
10	6	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	17
11	9	RELAX	FRANKIE GOES TO HOLLYWOOD	20
12	15	MISSING YOU	DIANA ROSS	15
13	14	HIGH ON YOU	SURVIVOR	8
14	29	CRAZY FOR YOU	MADONNA	9
15	12	JUST ANOTHER NIGHT	MICK JAGGER	12
16	16	SOMEBODY	BRYAN ADAMS	13
17	17	I'M ON FIRE	BRUCE SPRINGSTEEN	14
18	26	OBSESSION	ANIMOTION	19
19	28	RHYTHM OF THE NIGHT	DEBARGE	18
20	23	ONLY THE YOUNG	JOURNEY	16
21	10	MISLED	KOOL & THE GANG	36
22	—	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	28
23	21	KEEPING THE FAITH	BILLY JOEL	21
24	11	CALIFORNIA GIRLS	DAVID LEE ROTH	23
25	19	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	35
26	18	NEUTRON DANCE	POINTER SISTERS	42
27	27	THIS IS NOT AMERICA	DAVID BOWIE/PAT METHENY	32
28	25	TURN UP THE RADIO	AUTOGRAPH	49
29	—	SAVE A PRAYER	DURAN DURAN	22
30	—	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	24

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	ONE MORE NIGHT	PHIL COLLINS	1
2	2	MATERIAL GIRL	MADONNA	2
3	1	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	3
4	5	LOVER GIRL	TEENA MARIE	4
5	4	TOO LATE FOR GOODBYES	JULIAN LENNON	6
6	16	CRAZY FOR YOU	MADONNA	9
7	30	WE ARE THE WORLD	USA FOR AFRICA	5
8	8	HIGH ON YOU	SURVIVOR	8
9	14	JUST ANOTHER NIGHT	MICK JAGGER	12
10	18	I'M ON FIRE	BRUCE SPRINGSTEEN	14
11	6	ONLY THE YOUNG	JOURNEY	16
12	10	PRIVATE DANCER	TINA TURNER	7
13	17	SOMEBODY	BRYAN ADAMS	13
14	15	KEEPING THE FAITH	BILLY JOEL	21
15	12	SAVE A PRAYER	DURAN DURAN	22
16	19	NIGHTSHIFT	COMMODORES	10
17	23	RHYTHM OF THE NIGHT	DEBARGE	18
18	9	THE HEAT IS ON	GLENN FREY	11
19	21	ALONG COMES A WOMAN	CHICAGO	26
20	22	MISSING YOU	DIANA ROSS	15
21	24	OBSESSION	ANIMOTION	19
22	20	TAKE ME WITH U	PRINCE & REVOLUTION/APOLLONIA	25
23	7	CALIFORNIA GIRLS	DAVID LEE ROTH	23
24	27	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	24
25	11	RELAX	FRANKIE GOES TO HOLLYWOOD	20
26	13	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	17
27	—	ONE NIGHT IN BANGKOK	MURRAY HEAD	27
28	28	WHY CAN'T I HAVE YOU	THE CARS	33
29	—	THAT WAS YESTERDAY	FOREIGNER	29
30	—	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	28

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)	17
Geffen (5)	
Full Moon/Warner Bros. (2)	
Sire (1)	
Warner Bros./Slash (1)	
COLUMBIA	13
ATLANTIC (7)	9
Mirage (1)	
ZTT/Island (1)	
MCA (8)	9
Camel/MCA (1)	
EPIC (4)	8
CBS Associated (1)	
Full Moon/Epic (1)	
Portrait (1)	
Scotti Bros. (1)	
RCA (5)	7
Planet (2)	
CAPITOL	6
ARISTA (2)	5
Jive (2)	
Arista/Curb (1)	
EMI-AMERICA	5
A&M	4
MOTOWN (1)	4
Gordy (3)	
POLYGRAM	4
De-Lite (2)	
Mercury (2)	
ELEKTRA (2)	3
Solar (1)	
CHRYSALIS	2
CBS	1
HME (1)	
MERCURY	1
PROFILE	1
SELECT	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
24 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	24
26 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedee, BMI) CPP	26
69 AXEL F	(Famous, ASCAP)	69
62 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	62
89 BACK IN STRIDE	(Amazement, BMI)	89
80 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	80
73 BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	73
47 THE BIRD	(Tionna, ASCAP)	47
97 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP) WBM	97
84 THE BOYS OF SUMMER	(Cass County, ASCAP/Wild Gator, ASCAP) WBM	84
23 CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	23
3 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	3
75 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	75
17 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	17
55 CHANGE	(Land Of Oreams, ASCAP/Arista, ASCAP) CPP	55
9 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	9
44 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	44
28 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	28
56 EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	56
54 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	54
46 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	46
98 FOOLISH HEART	(Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	98
40 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	40
93 FOREVER YOUNG	(Roll Budde GmbH, BMI/Musikverlag, BMI/KG, BMI/Warner-Tamerlane, BMI)	93
61 FRESH	(Delightful, BMI)	61
87 GO DOWN EASY	(Brockman, ASCAP) CLM	87
11 THE HEAT IS ON	(Irving, BMI/Danor, BMI) CPP/ALM	11
8 HIGH ON YOU	(Samous, ASCAP) CPP	8
90 I WANNA HEAR IT FROM YOUR LIPS	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	90
35 I WANT TO KNOW WHAT LOVE IS	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM	35
14 I'M ON FIRE	(Somerset, ASCAP/Evansongs, ASCAP)	14
71 IN MY HOUSE	(Bruce Springsteen, ASCAP) CPP	71
91 INJURED IN THE GAME OF LOVE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	91
63 INVISIBLE	(Bema, ASCAP)	63
81 JUNGLE LOVE	(Beau-di-o-do, BMI/All Boys, BMI)	81
60 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	60
12 JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP	12
21 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	21
95 KISS AND TELL	(April, ASCAP/IJI, ASCAP) CPP/ABP	95
64 LET'S TALK ABOUT ME	(April, ASCAP/IJI, ASCAP) CPP/ABP	64
76 LONELY IN LOVE	(Woolfsongs/BMI/Careers, BMI) CPP	76
96 LOOK MY WAY	(Hards of Birds, ASCAP/Greg Giuffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	96
77 LOST IN LOVE	(April, ASCAP/Velsongs, ASCAP) CPP/ABP	77
58 LOVER BOY	(Colgems-EMI, ASCAP)	58
43 ROCK AND ROLL GIRLS	(Zomba, ASCAP/Willesden, BMI) CPP	43
4 LOVER GIRL	(Wenaha, ASCAP) CPP	4
92 ROXANNE, ROXANNE	(Midnight Magnet, ASCAP) CPP/ABP	92
34 LUCKY	(AORA, BMI/K.E.D., BMI/Mokojumbi, BMI)	34
2 MATERIAL GIRL	(Lexy Girl, ASCAP/Well Received, ASCAP) CPP	2
(Minong, BMI)		
78 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	78
36 MISLED	(Delightful, BMI) CPP	36
15 MISSING YOU	(Brockman, ASCAP) CLM	15
72 MR. TELEPHONE MAN	(Raydiola, ASCAP)	72
52 NAUGHTY NAUGHTY	(Carbert, BMI) HL	52
42 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	42
82 NEVER ENDING STORY	(Giorgio Moroder, ASCAP) CPP/ABP	82
45 NEW ATTITUDE	(Unity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	45
10 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL	10
19 OBSESSION	(Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	19
67 THE OLD MAN DOWN THE ROAD	(Wenaha, ASCAP) CPP	67
65 ONE LONELY NIGHT	(Janisongs, ASCAP)	65
1 ONE MORE NIGHT	(Pun, ASCAP) WBM	1
27 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	27
16 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	16
7 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	7
31 RADIOACTIVE	(ASCAP)	31
66 RAIN FOREST	(Oval, PRS)	66
20 RELAX	(Perfect Songs, BMI/Island, BMI) WBM	20
18 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	18
43 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	43
92 ROXANNE, ROXANNE	(AORA, BMI/K.E.D., BMI/Mokojumbi, BMI)	92
22 SAVE A PRAYER	(Tritac) HL	22
48 SAY IT AGAIN	(Black Mountain Road, BMI)	48
88 SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI) CPP	88
39 SECOND NATURE	(Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	39
94 SMALL TOWN BOY	(Bronski/William A. Bong)	94
38 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	38
68 SOLID	(Nick-O-Val, ASCAP) CPP	68
30 SOME LIKE IT HOT	(1985 Tritac, Ltd., ASCAP/Bungalow, ASCAP/N.V., ASCAP) HL	30
37 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	37
13 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	13
53 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	53
57 SUGAR WALLS	(Tionna, ASCAP)	57
85 SWEAR	(WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP) WBM	85
25 TAKE ME WITH U	(Controversy, ASCAP) WBM	25
29 THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM	29
59 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner Bros., BMI/Warner-Tamerlane, BMI) WBM	59
32 THIS IS NOT AMERICA	(Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP	32
70 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP	70
6 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	6
49 TURN UP THE RADIO	(Hatabrr, BMI)	49
50 VOX HUMANA	(Milk Money, ASCAP)	50
74 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	74
5 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	5
51 WE CLOSE OUR EYES	(ATV, BMI)	51
83 WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP	83
33 WHY CAN'T I HAVE YOU	(Rick Ocasek/ASCAP/Lido, ASCAP) WBM	33
79 WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)	79
41 THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP) CPP	41
100 YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI) CPP	100
99 YOU SEND ME	(Abkco, BMI) CPP	99
86 YOU'RE THE INSPIRATION	(Double Virgo, ASCAP/Foster Frees, BMI) CPP	86

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

NIK KERSHAW

The Riddle
PRODUCER: Peter Collins
MCA MCA-5548

Second U.S. album from this British pop/rock stylist arrives buoyed by a tidal wave of attention in his homeland. At the heart of Kershaw's clean sound is an egalitarian regard for the old verities of rhythm, melody and harmony. Strongest tracks: "Wide Boy" and "The Riddle."

ORIGINAL MOTION PICTURE SOUNDTRACK

Porky's Revenge
PRODUCER: Dave Edmunds
Columbia JS 39983

Third installment in the bawdy hit comedy series builds a nicely unified rock soundtrack that nods to the movie's early rock time frame through the astute guidance of Dave Edmunds. Edmunds, Jeff Beck, George Harrison, the Fabulous Thunderbirds, Willie Nelson, Carl Perkins and the Crawling King Snakes (including Robert Plant, Phil Collins and Edmunds) all appear; if individual tracks sometimes fall short of that promise, overall set is strong.

BOY MEETS GIRL

PRODUCER: Tom Werman
A&M SP-6-5046

Current wave of offshore pop hits melding electronics and vintage r&b elements is answered with a Yankee accent by this singing and songwriting duo, George Merrill and Shannon Rubicam. Results are commercial pop with a hardy romantic thrust that seems right up mainstream radio's alley. Strong production is change of pace for veteran hard rock mastermind Werman.

RECOMMENDED

NOVEMBER GROUP

Work That Dream
PRODUCER: Peter Hauke
A&M SP-12512

American avant-pop duo graduates to the majors with this polished mini-album, which stresses its European flavor through industrial strength production; smart, rhythmic electronic rock with dance floor prospects.

PAT TRAVERS

The Best Of Pat Travers/Boom, Boom
PRODUCERS: Various
Polydor 825 581

Hard rock guitarist gets a digitally remastered anthology, highlighted by his best known headbanging anthems, "Boom Boom (Out Go The Lights)" and "Snortin' Whiskey."

ULTRAVOX

The Collection
PRODUCERS: Not listed
Chrysalis FV 41490

Everything you ever wanted to know about the seminal British art-rock synth group. Covers 1980-84 with 14 tunes.

YELLO

Stella
PRODUCERS: Yello
Elektra 60401

Swiss-based synth duo had initial club success with early sides, but has been quiet of late. "Stella" continues to build group sound on rhythm and strange vocal effects, with best results on "Domingo."

WEAPONS

Captive Audience
PRODUCER: David Henry Weck
Metro-America MA 1010

Hard/heavy rockers from the Motor City. Although a relatively new outfit, members are Detroit scene vets, and their songwriting capabilities are above average for the metal genre. Contact: (313) 582-0227.

DIGNEY FIGNUS

PRODUCER: Leroy Radcliffe
Columbia B6C 39573

Recording debut by MTV "Basement Tapes" artist from Boston. Six-song EP shows good vocal abilities and a flair for hooks.

REFUGEE

Affairs In Babylon
PRODUCER: Myles Hunter
Chrysalis BFV 41493

Canadian band from the Jim Steinman school of the big sound. A strong group with an exceptional feel for interplay, Refugee could go all the way. Best bet here: "Body To Body."

NECROPOLIS OF LOVE

The Hope
PRODUCERS: Peter Vinella, Matt Wallace
Thumb 3

Five-song EP by Bay Area trio relies heavily on processed sound but also sports a distinctly Third World folk feel in between the machines. Contact: P.O. Box 3339, Berkeley, Calif. 17403.

BLACK

PICKS

CAROL LYNN TOWNES

Satisfaction Guaranteed
PRODUCERS: Various
Polydor 825 392-1

Comparisons with Donna Summer are obvious in both style and choice of material and despite the tie to the "Breakin'" soundtracks ("99½" and "Believe In The Beat"), Townes and the album demonstrate surprising depth. Bears up well under repeated listening, and should provide more singles.

THE MANHATTANS

Too Hot To Stop
PRODUCERS: Various
Columbia FC 39277

Back on the charts and still one of the finest soul vocal groups. Cover of "You Send Me" is a tough act to follow, but this should score well with the older soul crowd based on the strength of other tracks.

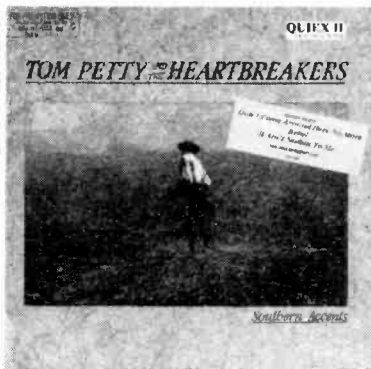
RECOMMENDED

ALEXANDER O'NEAL

PRODUCERS: Jimmy Jam, Terry Lewis
Tabu FZ 39331

Suave Twin Cities soul from vocalist O'Neal and former Time twins

SPOTLIGHT



TOM PETTY & THE HEARTBREAKERS

Southern Accents
PRODUCERS: Various
MCA MCA-5486

While both Randy Newman and the Band have articulated Southern archetypes with greater passion and eloquence on "Good Ol' Boys" and "The Band" respectively, Tom Petty makes a convincing and moving stab at doing the same on this nine-song package. Displaying a wide range of styles heightened by the large production team (which includes work from Robbie Robertson and Eurhythmic's Dave Stewart in addition to Petty, Mike Campbell and Jimmy Iovine), Petty moves easily from quirky character sketches ("Spike") to tributes to the Stax sound ("Make It Better") to sweeping narrative ballads and chicken-pickin' Dixie-tinged funk. A certain amount of stylistic and sonic continuity seems to have been sacrificed through an excess of chefs in the kitchen, but the choice of producers is inspired in at least one case; Robertson's masterful work on "The Best Of Everything," with ex-Band members Richard Manuel and Garth Hudson, provides the perfect coda.

NEW AND NOTEWORTHY

ALISON MOYET

Aff
PRODUCERS: Tony Swain, Steve Jolley
Columbia BFC 39956

As the vocal half of Yaz, Moyet's muscular, emotive alto made a dramatic impact that fulfills its promise with this smartly paced solo debut. While current British pop fashion is evident in the arrangements' juggling of electronic textures, r&b rhythms and sturdy pop melodrama, it's Moyet's darkly passionate singing that holds the set together. Standouts include "Invisible" and "Love Resurrection."

surprises with its non-Princely approach; winning stylishness on "A Broken Heart Can Mend" and the danceable "Innocent" with Cherrelle.

GWEN GUTHRIE

Just For You
PRODUCER: Eumir Deodato
Island 90252

Sure production and sophisticated techno-dance groove should translate into crossover options for laid-back "Love In Moderation" and the title tune.

THIRD WORLD

Sense Of Purpose
PRODUCERS: Third World
Columbia FC39877

Pop-reggae band aims to regain the charts with stirring title tune with motivating message.

COUNTRY

PICKS

OAK RIDGE BOYS

Step On Out
PRODUCER: Ron Chancey
MCA MCA-5555

This supergroup is so interesting vocally that it can sing almost anything and pull it off. When the Oaks tear into an arrangement as unusual as "Little Things" or Robbie Robertson's "Ophelia," they excel. Chancey's production is as good as always.

THE KENDALLS

Two Heart Harmony
PRODUCER: Brian Fisher
Mercury 824 250

The Kendalls' vocal harmonies are so intense and earnest that it takes a strong piece of material to withstand the stops-out treatment. A lot of the material here is too frail, but not such gems as Merle Haggard's "Somewhere Between" and the old Arthur Crudup blues lament "My Baby Left Me."

THE WHITES

Whole New World
PRODUCERS: Ricky Skaggs, Marshall Morgan
MCA MCA-5562

Anyone who has forgotten the sweet energy of acoustic country music will certainly be re-converted to it by what the Whites have done here. There isn't a weak cut in the project, but standards like "Angel Band" and "I Don't Care (Just As Long As You Love Me)" are standouts.

KATHY MATTEA

From My Heart
PRODUCER: Allen Reynolds
Mercury 824 308

Working for the first time with former Crystal Gayle producer Allen Reynolds, Mattea gets a more focused direction and a simpler, purer sound in predominantly acoustic arrangements. While "It's Your Reputation Talkin'" is the most commercial cut, there are others, such as "Trail Of Tears," "He Won't Give In" and "When I'm Over You (What You Gonna Do)."

BILL MEDLEY

Still Hung Up On You
PRODUCERS: Mark Wright, Jerry Crutchfield
RCA CPL1-5352

Medley sings with such authority that he makes all alternative interpretations of the songs seem gratuitous. The material in this second solo album for RCA is well chosen to bear up under his bluesy attack. "Is There Anything I Can Do," "Women In Love" and Medley's own tribute to Elvis, "Old Friend," merit special notice.

RECOMMENDED

JIMMY BUFFETT

Riddles In The Sand
PRODUCERS: Jimmy Bowen, Michael Utley, Tony Brown

Buffett's delightfully skewed approach to life has lost nothing since his earlier "Margaritaville" days; probing questions, off-the-wall observations and bits of Americana combine with Buffett's own brand of laid-back humor.

JOHN MCEUEN

John McEuen
PRODUCERS: Marshall Morgan, Paul Worley, John McEuen
Warner Bros. 25266-1

Sampler album from the Nitty Gritty Dirt Band instrumental stalwart offers a little swing, a little bluegrass, a little classical and even a bit of spoken word.

JAZZ-FUSION

RECOMMENDED

THE PHIL WOODS QUARTET

Live From New York
PRODUCER: Bill Goodwin
Palo Alto PA-8084

Woods' move to a new label begins with the final vinyl from his decade-old quartet, captured here during a Village Vanguard date from '82; reliably fine.

TEDDY WILSON

Sunny Morning
PRODUCER: Albert Marx (Reissue)
Musicraft MVS 2008

Solo piano set, third in a series of reissues, captures Wilson's impeccable pianistics during 1946 sessions.

ROSEANNA VITRO

Listen Here
PRODUCER: Paul Wickliffe
Texas Rose Music TRM 1001

Strong, sure vocalist belies her own vintage with a straight-ahead debut that spans the pre-rock decades in its material; cut in 1982, date includes Kenny Barron, Ben Riley, Buster Williams. Contact: 112 W. 28th St., New York, N.Y. 10001.

WALL MATTHEWS

Solo Piano and Guitar
PRODUCER: Jack Heyrman
Clean Cuts CC-708

Baltimore composer/instrumentalist gives a thoughtful yet emotive performance. Date signals a bit of a change for indie label—which scored recently with Dr. John's solo dates—to new age-oriented fare.

CLASSICAL

RECOMMENDED

BEETHOVEN: THE LATE STRING QUARTETS

Alban Berg Quartet
Angel DDC-3973

Those who acquired the group's earlier two volumes of the quartet cycle on Seraphim should not carp at the somewhat higher price here (four LPs for the price of three). Again, their fine-edged technical expertise at the disciplined service of the scores' emotional content is hugely impressive. Pristine, DMM-processed imports.

SIBELIUS: FINLANDIA; SWAN OF TUONELA;

VALSE TRISTE; TAPIOLA
Berlin Philharmonic, Karajan
Deutsche Grammophon 413 755

A "greatest hits" package without saying so, this holds all a beginning collector might want of Sibelius. Karajan neatly maintains the pulse even when freely manipulating the beat—a neat trick. Good sound.

RESPIGHI: PINES OF ROME; THE BIRDS;

FOUNTAINS OF ROME
Atlanta Symphony Orchestra, Lane
Telarc CD 80085

Telarc reminds us why these colorful works once enjoyed great popularity as sound spectaculars. Label should have another winner here, as the richness of detail and orchestral presence, particularly in "Pines," make for a demonstration calibre entry.

MOZART: PIANO SONATAS IN C, K.545 & F,

K.533/494; RONDO IN C, K.511
Mitsuko Uchida
Philips 412 122-2 (CD)

There's magic in the seductive ease with which Miss Uchida rivets attention on these overly familiar pieces, longtime student staples. Sound is clear and true.

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

DAVID LEE ROTH
Just A Gigolo/I Ain't Got Nobody (4:17)
PRODUCER: Ted Templeman
WRITERS: Leonello Casucci, Irving Caesar/
Spencer Williams, Roger Graham
PUBLISHERS: Chappell/Intersong/Edwin H. Morris/
Jerry Vogel, ASCAP
Warner Bros. 7-29040

Funloving prankster who just went top 5 with a Beach Boys remake now takes a romp through the swing era.

REO SPEEDWAGON
One Lonely Night (3:20)
PRODUCERS: Kevin Cronin, Gary Richrath, Alan Gratzner
WRITER: N. Doughty
PUBLISHER: Janisongs, ASCAP
Epic 34-04848

Solid but sentimental rock ballad is the third release from their latest platinum LP "Wheels Are Turnin'."

NEW EDITION
Lost In Love (3:50)
PRODUCERS: Richard Rudolph, Michael Sembello
WRITER: R. Kramer
PUBLISHER: Colgems-EMI, ASCAP
MCA 52553

A traditional AC ballad fit to melt every female heart in grade school; currently 35 and rising on the Black chart.

FRANKIE GOES TO HOLLYWOOD
Welcome To The Pleasuredome (4:20)
PRODUCER: Trevor Horn
WRITERS: Johnson, O'Toole, Gill, Nash
PUBLISHER: Perfect, BMI
ZTT/Island 7-99653

America finally succumbed to the attractions of "Relax", and now should be prepared for the aural overload of its followup; less hook, less controversy, more drama.

GLENN FREY
Smuggler's Blues (3:45)
PRODUCERS: Glenn Frey, Allan Blazek
WRITERS: G. Frey, J. Tempchin
PUBLISHERS: Red Cloud/Night River, ASCAP
MCA 52546

As heard on TV accompanying Frey's acting stint on "Miami Vice"; blues-descended rock 'n' roll.

SHANNON
Do You Wanna Get Away (3:49)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: Chris Barbosa, Ann Godwin
PUBLISHERS: Emergency/Jobete/Green Star, ASCAP
Emergency/Mirage 7-99655 (12-inch version also available, Emergency/Mirage 0-96892)

Title song of a forthcoming LP by this influential performing/production team, in their much-quoted dance-crossover style.

RICK JAMES
Can't Stop (4:15)
PRODUCER: Rick James
WRITER: Rick James

PUBLISHER: Stone City, ASCAP
Gordy 1776GF

A swift sidestep right out of his habitual soul-funk groove into AOR/MTV power rock, acid guitar solo included.

KAJA
Turn Your Back On Me (3:56)
PRODUCERS: Colin Thurston, Kaja
WRITERS: N. Beggs, S. Neale, J. Strode, S. Askev
PUBLISHER: Intersong, ASCAP
EMI America B-8262

Recently-abbreviated British popsters have a top 5 club hit with this catchy dance item.

RECOMMENDED

JOHN PARR
Magical (3:53)
PRODUCER: Pete Solley
WRITERS: J.P., Meatloaf
PUBLISHERS: Carbert, BMI/Mama Baby, ASCAP
Atlantic 7-89568

Rocker who brought "Naughty Naughty" to the top 30 returns to elaborate on the same theme.

NIK KERSHAW
The Riddle (3:52)
PRODUCER: Peter Collins
WRITER: N. Kershaw
PUBLISHER: Irving, BMI
MCA 52544

J. GEILS BAND
Eenie Meenie Minie Moe (3:54)
PRODUCER: Seth Justman
WRITERS: S. Justman, P. Justman
PUBLISHERS: Center City/Last Licks, ASCAP
EMI America B-8260

DEPECHE MODE
People Are People (3:43)
PRODUCERS: Depeche Mode, Daniel Miller
WRITER: M.L. Gore
PUBLISHER: Sonet, BMI
Sire 7-29221

First released last July, now rescheduled to coincide with the group's U.S. tour.

JOHN HIATT
Living A Little, Laughing A Little (3:24)
PRODUCER: Norbert Putnam
WRITERS: Thom Bell, Linda Creed
PUBLISHER: Mighty Three, BMI
Geffen 7-29045

Power rock.

PAMALA STANLEY
If Looks Could Kill (3:20)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: Jack Conrad, Bob Garrett
PUBLISHERS: Blackwood/Stone Diamond, BMI
Mirage 7-99657 (12-inch reviewed Mar. 16)

BLACK

PICKS

GEORGE DUKE
Thief In The Night (3:56)
PRODUCER: George Duke
WRITER: George Duke
PUBLISHER: Mycenae, ASCAP
Elektra 7-69649

A quietly seductive r&b tune laced with jazz-derived subtleties; acclaimed producer-composer makes his label debut in style.

HAROLD FALTERMEYER
Axel F (3:00)
PRODUCER: Harold Faltermeyer
WRITER: H. Faltermeyer
PUBLISHER: Famous, ASCAP
MCA 52536

Synth instrumental has topped Dance charts as the B side of Patti LaBelle's "New Attitude."

CHAKA KHAN
Through The Fire (4:15)
PRODUCERS: David Foster, Humberto Gatica, Arif Mardin
WRITERS: David Foster, Tom Keane, Cynthia Weil
PUBLISHERS: Dyad/Foster Frees/Nerpub/
Tom John, BMI
Warner Bros. 7-29025

Big ballad serves as a showcase for an emotional and dynamic range only hinted at in the last two hits from her "I Feel For You" LP.

RECOMMENDED

CHERRELLE
Like I Will (4:00)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
Tabu ZS4-04851 (c/o CBS)

NEW AND NOTEWORTHY

PETRA
Beat The System (3:43)
PRODUCER: Jonathan David Brown
WRITER: Bob Hartman
PUBLISHER: Dawn Treader, SESAC
A&M AM-2714

Veteran contemporary Christian rock group joins a pop label and heads for the mainstream; their mastery of the Toto/Survivor idiom and their unspecifically inspirational lyrics bode well for mass acceptance.

CARRIE LUCAS
Charlie (6:00)
PRODUCERS: Barry DeVorzon, Joseph Conlan
WRITERS: J. Conlan, B. DeVorzon
PUBLISHERS: Joseph Conlan/West Valley, BMI
Constellation 23537 (c/o MCA) (12-inch single)

CURTIS HAIRSTON
I Want Your Lovin' (Just A Little Bit) (3:55)
PRODUCER: G. Radford
WRITERS: C. Hairston, G. Radford, R. Barretto, Jr.
PUBLISHERS: Wilrad/Struggle/Scorpio-Rose, ASCAP
Pretty Pearl PP 0215 (12-inch version also available, Pretty Pearl PPRT 215)

Fidgety techno-r&b gives a nice sense of bottled-up excitement. Label based in New York.

MICHAEL RUFF
Let Her Stay (3:58)
PRODUCER: Tommy LiPuma
WRITER: Michael Ruff
PUBLISHER: Ruff Mix, BMI
Warner Bros. 7-29043

A tenor counterpart to Roberta Flack.

HERB THE "K"
(Breakin') Super Turf (3:45)
PRODUCER: Henry Bush
WRITERS: H. Kneeland, H. Bush, T. Yarbery
PUBLISHER: American League, BMI
Private I ZS4-04850 (c/o CBS)

Action comix in hip hop form.

INFATUATION
I'd Like To Get To Know You (3:58)
PRODUCER: Charles Baptist
WRITER: C. Baptist
PUBLISHER: Mighty, BMI
Pro Indie PIR-701

Loose, rambling tune delivered in vaguely purple whispers. Contact: (602) 971-0979.

BAND AKA
Ethiopia (6:00)
PRODUCER: J. James Jarrett
WRITERS: J.J. Jarrett, C. Vogel
PUBLISHER: Ja'nikki, BMI
Bouvier BO-0108 (12-inch single)

A commendable, if awkward, indie effort to raise money for the famine relief. Contact: (818) 842-9340.

COUNTRY

PICKS

CHARLEY PRIDE
Down On The Farm (3:43)
PRODUCER: Blake Mevis
WRITERS: John Greenebaum, Troy Seals, Eddie Setser
PUBLISHERS: Make Believe/WB/Two Sons, ASCAP/
Warner-Tamerlane, BMI
RCA PB-14045

With the tragedy of modern-day farmers making headlines now, Pride's unusually meaningful performance here takes on added topicality.

STEVE WARINER
Heart Trouble (3:27)
PRODUCERS: Tony Brown, Jimmy Bowen
WRITERS: K. Robbins, D. Gibson
PUBLISHERS: Irving/Silverline, BMI
MCA 52562

A walking, stomping bass line sets the pulse and three-part harmonies murmur on the beat; Wariner suffers from the best kind of cardiac complaint.

GUS HARDIN
My Mind Is On You (4:19)
PRODUCER: Mark Wright
WRITERS: Dave Loggins, Don Schlitz
PUBLISHERS: Leeds/Patchwork/MCA/Don Schlitz, ASCAP
RCA PB-14040

Hardin rasps out this tale of barroom heartbreak and indecision with just

the right blend of sweetness and saltiness.

MOE BANDY and JOE STAMPLEY
Still On A Roll (2:57)
PRODUCER: Blake Mevis
WRITERS: J. Greenebaum, B. Hobbs, B. Mevis
PUBLISHERS: Auodad/WB/Make Believe, ASCAP/
Beckaroo BMI
Columbia 38-04843

Despite its raucous title, this latest from country's "good ol' boys" gets a laid-back interpretation; lyrics suggest age is entering the picture.

DAVID ALLAN COE
Don't Cry Darlin' (2:50)
PRODUCER: Billy Sherrill
WRITER: Dean Dillon
PUBLISHERS: Dean Dillon/Larry Butler, BMI
Columbia 38-04846

An alcoholic's lament from beyond the grave; distilled tears and steel guitar licks.

RECOMMENDED

CHANCE
To Be Lovers (2:43)
PRODUCER: Buzz Arledge
WRITERS: C. Whitsell, B. Arledge
PUBLISHERS: Acuff-Rose/BMI/Marledge, ASCAP
Mercury 880-555-7

Chance delivers tightly-blended harmonies against a much-better-than-average arrangement.

BUTCH BAKER
The Lady Loves Her Job (3:15)
PRODUCER: David Kastle
WRITERS: D. Carr, B. Springfield, D. Gilmore
PUBLISHER: Tapadero, BMI
Mercury 880 653-7

A gooey romantic wallow gets credibility from Baker's strong and appealing delivery.

BILLY JOE ROYAL
Burns Like A Rocket (3:35)
PRODUCER: Nelson Larkin
WRITER: Gary Burr
PUBLISHERS: Garwin/Blue Moon/Famous, ASCAP
Southern Tracks ST-1037

The "Down In The Boondocks" kid returns for a Sixties stroll; this one-of-a-kind voice could liven up stagnant playlists. Label based in Atlanta.

SAMMY JOHNS
Desperado Love (2:26)
PRODUCER: Michael Garvin
WRITERS: Sammy Johns, Michael Garvin
PUBLISHERS: Lowery/Tree, BMI
Southern Tracks ST-1036

Nice groove, vocal and guitar; hook city. Label based in Atlanta.

DANCE/DISCO

PICKS

DARYL HALL/JOHN OATES
Some Things Are Better Left Unsaid (5:24)
PRODUCERS: Daryl Hall, John Oates, Bob Clearmountain
WRITER: Daryl Hall
PUBLISHERS: Hot-Cha/Unichappell, BMI
RCA PW-14036 (12-inch single; 7-inch reviewed Mar. 16)

TEENA MARIE
Jammin (8:00)
PRODUCER: Teena Marie
WRITER: Teena Marie
PUBLISHER: not listed
Epic 49-05148 (12-inch single; 7-inch reviewed Mar. 23)

KOOL & THE GANG
Fresh (5:45)
PRODUCERS: Jim Bonnell, Ronald Bell, Kool & The Gang
WRITERS: J. Taylor, S. Linzer, Kool & The Gang
PUBLISHER: Delightful, BMI
De-Lite 880 623-1 (c/o PolyGram) (12-inch single; 7-inch reviewed Mar. 9)

SHEENA EASTON
Swear (5:30)
PRODUCER: Greg Mathieson
WRITER: Tim Scott
PUBLISHERS: WB/Bleu Disque/Jiru, ASCAP
EMI America V-7847 (12-inch single; 7-inch reviewed Mar. 23)

HOWARD JONES
Things Can Only Get Better (7:26)
PRODUCER: Rupert Hine
WRITER: Howard Jones
PUBLISHERS: Howard Jones/Warner Bros., BMI
Elektra 0-66915 (12-inch single; 7-inch reviewed Mar. 16)

Also includes "What Is Love" and "New Song."

ROCHELLE
Love Me Tonight (5:12)
PRODUCERS: Ted Currier, David Spradley
WRITERS: David Spradley, Evan Rogers, Ted Currier
PUBLISHERS: Yeldarps, ASCAP/Bayjun Beat/Music Corporation of America/Lito, BMI
Warner Bros. 020307 (12-inch single)

Steamy, sophisticated electrosoul.

WHIZ KID
He's Got The Beat (5:10)
PRODUCERS: Whiz Kid, Robin Halpin
WRITERS: H. McGuire, M. Lynch, S. Knutson
PUBLISHER: T-Boy, ASCAP
Tommy Boy TB 854 (12-inch single)

Not the label's customary hip hop, but a lacy, ethereal melody featuring soprano Sabrina; should draw action on the retail level. Label based in New York.

VICIOUS PINK
Fetish (6:20)
PRODUCER: Tony Mansfield
WRITER: not listed
PUBLISHER: not listed
Manhattan V56003 (c/o Capitol) (12-inch single)

Pile-driver synths and nassty recitation add up to a maxi-sleaze single that's all (or mostly) in fun.

MAHOGANY WATKINS
Taking Him Off Your Hands (6:45)
PRODUCERS: Nicky Braddy, Richard Bassoff
WRITERS: N. Braddy, R. Bassoff
PUBLISHERS: Shapiro Bernstein, ASCAP/Painted Desert, BMI
4th & B'Way BWAY410 (c/o Island) (12-inch single)

The Shannon sound pushed out into the street; gutsy, slightly frantic vocals.

RECOMMENDED

GO FOR YR GUN
Get On Top (6:20)
PRODUCERS: Lockie, Reynolds, Epstein
WRITERS: Lockie, Arbright
PUBLISHER: not listed
Epic 49-05169 (12-inch single)

Neo-new-wave studio chaos, original and abrasive.

DEVO
Here To Go (5:32)
PRODUCER: Devo
WRITERS: Mark Mothersbaugh, Gerald V. Casale
PUBLISHER: Recombinant, BMI
Warner Bros. 0-20316 (12-inch single)

Entertaining weirdness built around accessible pop.

ROXANNE SHANTE'
Queen Of Rox (Shante' Rox On) (5:17)
PRODUCER: Marley Marl
WRITERS: L. Gooden, M. Williams
PUBLISHER: Pop Art, ASCAP
Pop Art PA-1408 (12-inch single)

One hit, and she's already recorded her autobiography. Contact: (215) 878-5551.

GLOBE & POW POW
Celebrate! (Everybody) (6:46)
PRODUCER: Robin Halpin
WRITERS: R. Allen, R. Halpin, J. Miller
PUBLISHERS: Tee Girl, BMI/T-Boy, ASCAP
Tommy Boy TB 857 (12-inch single)

High-spirited hip hop. Label based in New York.

MASS EXTENSION
Happy Feet (5:25)
PRODUCER: Reo Edwards
WRITERS: G.S. West, D. West
PUBLISHERS: Reo, ASCAP/Island/Z-Kidd, BMI
4th & B'Way/T.T.E.D. BWAY 412 (c/o Island) (12-inch single)

Newest go-go release is not as raucous as some, but maintains the high spirits of the genre.

OTHER RELEASES

ROBIN CLARK Too Many Fish In The Sea
HME WS4-04705 (c/o CBS)

PAT METHENY GROUP Yolanda, You Learn
ECM 7-29064 (c/o Warner Bros.)

REN WOODS Burnin' My Heart Out
Daring DR-1008 Contact: (617) 354-0700.

ANDROID SISTERS Down On The Electronic Farm
Vanguard VSD 35257.

...newsline...

CALIFORNIA'S "TRUE NAME AND ADDRESS" LAW was applied in February with the arrest of seven alleged counterfeit tape retailers. The enforcement of the new law, which requires that the true name and address of the record or tape manufacturer be clearly cited on the product, was used in conjunction with "plain-view" seizures and resulted in the confiscation of more than 6,400 counterfeit tapes.

BRUCE'S WEEKEND: On Friday (22), MTV launched a "Bruce Springsteen Weekend," airing stories, interviews and performance footage of the superstar each hour from 8 p.m. Footage from all of his videos, including the "sneak preview" of "I'm On Fire," was spotlighted. The special event ended at midnight Sunday (24).

YET ANOTHER BEATLES BIOGRAPHY? Yes, this time from the Timbre Books imprint of Arbor House Publishing, entitled "Yesterday . . . Came Suddenly." Authors are Bob Cepican and Waleed Ali. Price is \$10.95.

THE MUSIC & PERFORMING ARTS unit of B'nai B'rith has new 1985 officers, including Joe Cohen, executive vice president of the Leslie Group and consultant to NARM, among other organizations. Also elected: executive vice president, Norby Walters; members-at-large, Brad Simon, Pete Hyman; treasurer, George Gabriel; secretary, Manny Kamen.



Golden Gathering. Jazz greats gather at Eddie Condon's in New York to help jazz and big band historian George T. Simon celebrate his 50th anniversary as a writer and fourth year with the Bill & George Simon Swing Group. In the back row from left are Marian McPartland, Cab Calloway, Bill and George Simon, Sammy Kaye, Benny Goodman and club owner Ed Polcer. In the front row are Jimmy McPartland, Lester Lanin, Gerry Mulligan and Les Paul.

EXECUTIVE TURNTABLE

(Continued from page 4)

of the performing rights department was not announced.

PRO AUDIO/VIDEO. Hiroshi Sawano, executive director of the Magnetic Tape Division of TDK Corp., Japan, has been named president of TDK Electronics Corp. in Port Washington, N.Y. He will maintain his current responsibilities with the magnetic tape division, and as a board of directors member of TDK Corporation in Japan. He will divide his time between Tokyo and New York.

Susan Marder is named director of advertising and promotion at Video Corp. of America (VCA), New York. She was vice president/general manager of Hub Graphics. Also, **Cathlyn Cantone** is promoted to the newly created position of advertising and promotion coordinator. She was assistant to the director of advertising.

Jeff Cohen joins the Sound Shop as director of marketing in New York. He was an account executive at Multi Video Group Ltd.

Dan Minikus is upped to general manager of ElectroSound-Midwest Tape, a subsidiary of the ElectroSound Group, in Council Bluffs, Iowa. He was head of finance.

Gregory A. Green is named North American sales manager at the Professional Products Division of dbx Inc., Newton, Mass. He was director of sales and marketing at Ashly Audio.

Sigma Sound Studios names **Pamela K. Rodi** media marketing and sales manager in Philadelphia. She was advertising and sales promotion manager for Group W's KYW-AM.

TRADE GROUPS. Pamela Cohen becomes director of special projects for NARM and VSDA in Cherry Hill, N.J. She has a broad range of experience in the home entertainment industry.

Lifelines

BIRTHS

Boy, Lee John William, to Earl and Jean Slick, March 13 in Woodland, Calif. He is a guitarist currently working with former Stray Cats Slim Jim Phantom and Lee Rocker. She is a former bassist with the rock band Fanny.

MARRIAGES

Washington Dobbins to Karen Lewis, March 9 in Nashville. He is program director for WTSU there. She is an actress.

DEATHS

Ralph McHargue, 57, of a heart attack March 8 in Spain. The farm director with WTHI radio and televi-

sion in Terre Haute, Ind., he and his wife Janice were hosting the station's annual farm study tour in Spain. His broadcasting career began in 1946 at WBOW in Terre Haute, where he served in many capacities, including general manager. He is survived by his wife and his son Jay.

Jimmy Gately, 53, of a heart ailment March 17 in Madison, Tenn. He was a country/gospel songwriter, a former singer/guitarist/fiddler in Bill Anderson's band and a gospel recording artist. The former member of the Ozark Jubilee had just finished recording an album, "My Kind of Country," yet to be released. He is survived by his wife Esther, his mother, a sister, a son, a daughter, and four grandchildren.

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

Billboard Chart Research
1515 Broadway
New York, NY 10036
(212) 764-4556

New Companies

Folk*L Point Productions, formed by Joe Salviuolo and Anthony Oteri. An outlet for folk music exposure, company videotapes live folk music performances and packages the product for sale to PBS, cable and satellite systems. R.D. 1, Bechtelsville, Pa. 19505; (215) 369-0906.

Zow Inc., a music publishing, production and management company, formed by Howie Zowie. 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691-5630.

Encore Productions, formed by Vic Pettenuzzi. Company provides artist management, booking and rehearsal facilities. 14049 Gratiot, Detroit, Mich. 48205; (313) 526-8760.

JRH Audio-Visual, formed by John Raymond Hook. Company offers full production and sound reinforcement services. 1120 NASA Road 1, Suite 320, Houston, Tex. 77058; (713) 333-4165.

Bubbling Under

THE HOT 100 SINGLES

- 101 BAD HABITS JENNY BURTON ATLANTIC 7-89583
- 102 INNOCENT ALEXANDER O'NEIL TABU 4-04718 (EPIC)
- 103 LOVE AND HAPPINESS DAVID SANBORN WARNER BROS. 7-29087
- 104 I'LL STILL BE LOOKING UP TO YOU FELDER/WOMACK MCA 52467
- 105 NEVER YOU DONE THAT GENERAL PUBLIC I.R.S. 9935 (A&M)
- 106 OH GIRL BOY MEETS GIRL A&M 2713
- 107 SOME KIND OF LOVER THE WHISPERS SOLAR 7-69658 (ELEKTRA)
- 108 TORE DOWN A LA RIMBAUD VAN MORRISON MERCURY 880669-7 (POLYGRAM)
- 109 BLOWING UP DETROIT JOHN PALUMBO HME 7-1974 (CBS)
- 110 TALK TO ME FIONA ATLANTIC 7-89572

THE TOP POP ALBUMS

- 201 JERMAINE JACKSON & PIA ZADORA WHEN THE RAIN BEGINS TO FALL MCA/CURB 555
- 202 LINDA THOMPSON ONE CLEAR MOMENT WARNER BROS. 1-25164
- 203 DEL-LORDS FRONTIER DAYS EMI-AMERICA 17133
- 204 THE BEAT FARMERS TAILS OF THE NEW WEST RHINO RNL 853
- 205 YELLOWJACKETS SAMURAI SAMBA WARNER BROS. 1-25204
- 206 JULIE BROWN GODDESS IN PROGRESS RHINO 610
- 207 ANGEL CITY TWO MINUTE WARNING MCA 5509
- 208 THE NAILS MOOD SWING RCA/NFL 1-8037
- 209 SOUNDTRACK FAST FORWARD QWEST 1-25263
- 210 LLOYD COLE AND THE COMMOTIONS RATTLESNAKES GEFEN GHS 24064 (BROS.)

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 29-April 1, 1985 NARM Convention, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, Northeast Exhibitions, Softcon '85, Georgia World Congress Center, Atlanta. (617) 739-2000.

March 31-April 3, Gospel Music Week, Hyatt Regency/Tennessee Performing Arts Center, Nashville.

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 4-6, Audio Engineering Society Convention, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, National Assn. of Video Dealers Trade Conference, Hotel InterContinental, San Diego. (202) 452-8100.

May 7-8, Video Retailers Assn. Trade Fair, Harrahs, South Shore, Lake Tahoe. (916) 823-3497.

May 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.

Stepping Out for Country. Artists, label executives and radio personnel get a chance to brainstorm on the future of country music during the annual Country Radio Seminar, held March 8-10 in Nashville.



Hand Jive. WUSN Chicago program director Lee Logan learns a lesson on keeping the beat from performers at the artist attendees' Seminar session. Keeping time from left are Compleat's Mike Martin, Logan and Mercury artists Leon Everette and Butch Baker.



Good Ole Girls. MCA's Nicolette Larson, left, and RCA's Gail Davies share strategies for charting and keeping the good old boys at bay.



The Wright Stuff. Mercury act the Wright Brothers take the stage as part of the Seminar's New Faces showcase, where they unveiled their first single, "Fire In The Sky." Shown from left are John McDowell and Tim and Tom Wright.



Pose Pretty Now. Old friends reunite for a Seminar smile session. Shown from left are RCA's Carson Schreiber, KLLL-FM Lubbock's Chuck Luck, RCA recording artist Gus Hardin, MCA recording artist Eddy Raven and Mike McBride of KPLX Ft. Worth.



Conley Cops a Quiet Moment. RCA's Earl Thomas Conley discusses the state of country radio with WLWI Montgomery's Sam Faulk, left, and WTQR Winston-Salem's Mark Tudor, center, during a Seminar party.



Kanter Courts the Camera. RCA songstress Hillary Kanter shares a toast with KNIX Phoenix program director Larry Daniels, left, and RCA national promotion manager Carson Schreiber.

Ray to the Rescue. MCA recording artist Ray Stevens, right, takes a bow to Billboard's Marty Feely, left, and RCA Nashville's division vice president Joe Galante during one of many get-togethers in the Billboard Information Network suite.



Razzy Dazzles Country Boys. MCA artist Razzy Bailey schmoozes with loyal supporters during a seminar party. Standing from left are MCA's Larry Hughes, KSOP Salt Lake City's Country Joe Flint, Bailey, KWJJ FM Portland, Ore.'s Bobby Sherman and Atlantic vice president Lou Sicurezza.

Pop-pourri

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PUBLISHERS' PANEL

(Continued from page 6)

stressed that music publishers, weighing copyright splits, administration deals and other economic matters in terms of "what we have left at the end of the day," may come to think they're not "talking songs anymore." "We can't forget," he said, "that administration is not the norm of the business. It's OK for some, but nurturing and owning copyrights is what this business is all about."

Ralph Peer of Peer-Southern paid particular attention to the foreign scene. Though he said Europe does not indicate at present the same "effort of excitement" that now exists within the U.S. music industry, he felt "optimistic" because of the "decade of privatization" of broadcasting that is leading to more outlets of exposure. He also noted favorable governmental response there to the concept of a royalty on blank tape.

Creatively, Peer maintained that the technology of the Compact Disc may produce fresh approaches to music. "Pop music," he said, "follows the form of the technology delivering it." He also pointed to the growth of the Hispanic market here. Peer's company has had particular success over the years in dealing with the Spanish-speaking song market.

Warner Bros.' Kaye claimed that foreign collection societies are more adept at bringing in monies because they are under greater sanction by their respective governments. "They don't ask, they tell," Kaye said. "We've got to make govern-

ment work for us as they do in Europe."

Kaye said that Warner Bros. has hired a lawyer to monitor the Common Market countries with respect to royalty collection. Finalized at Midem in January, the lawyer's role will be that of submitting White Papers that update and assess royalty collection developments abroad.

Welk's Kay, corroborating Lowery's characterization of Nashville, said that of the 50 writers his firm has under contract, 40 are out of Nashville. "They still have that old publishing feel. You still write a song in the morning, cut it in the afternoon and have it out the next day." Kay also told the audience that he expected New York to "explode again—it represents a lot of the future of the music business."

LATIN CHARITY PROJECT

(Continued from page 4)

leased by A&M worldwide, though Lopez says he's hoping to obtain a special distribution agreement with CBS International to maximize benefits. He notes that A&M's exclusive licensing agreement with CBS entails a "substantial" profit margin for CBS, which he wants to direct to the charity.

Lopez adds that he's been in meetings with Ken Krage and Marty Rogol, the masterminds of the USA For Africa project, to develop strategies for the Hermanos

release. On the spate of consolidation deals within the music publishing industry in recent years, Kay said that even though his own company had acquired 90 firms in the last 20 years, he felt many independent publishers would continue to "open up shop."

As for Robinson, he commented, "I hope amalgamations ease up a bit. I don't like being sold. It's happened twice to me." Chappell-Inter-song was recently sold to a group headed by Freddy Bienstock, while Columbia Pictures sold its music publishing company to EMI when Robinson was a key executive there.

The panel was moderated by Maxyne Lang of Chappell-Inter-song.

GORTIKOV BLASTS HARDWARE FIRMS

(Continued from page 3)

Key topics at the IFPI board meeting held March 13 were the licensing of music video material and the question of relations with blank tape and audio hardware manufacturers. The latter subject prompted Gortikov's outburst.

Assistance in preparing this story provided by Nick Robertshaw in London.

Board members also met with Japanese Members of Parliament and officials from the Agency for Cultural Affairs and the Ministry of International Trade and Industry. Reactions to IFPI's call for legislation were described afterwards as "generally favorable."

were described afterwards as "generally favorable."

IFPI maintains that it is in the hardware manufacturers' own long-term interest to support compensation for home taping, and thereby ensure a healthy music industry.

Similar considerations apply to video copying. Dual videocassette machines of the kind described by Gortikov are already available in some Middle Eastern markets. Informed sources here believe that, although no announcement has been made, the Japan Video Assn. has come to an agreement with the hardware manufacturers that they will not launch such machines on the local market.

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MARCH 1, 1985



It's His Night. Qwest Warner Bros. artist and Grammy winner (for his Michael MacDonald duet "Ya Mo Be There") James Ingram receives a gold award from label staffers for his album "It's Your Night." Standing from left are Warner Bros. black promotion vice president Cortez Thompson and director of marketing research Mary Lou Badeaux, Qwest chief and "It's Your Night" producer Quincy Jones, Ingram, Warner black music marketing vice president, Tom Draper and Qwest president Harold Childs.

CBS OFFER IN ANTITRUST CASE

(Continued from page 1)

WEA, Capitol/EMI, MCA, PolyGram, and now-defunct United Artists and ABC.

Granville Specks, chief counsel for the plaintiffs, emphasizes that the federal judge must still provide full approval of the settlement, tendered to the court Friday, March 15. On April 2, potential class members, believed to number up to 20,000, will be mailed a formal notice of the proposed CBS settlement, along with a claim form and instruction as to how they may proceed in the action or may reserve the right to proceed individually against any or all de-

fendants.

The consolidated class action charges that the defendants conspired to fix industry prices in a period covering purchases for resale from 1971 to 1982. Plaintiffs in the action include: United National Records, a one-stop in Gary, Ind.; Hegewisch Discount Records, a Chicago retail chain; Cadet Distributor, believed to be a Detroit distributor; Galgano Distributing, a Chicago one-stop and wholesaler; GHII, believed to be a West Coast wholesaler; Goetina, a Minneapolis rack-jobbing firm operated by George

CD HARDWARE MANUFACTURERS

(Continued from page 3)

ing the same with their Japanese parent companies.

According to Sanyo's Isaac Levy, his firm "went through every bit of inventory" it had from October to December. "Now," he says, "we're caught short. We won't be delivering again until May. When the fourth quarter came, it was like someone had waved the magic wand." He attributes most of the "magic" to "aggressive pricing and greatly increased consumer awareness."

The CDG estimated that only about 12% of the U.S. population was aware of what CD was in 1984, but Levy says that Sanyo's estimation of that figure for 1985 is "approaching 50%."

Levy notes that CD hardware now accounts for about 5% of San-

yo's total audio hardware sales, and that its inability to service retailers with units until May will "represent a hurt in our profits. We're losing shelf-position now," he states, "and the retailers are experiencing such great demand, it's becoming a 'who can deliver me the goods?' situation."

"No one had anticipated the tremendous 1984 Christmas demand for hardware," says Technics' Paul Foschino. "We ordered about three times as much product from Japan as we thought we needed, but it turned out we could have used six times as much. We've stopped shipping by sea and have now gone to air-freight, which is much more expensive for us, but we feel we have to try and follow through on the commitment we've made to our dealers."

At Sony Consumer Audio, John Briesch, while refusing to divulge what percentage of total audio sales CD represents, says that the players are "becoming a very big business for us." As far as supply shortages of Sony product, Briesch says that, although "demand is exceeding supply, we are only a little bit behind. We're experiencing week-to-week shortages, but no one-or two-month shortages."

Briesch attributes Sony's relative ability to keep product flowing to its anticipation of the drastic increase in CD business, and the fact that it has already been air-shipping product in from Japan for about two months in an attempt to meet the demand. Even the company's porta-

ble D-5 player, one of the hottest products on the market right now, is in "adequate supply," according to Briesch, although he admits that the optional battery pack for the unit is not nearly as easily available.

According to a source at a large Midwest audio retail chain, customers are "displaying more knowledge about what to look for in a player," asking to "bang on the units while they are playing to check stability, and demanding programmability and wireless remote."

Is the software manufacturers' inability to adequately fill retailers' demand for top-selling pop titles affecting hardware sales? Hardware manufacturers say no, but they are keeping a wary eye on the future.

"Hardware sales could eventually be impeded by a lack of software availability, but we don't see that happening right now," says Magnavox's Stan Veltkamp. "There is a supply of software out there. The shortage seems to be only on the really hot titles and new introductions. Also, the people are consuming much more software than last year."

"The CDG estimated that last year, the average software purchase was 20 titles per player," he continues. "This year, the projections are between 30 and 35. People will continue to buy catalog software."

Says Sony's Marc Finer: "If the situation doesn't rectify itself by later in the year, it might become a real problem. Currently, though, it's not affecting sales of hardware."

Powell; Ecklund Enterprises, a Kansas City one-stop; Sound Video Unlimited, the Chicago-based national branch distributor; Modern Records, doing business as Vibrations, Miami; and A Record Shop, unidentified.

The CBS settlement was made with the defendant company denying any wrongdoing but explaining that it circumvented the expense and time of lengthy litigation. It will be put into escrow until final settlement of the case.

Court schedules show the case coming up for hearing June 17. In all probability, more discovery matters could push that date into fall of this year.

TALENT IN ACTION

(Continued from page 50)

dance floor with David Byrne. Her barefoot theatrics are as flexible and whimsical as her vocal cords. Knight's passionate and hopeful performance on Eurogliders' budding Columbia hit "Heaven" is only half the story, as she's just as apt to turn in a gritty near-rap on tougher cuts like the worldweary "Keep It Quiet." Climbing a stack of speakers to reach the balcony audience, Knight was a tribute to the inventor of the wireless mike and made a captivating front woman.

Another key to Eurogliders' appeal is catchy and incisive songwriting, mostly by vocalist/guitarist Bernie Lynch. While "Heaven" may be their best effort, tunes like the woozy "Without You" (from an earlier deal with PolyGram) and the bouncy, reggae-flavored "Another Day In The Big World" (from their Columbia album "This Island") aren't far behind as strong top 40 contenders. In addition to his songwriting talents, Lynch is a competent vocalist. His style, which sometimes echoes Barry Gibb, offers an intriguing backdrop for Knight's lofty lead.

The only hitch in the Eurogliders show is the dichotomy between Knight's energy and enthusiasm and her cohorts' apparent lack of it. When Knight left the stage for occasional breaks, she definitely took Eurogliders' fire with her.

KIM FREEMAN

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	8	4	PHIL COLLINS ATLANTIC 81240 (8.98) 1 week at No. One	NO JACKET REQUIRED
2	1	2	10	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
3	3	3	41	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	5	5	12	SOUNDTRACK ● MCA 5553 (8.98)	BEVERLY HILLS COP
5	6	9	42	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
6	7	4	18	MADONNA ▲ ³ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
7	4	1	21	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	8	7	19	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
9	9	6	13	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
10	10	10	19	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	11	25	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
12	12	12	71	POINTER SISTERS ▲ ² PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
13	13	13	16	DON HENLEY ● GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
14	16	22	3	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
15	15	15	6	DAVID LEE ROTH WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
16	14	16	44	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
17	19	21	73	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
18	21	20	21	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
19	20	14	23	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
20	22	24	5	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM
21	18	18	38	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
22	27	41	5	SOUNDTRACK GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
23	17	17	32	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98)	SUDDENLY
24	25	30	6	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
25	23	23	67	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
26	24	19	24	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
27	26	27	36	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
28	29	29	6	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
29	31	31	13	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
30	30	26	18	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
31	33	39	27	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
32	32	28	16	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
33	34	34	19	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
34	37	38	27	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
35	35	35	16	TEENA MARIE EPIC FE 39528	STARCHILD
36	39	33	21	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
37	38	44	7	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
38	51	70	4	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
39	28	25	21	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
40	36	37	23	GENERAL PUBLIC I.R.S. SP 70046/A&M (8.98) (CD)	ALL THE RAGE
41	42	36	11	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
42	44	48	5	GEORGE THOROGOOD EMI-AMERICA ST 17145 (8.98)	MAVERICK
43	46	45	17	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
44	45	46	24	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
45	41	32	78	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
46	43	42	52	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
47	52	61	4	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
48	48	49	16	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
49	49	40	17	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
50	53	57	85	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
51	57	63	6	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
52	64	90	3	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
53	47	47	16	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
54	40	43	18	DURAN DURAN ▲ ² CAPITOL SWAV1 2374 (9.98) (CD)	ARENA
55	55	55	20	THE TEMPTATIONS GORDY 6119GL/MOTOWN (8.98)	TRULY FOR YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	61	66	4	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
57	50	50	19	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
58	59	52	6	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
59	54	51	24	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
60	93	—	2	SANTANA COLUMBIA FC39527	BEYOND APPEARANCES
61	56	56	17	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
62	60	59	28	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
63	65	74	4	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
64	63	60	10	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
65	155	—	2	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
66	67	67	83	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
67	71	81	11	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
68	62	58	49	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
69	104	—	2	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
70	92	150	3	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
71	72	73	19	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
72	68	68	28	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
73	58	54	24	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
74	80	71	76	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
75	77	75	8	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
76	79	98	5	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
77	69	65	24	CHAKA KHAN ▲ WARNER BROS. 25162 1 (8.98) (CD)	I FEEL FOR YOU
78	87	88	75	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
79	75	64	26	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
80	73	69	62	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
81	89	105	6	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
82	82	91	22	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
83	88	92	9	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
84	76	72	13	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
85	95	77	8	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
86	90	94	5	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
87	66	62	17	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
88	81	79	102	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
89	86	89	16	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
90	74	76	18	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
91	91	96	5	VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
92	98	125	4	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
93	96	126	4	WILTON FELDER MCA 5510 (8.98)	SECRETS
94	94	78	19	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
95	125	—	2	TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
96	78	82	39	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
97	99	103	5	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
98	105	123	4	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
99	70	53	19	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
100	NEW ▶			MAZE CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
101	83	83	25	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
102	112	121	4	ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
103	102	93	124	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
104	184	—	2	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
105	100	86	16	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
106	84	87	35	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
107	111	119	4	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
108	115	130	5	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
109	113	100	27	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
110	156	—	2	GO WEST CHRYSALIS FV 41495 (8.98)	GO WEST

○ 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 81)

“Well...I heard I.R.S. went with MCA.”



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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	114	111	128	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
112	97	97	10	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
113	107	109	18	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
114	101	80	38	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
115	118	110	25	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
116	85	85	8	MARTIN BRILEY MERCURY 822423-1/POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
117	122	115	86	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
118	152	—	2	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
119	121	113	25	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
120	132	152	4	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
121	142	196	3	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
122	116	116	41	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN D.M.C.
123	103	84	8	KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
124	NEW	NEW	NEW	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
125	127	143	69	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
126	129	131	17	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
127	131	163	16	WHAM COLUMBIA BFC 38911	FANTASTIC
128	150	166	4	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
129	120	120	6	ROCKWELL MOTOWN 6122 ML (8.98)	CAPTURED
130	130	132	7	SOUNDTRACK MOTOWN 6131ML (9.98)	THE FLAMINGO KID
131	106	99	47	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
132	161	—	2	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
133	133	136	27	SAM HARRIS ● MOTOWN 6103ML (8.98) (CD)	SAM HARRIS
134	140	145	5	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
135	135	140	8	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
136	109	101	12	SOUNDTRACK POLYDOR 823696-1/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
137	136	141	59	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
138	108	95	39	TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
139	124	107	70	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
140	143	149	6	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
141	188	—	2	GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
142	NEW	NEW	NEW	JOAN ARMATRADING A&M SP-5040 (8.98)	SECRET SECRETS
143	126	106	31	JULIO IGLESIAS ▲ ² COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
144	117	117	28	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
145	119	114	23	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
146	146	128	21	UB40 A&M SP-5033 (8.98)	GEFFREY MORGAN
147	153	—	2	THE MOODY BLUES THRESHOLD 820155-1/POLYGRAM (8.98)	VOICES IN THE SKY-BEST OF THE MOODY BLUES
148	148	151	8	JOHN HUNTER PRIVATE 1 BFZ 39626/EPIC	FAMOUS AT NIGHT
149	139	108	27	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
150	110	102	46	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
151	134	133	565	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
152	138	142	26	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
153	128	104	28	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
154	159	147	25	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
155	145	138	15	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	157	127	11	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
157	123	112	27	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
158	154	158	56	TRIUMPH ● MCA 5542 (8.98) (CD)	ALLIED FORCES
159	NEW	NEW	NEW	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
160	147	135	42	VARIOUS ARTISTS MOTOWN 6094 ML (8.98)	MORE SONGS FROM THE BIG CHILL
161	137	137	24	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
162	165	168	48	R.E.M. I.R.S. SP-70044/A&M (8.98) (CD)	RECKONING
163	149	139	88	MIDNIGHT STAR ▲ ² SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
164	NEW	NEW	NEW	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
165	170	176	20	JOHN WAITE CHRYSALIS FV 41376	IGNITION
166	NEW	NEW	NEW	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
167	163	157	54	RATT ▲ ² ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAR
168	167	153	60	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
169	158	144	13	SOUNDTRACK RCA ABL1-5349 (8.98) (CD)	EURHYTHMICS (1984)
170	183	—	34	EDDIE MURPHY ● COLUMBIA FC 39005	COMEDIAN
171	NEW	NEW	NEW	WILLIE NELSON COLUMBIA FC 40008	ME & PAUL
172	176	181	3	DONNIE IRIS HME HFV-39949/CBS	NO MUSS... NO FUSS
173	168	146	119	MICHAEL JACKSON ▲ ²⁰ EPIC QE 38112 (CD)	THRILLER
174	179	190	3	UTOPIA PASSPORT 6044 (8.98)	P. O. V.
175	144	122	77	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
176	171	171	40	ORIGINAL BROADWAY CAST GEFFEN GHS 2031/WARNER BROS. (16.95)	CATS
177	160	160	87	JEFFREY OSBORNE ● A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
178	151	118	24	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
179	173	173	18	ANDREAS VOLLENWEIDER COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL
180	172	159	8	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
181	181	185	4	RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
182	175	178	91	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
183	141	129	34	SAMMY HAGAR ● GEFFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
184	RE-ENTRY	RE-ENTRY	RE-ENTRY	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
185	185	187	12	JEAN-LUC PONTY ATLANTIC 80185 (8.98) (CD)	OPEN MIND
186	177	156	19	TOTO ● COLUMBIA QC38962 (CD)	ISOLATION
187	NEW	NEW	NEW	FIONA ATLANTIC 81242 (8.98)	FIONA
188	190	—	2	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	FERVOR
189	191	200	15	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
190	NEW	NEW	NEW	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
191	195	175	23	ANNE MURRAY CAPITOL ST-12363 (8.98) (CD)	HEART OVER MIND
192	180	184	33	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98)	LEGEND
193	178	148	24	VARIOUS ARTISTS WINDHAM HILL WH-6-1035/A&M (9.98) (CD)	SAMPLER '84
194	186	161	21	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
195	182	164	24	DAVID BOWIE ▲ EMI-AMERICA SJ-17138 (8.98) (CD)	TONIGHT
196	199	189	20	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98) (CD)	THE DREAMS OF CHILDREN
197	164	124	19	CULTURE CLUB ▲ VIRGIN/EPIC QE39881/EPIC (CD)	WAKING UP WITH THE HOUSE ON FIRE
198	166	170	79	LINDA RONSTADT ▲ ² ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
199	198	191	75	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
200	174	165	8	ERIC CARMEN GEFFEN GHS 24055/WARNER BROS. (8.98)	ERIC CARMEN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|--------------------------------|--------------------------------|------------------------------------|---------------------------------------|-----------------------------------|-------------------------------|-------------------------------|
| Accept 124 | Culture Club 197 | Daryl Hall & John Oates 19 | Kiss 89 | Motley Crue 175 | Linda Ronstadt 87, 198 | Stop Making Sense 72 | More Songs From Big Chill 160 |
| Bryan Adams 10 | Dazz Band 161 | Paul Hardcastle 104 | Klymaxx 83 | Eddie Murphy 170 | Diana Ross 34 | Vision Quest 22 | MTV's Rock & Roll To Go 91 |
| Alabama 28, 168 | Debarge 65 | Sam Harris 133 | Glady's Knight & the Pips 141 | Anne Murray 191 | David Lee Roth 15 | Woman In Red 62 | Sampler '84 193 |
| Alphaville 189 | Deep Purple 30 | Dan Hartman 82 | Kool & the Gang 32 | Willie Nelson 171 | Run-D.M.C. 58, 122 | Bruce Springsteen 3, 137, 199 | Vetvet Underground 92 |
| Animation 51 | Dokken 115 | Don Henley 13 | LRB 75 | New Edition 11 | Sade 24 | Ray Stevens 156 | Andreas Vollenweider 86, 179 |
| Joan Armatrading 142 | Honeydrippers 73 | Honeydrippers 73 | Cyndi Lauper 25 | Billy Ocean 23 | Santana 60 | Jermaine Stewart 97 | W.A.S.P. 152 |
| Armored Saint 155 | Whitney Houston 166 | John Hunter 148 | Julian Lennon 18 | ORIGINAL CAST | Sawyer Brown 140 | Barbra Streisand 145 | Jack Wagner 153 |
| Ashford & Simpson 36 | John Hunter 148 | John Hunter 148 | John Lennon 18 | Cats 176 | David Sanborn 85 | Survivor 31 | John Waite 114, 165 |
| Autograph 29 | Billy Idol 139 | Billy Idol 139 | Huey Lewis & the News 45 | Jeffrey Osborne 59, 177 | Scandal Featuring Patty Smyth 106 | Talking Heads 72 | Dionne Warwick 108 |
| Philip Bailey 39 | Julio Iglesias 143 | Julio Iglesias 143 | Los Lobos 53 | John Parr 48 | Shadowfax 196 | Temptations 55 | Grover Washington Jr. 194 |
| Pat Benatar 99 | Donnie Iris 172 | Donnie Iris 172 | Jeff Lorber 98 | Alan Parsons Project 47 | Shalamar 126 | Richard Thompson 107 | Wham 7, 127 |
| George Benson 64 | Iron Maiden 149 | Iron Maiden 149 | Loudness 76 | Steve Perry 68 | Tommy Shaw 178 | George Thorogood 42 | The Whispers 113 |
| The Blasters 152 | Isley, Jasper, Isley 135 | Isley, Jasper, Isley 135 | Madonna 6, 66 | Pink Floyd 151 | Ricky Skaggs 181 | Time 27 | White Wolf 190 |
| Kurtis Blow 101 | Jermaine Jackson 150 | Jermaine Jackson 150 | Barry Manilow 105 | Pointer Sisters 12 | The Smiths 134 | Toto 186 | Whodini 57 |
| David Bowie 195 | Mick Jagger 173 | Mick Jagger 173 | Teena Marie 35 | Prince & the New Power Generation 185 | SOUNDTRACKS | Triumph 49, 158 | Eugene Wilde 112 |
| Martin Briley 116 | Al Jarreau 94 | Al Jarreau 94 | Bob Marley & the Wailers 192 | Prince 103 | Amadeus 71 | The Tubes 95 | Kim Wilde 123 |
| Bronski Beat 41 | Jason & the Scorchers 164, 188 | Jason & the Scorchers 164, 188 | Wynton Marsalis 119 | Prince & the Revolution 21 | Beverly Hills Cop 4 | Tina Turner 5 | George Winston 117, 184 |
| John Cafferty/Beaver Brown Band 131 | Billy Joel 50 | Billy Joel 50 | Mary Jane Girls 70 | R.E.M. 162 | Big Chill 74 | Twisted Sister 138 | Stevie Wonder 62 |
| Eric Carmen 200 | Jessie Johnson's Revue 52 | Jessie Johnson's Revue 52 | Maze featuring Frankie Beverly 100 | R.E.M. 162 | The Breakfast Club 38 | U2 44, 125, 182 | ZZ Top 88 |
| Cars 46 | The Judds 90 | The Judds 90 | Metallica 109 | R.E.M. 162 | Breakin' 2 Electric Boogaloo 136 | UB40 146 | |
| Ray Charles 81 | Keel 120 | Keel 120 | Pat Metheny Group 154 | Ratt 167 | The Falcon & the Snowman 56 | Utopia 174 | |
| Chicago 16 | Chaka Khan 77 | Chaka Khan 77 | Midnight Star 61, 163 | Raven 132 | The Flamingo Kid 130 | Van Halen 80 | |
| Bruce Cockburn 157 | Greg Kihn 69 | Greg Kihn 69 | Moody Blues 147 | Lionel Richie 17, 111 | Berry Gordy's The Last Dragon 159 | VARIOUS ARTISTS | |
| Phil Collins 1, 78 | | | Van Morrison 63 | Rockwell 129 | 1984 169 | Chess 121 | |
| Commodores 37 | | | | Kenny Rogers 144 | Purple Rain 21 | | |

RADIO FALLOUT FROM ABC BUYOUT

(Continued from page 1)

pers as the Kansas City Star-Times and the Fort Worth Star-Telegram, also owns seven television stations (WPVI-TV Philadelphia, KTRK-TV Houston, WFTS-TV Tampa/St. Petersburg, WTNH-TV New Haven, WKBW-TV Buffalo, WTVD-TV Durham and KFSN-TV Fresno), as well as 12 radio properties in seven markets (KLAC/KZLA Los Angeles, WPAT-AM-FM Paterson/New York, WJR/WHYT Detroit, WBAP/KSCS Dallas, WKHX-FM Atlanta, WKBW Buffalo and WPRO-AM-FM Providence).

What is definitive is the financial agreement whereby each share of ABC common stock will be converted into \$118 in cash plus one-tenth of a warrant to purchase Capital Cities common stock at \$250 per share. With each whole warrant worth \$30, the total value of ABC's common stock at the time of the transaction will be \$121—a deal so good that trading on Wall St. has already seen tremendous gains in communications stock across the board.

The structure of the new compa-

ny will have ABC's Leonard H. Goldenson as chairman of the executive committee, with Cap Cities Thomas S. Murphy as chairman of the board and CEO. ABC's Frederick S. Pierce will be chairman/CEO of ABC Inc., while Cap Cities' Danile B. Burke will become president/COO of the new combined company, to be known as Capital Cities/ABC Inc.

Both ABC and Capital Cities top brass had met with FCC commissioners and members of Congress by mid-week, and relations were reported friendly, with no major obstacles to the sale voiced. However, the program of divestiture that the joint venture faces could hold up the final sale for a year or more, according to the Commission.

The most obvious problem is holding to a new FCC ruling allowing companies to own 12 AM, 12 FM and 12 tv stations—the latter not to exceed more than 25% penetration of the U.S. households. Currently, ABC's five owned and operated television stations reach nearly 21%, and Cap Cities comes in at around 11%. Cap Cities insiders say the increased television holdings were a major lure for them in the deal.

From a radio standpoint, it is instantly apparent that the new company cannot own four stations in one market (as in the case of KABC/KLOS and KLAC/KZLA Los Angeles, or WABC/WPLJ and WPAT-AM-FM in New York, for instance). However, situations now seen as undesirable by the Commission, such as the one-per-market provision (prohibiting ownership of both radio and television properties in a given market) and cross-ownership restrictions (prohibiting ownership of both broadcast and daily print media in a given market) previously "grandfathered" (whereby owners of such combinations who held the facilities prior to the FCC

rulings were exempt) will come up for review as such exemptions expire with an exchange of control.

Consequently, such markets as Dallas, where ABC owns KTKS while Cap Cities has both WBAP/KSCS and the Ft. Worth Star-Telegram, or Los Angeles, New York, Detroit, Chicago, San Francisco and Buffalo, where both radio and television holdings occur, will be looked at carefully.

According to the Commission, both companies will most likely ask for waivers in each or all of these problem areas. The FCC has not been favorable to such requests in the past.

With a certain amount of divestiture inevitable, rumors are already circulating about what will be on the block.

In the eyes of several high-ranking broadcast executives, the deal represents potential profit to competing groups as well. "The necessary divestiture represents the greatest opportunity for expansion I've seen in years," says one company president, who is already planning to bid for some of the spinoffs.

Capital Cities chairman Thomas S. Murphy's office said at press-time that if there are no FCC waivers granted, the new company would be forced to sell two of the television stations belonging to Capital Cities: WTNH-TV in New Haven, which overlaps with ABC's WABC-TV in New York; and WKBW-TV in Buffalo, since a major investor in Capital Cities also owns the Buffalo Evening News. In the latter case, FCC cross-ownership rules would apply.

Murphy's office also said that because of the provisions, Capital Cities will also sell its cable systems in 16 states.

The New Haven station is valued at \$100 million, the Buffalo station at \$250 million, according to a broadcast attorney. The cable stations are worth some \$300 million.



Heaven on Manhattan. Guitarist Al Di Meola offers a toast to his first Manhattan Records release, "Cielo e Terra," which ships in April. Standing from left are Di Meola's manager Philip Roberge, Manhattan senior vice president Stephen Reed, Di Meola, the label's president Bruce Lundvall and business affairs vice president Bruce Theriot, and Di Meola's lawyer Peter Shukat.

MCA WARNS ON COUNTERFEITS

(Continued from page 1)

were already examining their midline and cutout cassette stocks for possible bogus tapes by the week-end. Tower president Russ Solomon reported that counterfeits had turned up in only "a few" of the chain's stores.

MCA's evidence, including suspect product purchased by an MCA internal audit executive in stores in New York, New Jersey, Connecticut and California, apparently followed a tip from a Times reporter investigating the budget record industry. But while the disclosures thus far focus solely on MCA merchandise, an informed source at MCA charged that the pirate tape operation appears to be more widely spread.

"We knew it was going on, and it's been going on extensively," reported the MCA source. "The RIAA said it was our problem, and that we should launch our own investigation. We did, and what we found was outrageous."

According to MCA Records president Irving Azoff, the suspected counterfeiting ring has focused on "most of our big midline titles, and the number of units already sold could reach hundreds of thousands to millions, with losses [to MCA] in the millions of dollars."

The RIAA's apparent deferral of the problem to MCA's own manage-

ment has also struck sparks. Sources at the recording trade association declined comment when contacted by Billboard last week, but according to the Los Angeles Times' report, antipiracy director Joel Schoenfeld had defended the RIAA's position, saying "our resources are supposed to be devoted to problems impacting more than a single company."

At MCA, however, one executive asserted "all the labels are getting hit. We're just the ones who made the investigation." In addition to product from MCA, Motown and other MCA-distributed lines, it's alleged that other midline goods are being pirated.

The MCA counterfeits are also noteworthy for poorly reproduced artwork, incorrect label copy and even misspelled information on packaging. In contrast to the increasingly sophisticated pirate goods uncovered in U.S. counterfeit product seizures since the late '70s, the MCA cassettes are said to be easily distinguished from the label's legitimate merchandise.

According to Azoff, all sales of cutout and overrun goods from MCA have been halted, and the company is now reviewing its entire cutout sales procedure.

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BLACK STATIONS' PROTEST

(Continued from page 1)

to be considering possible action.

The KACE protest had apparently been building in recent months, with the station's vice president and general manager James Blakely confirming rising concern over the preferential treatment given pop and rock stations by label promotion reps. Although black stations have traditionally launched the careers of such black and urban crossover acts as Prince, Michael Jackson and Lionel Richie, subsequent mass market acceptance for these artists had found black stations receiving "benign neglect" when ad dollars, concert tickets, T-shirts and other promotional merchandise were disbursed to radio, Blakely says.

Bringing the situation to a head was the recent string of major concerts here by Prince, with black stations claiming they received little in

the way of promotional aid for station giveaways when compared to the massive promotional freebies afforded bigger pop outlets.

"It's not really a boycott," says Blakely, alluding to local media reports. "We have suspended airplay on Warner for a minute. But we're not naive. We know we can't afford to sustain that."

"By no means are we trying to insinuate that Warners is alone," he adds. "We're looking at a chronic problem."

Blakely and other black/urban station executives here suggest that such a symbolic protest might as easily have been prompted by virtually any major label with crossover stars. CBS, for example, was cited by at least one executive for alleged neglect during its Jacksons "Victory" tour promotion.

At Warner Bros., where chairman

Mo Ostin and black/urban promotion chief Tom Draper had reportedly had earlier conversations with KACE program director Alonzo Miller, the "boycott," temporary or otherwise, prompted an official statement Thursday (21). While claiming a long-standing policy of "treat(ing) black/urban and pop radio equally," the prepared statement expressed regret for any perceived discrimination.

"To the extent that there have been such failures, Warner Bros. Records may be part of the problem of which KACE and the other stations complain. If so, Warner Bros. Records welcomes the opportunity to take the lead in helping to frame a solution," the statement continued. The label has also reportedly initiated further contact with KACE management to propose a meeting about the controversy.

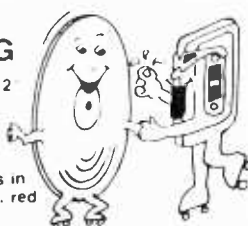
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New U.K. CD Plant Planned

Musitech Eyes Early '86 Start

LONDON Work on a \$3.1 million Compact Disc pressing plant, with a projected annual production capacity of around eight million units, is set to start on a site in southern England, still on the "secret" list, by the end of May.

The project was initiated by Roy Matthews, owner of music industry engineering company Musitech and a former chief executive of EMI's pressing plant at Hayes in Middlesex. He raised the financial backing from City of London investors.

Says Matthews: "I've been heavily involved as consultant on projected CD plants overseas and, having checked out the technical and commercial aspects, figured there was space in the market for Musitech and sufficient marketplace demand to make the scheme work. Compact Disc is the next really big area of

business."

He says the plant will start production early next year, with an initial annual output of three or four million CDs, the majority of which will be for audio use alongside a number sold to the computer industry as ROM memory disks.

"All the necessary finance was raised within the U.K.," says Matthews. "The plant will be operated by Musitech and not sold off to any other company."

The only other CD production plant in the U.K. is the Nimbus plant in Wales, which, when two more presses come on stream later this year, will have an annual capacity of three million units. Demand is outstripping supply, and Matthews sees the Musitech plant "helping to cut down the flow of imported CD software to the U.K."

VIDEO GROWTH RATE STUDIED

(Continued from page 6)

result in no revenue flow to the studio."

The rental marketplace will have positive effects, however, says Goldman Sachs, providing a virtually automatic marketplace for major feature film titles. The report uses four film "quality" levels, A, B, C and D, and projects that this year A titles will average 186,000 units out the door; B, 145,000, C, 82,000 and D, 20,000. In 1986, the report says, those numbers will be 270,000 units for A, 210,000 for B, 120,000 for C and 29,000 for D.

"The above shipment levels would be enhanced by retail unit expansion (which we believe be minimal)," the report says.

Given the home video marketplace's rental orientation, "the studios should initially price the cassettes at premium levels [higher than the \$79.95 top-end prices] as these titles will be geared primarily for the rental market and rare purchaser," the report advises.

A six-time volume increase is needed to make up for a drop in retail price from \$79.90 to \$25, according to the report, which sees a profit decrease from \$36.50 to \$6.25 brought on by the lower tag.

To milk the most possible dollars out of the home video marketplace, manufacturers should create "a sequential release pattern for cassettes with lower prices used to gen-

Cameo Sued by Tour Company

NEW YORK Members of the group Cameo as well as their label and management company are being sued by Marzullo Tour Services, a tour production company based in Madeira Beach, Fla.

The suit, which seeks more than \$57,000, charges the group and three of its members—Larry Blackmon, Tomi Jenkins and Nathan Leftenant—as well as Atlanta Artists Records, Atlanta Artists Management and All Seeing Eye Tours, with failing to pay for production services provided by Marzullo on the group's 1983 tour.

The complaint was filed Feb. 21 in U.S. District Court in Atlanta.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

CD GOES TO COLLEGE: As many as 5,000 college students have thus far been exposed to the message of Compact Disc via the series of campus seminars sponsored jointly by Sony, CBS Records and Audio magazine. Eleven events have been held to date, and the number will rise to 21 before the promotion runs its course.

A typical seminar has Len Feldman, senior editor of Audio and a recognized consumer audio authority, lecturing and demonstrating the technology. Highlights of the classic Fritz Lang film "Metropolis," featuring the new contemporary pop/rock soundtrack produced by Giorgio Moroder, are shown to the assembled students, and a drawing is held for door prizes, which include a half-dozen CDs and a Sony CDP-102 player, the latter valued at \$450.

Tie-ins with local audio hardware dealers are an integral part of the blueprint, according to Sony's Marc Finer, one of the architects of the promotion.

DIGITAL JUSTICE: The laser audio disk's rising stock as a mainstream configuration has already been underscored by the increasing push for simultaneous release of new albums by established acts. With developing acts such as PolyGram's Tears For Fears entering the equation, it was inevitable that new acts would soon be tapped.

One of the first known instances of a pop debut slated for simultaneous issue in all three audio formats is Lone Justice, the Los Angeles-based country/rock band which recently wrapped its first for Geffen Records. Sources there and at Warner Bros. confirm that the decision to offer the release in CD mirrors a major push for the act, as well as the configuration's own acceptance in the marketplace.

Warner sales vice president Lou Dennis underlines the latter aspect, noting, "I think if you believe it's a hit, you have to put it out in every configuration. And CD is now a regular configuration."

COMPACT DISC INFORMATION gets its own 800 telephone line via a new Compact Disc Group information center listed at 800-872-5565. Callers will be able to find out more about the configuration and can

also have their names added to the CDG mailing list, enabling them to receive free updated CDG catalogs and newsletters. The CD trade group will meanwhile use the service to build new consumer profiles by polling callers on their awareness of the technology and their purchasing habits.

The service will operate from 9 a.m. to 5 p.m., Eastern time.

RANDOM BITS: On The Beam was off the rails last week, inadvertently omitting several Compact Disc Group board appointees. In addition to those already reported, current board members now include Sony's Marc Finer, while others retaining their CDG posts include RCA's Robbin Ahrold, Sanyo's Isaac Levy, WEA's Alan Perper, A&M's David Steffan and NAP/Magnavox manager Stan Veltkamp... AudioSource has been named as a distributor for GRP's Compact Disc products to the audiophile market. The Foster City, Calif. firm will oversee wholesale business with U.S. audio hardware outlets that carry the digital software.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

THE BANKRUPTCY FILING OF Tara Record & Tape Distributing in Atlanta (Billboard, March 23) has been a mixed blessing for the indie scene. From a label perspective, several indies are out amounts ranging from Personal's \$9,813 to Tommy Boy's \$30,252 and face lengthy legal recourse with a questionable chance of recoupment. On the other hand, Atlanta's two independent distributing mainstays, M.S. and Gemini, have strengthened their business with former Tara accounts, a predictable by-product that generates mixed reactions from the heads of both firms.

"Even if they were a competitor," says M.S.'s John Salstone, "it's no good for any of us when an indie goes out of business." Salstone says that many labels appeared to be aware of Tara's troubles early on, and M.S. began picking up more logos back in January. The Chicago-based distributor entered the Atlanta market in 1983 following Pickwick's exit, and Salstone says M.S. will continue its policy of "filling the voids."

As a result of Tara's bankruptcy filing, M.S. has picked up Tommy Boy, Personal, Prelude/Savoy, Profile, Pandisc and Vanguard. Gemini has acquired the Palo Alto and World Trade lines, and its Mike Walker predicts the recruit of eight to 10 new labels following discussions at this week's NARM convention.

Despite Tara's fall, both Salstone and Walker are relentlessly upbeat on the future of the independent network and the vitality of the At-

lanta market (with indie supporters like WQXI-FM and WVEE) to sustain strong sales. Following a two-year lull after the secession of Arista and Motown, Salstone says, "Last year was a great year for indies." He credits this rebound to a long list of titles, including Fantasy's "Amadeus" and Select's "Roxanne, Roxanne," and various releases from Tommy Boy, Soundtown, Sutra, Sunnyview, Island Trading Co. and others.

Walker cites a similar upswing, both in the indie business at large and with Gemini itself, crediting the latter to Denon's CD line and War, whose Coco Plum comeback single "Groovin'" is making waves at adult contemporary and urban radio. Walker is also banking on War's forthcoming album, which should ship within a month and promises to allay fears that the group's new direction is as mellow as the "Groovin'" single implies.

SEEDS & SPROUTS: No independent arrivals on the pop charts this week, but a big apology is due to Profile, (212) 582-3555, for the omission last week of Paul Hardcastle's entry on the pop album list. Suffice to say the quality of "Rain Forest" speaks for itself, with an album chart jump from 184 to 104 this week... Those reading this at the NARM meet, make sure to schedule a coffee break with Terry Brown of Los Angeles-based Airwave Records. Brown and some banking backers intend to announce an unprecedented and solid-sounding investment strategy for the financing of young acts through indies. Brown will reveal full details at NARM of his plan to "decentralize the music business."

A new distributor opened its doors last Monday (18) as Jerry

Suarez, Fred Held and Larry Di-lord cut the ribbons on JFL Distributing, 2035 N.W. 23rd Ave., Miami, Fla. 33142; (305) 635-5033. Held, JFL's "main vinyl junkie" and former Independent Record Distributors executive, says the young firm will provide full service through all of Florida with promotion and merchandising support on all levels. First clients include the Personal, Megatone, MTI, Streetwave and Soaring labels... Other newcomers include Chicago's Windy City Records, with an EP by the Warmers that features Jeff Lorber on keyboards and Black Uhuru's Daryl Thompson. And in Flushing, N.Y., Propulsion gets itself off to a rocking start with the Dirt Heroes.

THE NEW YORK INDIE scene continues to provide more news than we have room to run, but here's an attempt to round it all up. Sutra's Fat Boys have wedged their way onto the MTV playlist with "Can You Feel It," a coup possibly aided by the trio's clever Swatch Watch spot airing on the video channel for the past several months. Also emerging from the Roulette Records umbrella, the Jamaica label has released the "Bob Marley & the Wailers" album, a collection of previously unreleased tracks that came by way of Roulette associate Danny Simms, who used to manage the group... Personal Records' Claudja Berry and Tommy Boy's the Force M.D.'s will be featured in the forthcoming Cannon film, "Rappin'." Tracks by both artists will be included on the Atlantic soundtrack. The Force M.D.'s have also been slotted to appear with the Fat Boys and Profile's Run/DMC on the forthcoming Fresh Fest Tour '85.

Gaylord Broadcasting Seen Near Acuff-Rose Purchase

BY KIP KIRBY

NASHVILLE Acuff-Rose Publications Inc. is reportedly close to being purchased by Opryland USA Inc., a division of Gaylord Broadcasting Co. in Dallas.

According to a report published in the Nashville Banner, Acuff-Rose's

New Firm Gets Rights to RCA's Camden Line

NEW YORK RCA Records has granted exclusive U.S. distribution rights for the budget RCA Camden line to Special Music Co., a new firm set up by Peter Hyman and Jack Rose of Surplus Records & Tape.

The catalog, long the repository of early titles by some of the most prestigious artists on the RCA list, will have its first release under its new auspices in April. There will be 75 titles in the initial release, including 15 Christmas albums, says Dick Greener, former national sales director of CBS Special Products, who has been named general manager of Special Music.

Among the artists represented in the first release are Elvis Presley, Dolly Parton, Perry Como, Tommy Dorsey, Eddy Arnold and Waylon Jennings. In all, there are several thousand titles in the Camden catalog, including classical product. The label has been absent from the U.S. market for about a decade.

Vestron's 'Night & Day'

Elton John Home Video Due

NEW YORK A 60-minute Elton John home video, documenting a special performance at Wembley Stadium last June, will be marketed in June by Vestron.

The \$29.95 release and accompanying marketing strategy will be previewed at the National Assn. of Recording Merchandisers (NARM) convention in Hollywood, Fla. this weekend, according to Ian Ralfini, vice president of Vestron's music video unit. Vestron is looking for sale numbers on this release in line with its movement of "Video Rewind: The Rolling Stones' Great Video Hits," another \$29.95 effort with a reported sale of more than 200,000 copies.

Vestron, of course, leads the music video parade with more than 800,000 copies sold of "Making Michael Jackson's Thriller," also at \$29.95. The company also distributes the charity tape, "Do They Know It's Christmas?," with a \$9.95 list and reported sales of about 120,000.

The John tape, called "Night & Day—The Nighttime Concert," was a break from the performer's year-long "Breaking Hearts" tour, which ended last December. The Vestron release focuses on the evening portion of the all-day concert, and features a mix of John's hits and a number of songs never recorded by him. The latter include such rock

sale price is rumored to be in the range of \$18 million to \$20 million. The company's catalog includes well-known hits written by Hank Williams, Don and Phil Everly, Roy Orbison, the Louvin Brothers, Don Gibson, and Felice and Boudleaux Bryant.

Gaylord has made substantial inroads into Nashville with the acquisition of such Opryland USA Inc. properties as the Grand Ole Opry, WSM-AM-FM, the Opryland theme park, the Opryland Hotel and The Nashville Network. The Music Country Radio Network is jointly owned by Opryland USA and Associated Press.

Talks surrounding the proposed sale have purportedly been going on for more than a month. However, Ed Stone, director of public relations for Opryland USA Inc., stresses that the discussions are Nashville-originated and do not directly involve the Gaylord hierarchy in Dallas.

It is not known at this time whether a 1982 lawsuit against Acuff-Rose filed by singer/songwriter Roy Orbison would affect the sale. The lawsuit has not been settled.

If the sale goes through, it would mark the first time since the firm was founded in 1942 by Fred Rose and Roy Acuff that it is owned by anyone outside the Rose or Acuff families.

Titles in the firm's extensive catalog include "Your Cheatin' Heart," "Blue Bayou," "I Can't Stop Loving you," "Tennessee Waltz," "I'm So Lonesome I Could Cry," "Sweet Dreams" and "Only The Lonely."

classics as "Twist And Shout," "I Saw Her Standing There" and "Whole Lot Of Shakin' Going On."

Directed by Mike Mansfield, the tape is enhanced by "high graphics and a paint-box technique on 'Yellow Brick Road,'" according to Ralfini.

IRV LICHTMAN

Progress Made On Atlanta Grammy Hall of Fame

ATLANTA The NARAS Grammy Hall of Fame, scheduled to open here next February is now a little closer to reality.

Faced with NARAS threats to move the project to New York or Memphis if no action were taken by May 1, Atlanta City Councilman Robb Pitts introduced a resolution Monday (18) re-emphasizing the city's commitment to guarantee up to \$9 million in bonds supporting the enterprise. Approval is expected at the next Council meeting, April 1.

On Wednesday (20), NARAS project coordinator Mike Greene delivered a \$150,000 contract to Atlanta city officials. The pact, for preliminary construction designs, was scheduled to be signed by Mayor Andrew Young late last week.

INSIDE TRACK

LATEST POLYGRAM U.S. palaver involves a group of heavy personages, counselled by industry legal eagle Paul Marshall. Toppers like 20th-Fox film honcho Alan Hirshfield Cy Leslie, Samuel Lefrak and Freddie and Johnny Bienstock were reportedly involved in the bid to PolyGram execs from abroad who were swarming into New York. Coincidentally, the Bienstocks were last involved with PolyGram in the Chappell takeover. Marshall was ill and out of his office at presstime.

THE PRECEDENTIAL Marin County Music federal district suit, filed in January, 1975, against a group of Bay Area vendors, both local and national, alleging discriminatory practices favoring certain retailers there, has ended. The suit, instituted by the Zoslaws, who ran the independent Bay Area retail shop, ran the gamut from the Ninth Circuit Court of Appeals to a writ of certiorari to the Supreme Court and back to the Ninth Circuit, which dismissed the case in early February, Track learns. . . Track erred in depicting Handleman's role in the racking of Caldor: Alpha in New York continues to supply cassettes and 45s to 98 Caldor locations, while Handleman racks six stores in the Albany, N.Y. area. Caldor group merchandising manager Arthur Clark says the company views Handleman as a "backup supplier," and hopes to maintain a relationship with Alpha as a key supplier for "many, many more years" . . . Track found industry longtimers Morty Craft and Normy Rubin laboring at the new World Trade Records.

JAYE JARRETT AND SAMUEL S. GOLDBLACK of Bouvier Records and Princess Productions will donate net proceeds of the Band AKA's 12-inch "Ethiopia" to World Vision Ethiopia Relief, Monrovia, Calif. The two hope to enlist top indie label artists in an album effort for the famine fund. . . Jurgen and Peter Ulrich of Peerless/Bluebonnet, the Latin music pioneer label, feted Southern California supporters at a fiesta dinner at Luminarias in Monterey Park, Calif., on March 15. They awarded plaques to loyal traders, including Billboard's Hispanic envoy, Marv Fisher. . . Sonografica, one of the two major tv/radio conglomerates in Venezuela, has acquired a majority stock interest in longtime U.S. Latin distributor Alhambra. Name of the firm has been changed to SonoTone Music, according to U.S. chief Jose Manuel Pagani. Former owner/director Enrique Innurieta continues as a consultant.

RAS, THE WASHINGTON, D.C. reggae specialists, again putting their artists on a U.S. tour, with J.C. Lodge, Freddie McGregor and the Studio One Band being booked by John Blackwood of Kariba Productions, San Francisco, and Paul Kahn, Concerted Efforts, Medford, Mass. . . As previously indicated in Track, Belwin-Mills copyrights and educational music

division were set to be officially sold to Columbia Pictures Industries Friday (22). Operation, now located in Melville, Long Island, N.Y., will probably be integrated into CPI's huge music print unit, Columbia Pictures Publications, run by Frank Hackinson in Hialeah, Fla. Martin Winkler, president of Belwin-Mills, sold the company to Esquire in 1979 for about \$14 million, Esquire is now a unit of Gulf & Western, which put Belwin-Mills under its Simon & Schuster wing. . . The Count Basie band under the direction of Thad Jones records two cuts with Manhattan Transfer for the vocalists' next album in L.A. Jon Hendricks is also recording with the group. . . Freshcut Records president Doug Pell, who once booked Sam & Dave during a late '70s comeback, has signed Dave Moore and is looking for a producer to record him. . . Brown Record Distributors, the Buena Park, Calif. one-stop that had been in fiscal difficulty, went Chapter VII March 5 in Santa Ana bankruptcy court. . . The Writers' Guild of America agreed to a new pact Tuesday (19), with the controversial cut of home videocassette sales being played down in the negotiation. The Guild got 1.2% of the producers' gross in sales. They had demanded the same cut of distributors' gross.

WARNER BROS. PUBLICATIONS has global print rights to Michael Jackson & Lionel Richie's "We Are The World," which will sell for \$2.50 and deliver profits to the USA for Africa Foundation. The firm's Jay Morgenstern says he doubts there'll be a matching folio of the album, which is due April 7. . . Combine Music's Bob Beckham told the Songwriters Hall of Fame dinner in New York Monday (18) that he's never changed a word in a Kris Kristofferson lyric since he became his publisher 19 years ago. Beckham then read a letter from the inductee containing a choice expletive. . . L.A. Superior Court Judge John Cole ruled last week that Universal Pictures could release the Peter Bogdanovich movie, "Mask," without the songs of Bruce Springsteen and two additional scenes. Universal substituted Bob Seger music when the studio could not come to terms with CBS and Springsteen over the five other songs (Billboard, March 16, 23).

K-TEL, IN THE THROES of a voluntary Chapter XI reorganization, got a real revival shot when its U.S. bankers extended a stipulation which expired March 15. The direct marketer of audio software now can use 100% of its accounts receivable collections over an unspecified period of time until it gets confirmation of a reorganization plan, yet to be submitted. For the six months ended Dec. 31, 1984, consolidated loss was \$14,329,000, ascribed primarily to asset write-downs of \$10,323,000. President Phil Kives attributed operating losses in North America to lack of bucks and credit at a time last year when Christmas product was being formulated.

Edited by JOHN SIPPEL

New Momentum Seen

Jazz Label Mulling More Cassettes

BY JOHN SIPPEL

LOS ANGELES It looks as if 1985 will be the year that determines if independent jazz labels, long seen dragging their feet in releasing cassettes, will make more albums available in cassette and LP form simultaneously.

Phil Jones, sales manager of the Fantasy family of labels, including Contemporary, Prestige, Riverside and Milestone, says he's reluctant to issue cassettes, explaining that on the first 40 Original Jazz Classics albums he provided cassettes as well as LPs, but the cassettes moved so slowly that he put out another 150 titles only on LP. On a Thelonious Monk-John Coltrane pairing, for example, Jones says he's exceeded 11,000 LPs, while moving only slightly more than 600 cassettes. Jones says, however, that on a new jazz release, he often comes with LP and tape at the same time.

Joe Fields of Muse says he feels more cassette momentum. He has released 18 tapes and more than 250 LP titles.

Fields sees the West Coast and Arizona, very active markets for him, taking off on cassette by year's end. He finds that when he releases a cassette with an LP, his cassette volume is up one-third over a year ago. He has a distributor in the East, he says, who refuses to buy cassettes, because he claims they do not turn.

Pausa Records' Earl Horwitz says the artist's artistic bent determines his cassette potential. He finds that Alphonse Mouzon, Tom Grant and Dan Siegel mean cassette sales, along with mainstream jazz by the likes of Rob McConnell's big band.

Carl Jefferson of Concord Jazz got on the cassette bandwagon a year ago. His expansive catalog is more than 50% cassette/LP releases and building. He finds cas-

sette sales building slowly and suggests that maybe it's because he's making them more readily available. Cassette may now be accounting for 20% of his dollar volume, he estimates.

Longtime jazz entrepreneur Sonny Lester has entered the label arena again with his LRC Jazz Classics, available only on cassette. He has just released 34 albums from a catalog of masters he's accumulated from 30 years of producing for the likes of Dot, United Artists, Top Rank, Decca and his own Groove Merchant line. He's listing at \$3.99 and distributing through independent distributors.

Doug Nelson of Nelson Industries here is releasing a cassette-only jazz line, Concorde, primarily through direct deals with supermarket chains. He suggests these supermarket racks sell at less than \$2 each.

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