

Billboard

**USA For Africa album
 debuts at No. 9; single
 holds at No. 1**
See pages 70, 74

**Black up, metal down
 in RIAA certifications**
See page 4

**"Gone With The Wind"
 tops Video Sales chart**
See page 32

VOLUME 97 NO. 16

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 20, 1985/\$3.50 (U.S.)

Top RCA/Columbia Videos Return at \$29.95 List

BY TONY SEIDEMAN

NEW YORK RCA/Columbia Pictures Home Video is going to re-release some of its top titles at \$29.95, in a promotion that will see list prices on some features drop by as much as \$60.

The titles involved are the feature films RCA/Columbia pulled off the market a few weeks ago (Billboard, March 23): "Tootsie," "Close Encounters Of The Third Kind," "Kramer Vs. Kramer," "Annie," "Stripes" and "Blue Thunder."

"Tootsie," "Blue" and "Annie" regularly retail for \$79.95, "Close Encounters" for \$84.95, and

"Stripes" and "Kramer" for \$89.95 each.

The RCA/Columbia move comes at a time when some studies conclude that sell-through efforts have been less effective than had been believed in getting consumers into the habit of buying.

RCA/Columbia president Rob Blattner says he's unworried, maintaining that the constraints apply more to recent-release feature films than to the re-released product he will be marketing. And he cautions that this effort is a promotion, and does not mean RCA/Columbia will be releasing new movies at low prices.

"I think that's a totally separate issue," Blattner says, commenting
(Continued on page 73)

Times Are Tough For More Modest Video Distributors

NEW YORK Smaller home video distributors, heavily buffeted by changes in the rapidly growing home video marketplace, now face the removal by CBS/Fox Video and MGM/UA Home Video of a total of five wholesalers from their authorized distributor lists.

The actions are seen as the culmination of one of the most turbulent first quarters in home video history. Since late 1984, two distributors have filed for bankruptcy under Chapter XI, two have seen ownership changes, and one has experienced a near total turnover of its top management staff.

What manufacturers are saying is that the smaller distributors no longer match their criteria for the manner in which the home video industry should work; that the small

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Despite Some Complaints About Fill DEALERS CHEER 'WORLD' ALBUM

This story prepared by Earl Paige in Los Angeles and Kip Kirby in Nashville.

LOS ANGELES USA For Africa's "We Are The World" album has generated dramatic consumer demand since its release at the beginning of the month, report retailers and wholesalers nationwide. The Columbia Records release debuts on Billboard's Top Pop Albums chart this week at a bulletted number nine.

Buyer Jim Kirkpatrick at Central South, Nashville, speaking for the 51 Sound Shop stores, says, "We're noticing... a whole stream of people who haven't been in a record store in years." Remarks buyer Lloyd Welch at Detroit chain Harmony House: "It's doing a lot of good, though I realize it's taking advantage of a bad situation. We're seeing people come in who don't

even know the songs or the artists [on 'We Are The World']."

Sam Ginsburg, City One-Stop manager in Los Angeles, says independent stores of all types are selling the album in Southern California: "They're r&b stores, heavy metal, all kinds." As for supply, Ginsburg says, "It's out one day, in the next."

Indeed, the market activity is creating fill problems. Observes Norman Hunter at 160-unit Record Bar in Durham, N.C., "We're only selling about 50% of what we could sell on this. Our current backorder from CBS is about 45,000 units." At Record Shop, the Minneapolis-based chain, Jeff Loudon laments, "With just two shipping points [for CBS], it's difficult to assess. There's a five- to ten-day turnaround on orders."

At CBS, sources verify the rush for product, reporting that both the Carrollton, Ga. and Pitman, N.J. manufacturing plants are working overtime to press and duplicate LPs and cassettes. The company is said to have shipped approximately 2.7 million units of the album on release.

(Continued on page 73)

ASCAP/Radio Rate Hassle Goes to Court

BY IS HOROWITZ

NEW YORK The dispute between radio stations and the American Society of Composers, Authors & Publishers (ASCAP) over performance rates is headed for the Federal District Court here, after three years of futile bargaining for a new license agreement.

The All-Industry Radio Music License Committee, bargaining agent for the broadcasters, blames the breakdown in talks last week on demands by ASCAP for an increase in rates of about 8.8%. This would cost the industry more than \$60 million in additional fees over the next five years, the committee asserts.

According to the committee, cumulative payments to ASCAP and Broadcast Music Inc. (BMI) totaled more than \$90 million in 1984. Rates paid ASCAP were frozen at 1982 levels on an interim basis pending agreement on a new contract, but with provision for retroactive adjustments.

Observers suggest that conclusion of a pact between radio and BMI last summer calling for in-

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ADVERTISEMENTS



Follow the tracks into "The Great Unknown." Ten tracks that will lead you through the debut album from Nomo. "The Great Unknown" offers unlimited musical possibilities. "Red Lipstick" is the single. Nomo is the band. On Atco Records and Cassettes.



The 3M New Talent Award in Music Video, at the AFI Television Workshop, was announced on the 3rd annual American Video Awards telecast, now being syndicated around the country. This prestigious new grant is funded by 3M Magnetic/Audio/Video Products Div. (l-r. Mick Kennedy, Dir. of the Nat'l. Acad. of Video Arts and Sciences, 3M's Tom Kenny, actor Nicholas Cage (Cottor Club), James Hindman and Victoria Costello, AFI).

HOT FLASH!! ONE AT A TIME, the first single from
FLASH KAHAN, is rocking radio everywhere
 and retail's feeling the heat.

Flash
KAHAN HOT ROCK FROM THE MOTOR CITY
 THE WHOLE COUNTRY'S
 FIRED UP FOR.



VH-1 sells records!

New Research Proves It!

In a nationwide survey, The Street Pulse Group, a leading independent research firm in the music industry, surveyed record stores in 15 major markets and the response to VH-1 was overwhelmingly positive!

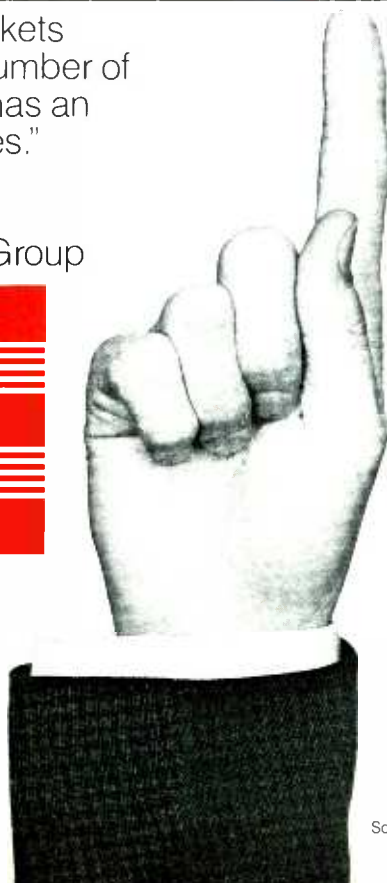
Street Pulse asked record store owners if VH-1 airplay and promotion had a positive effect on sales of five specific artists. The reaction?

VH-1's positive effect on record sales:

Album Artist	Positive Effect
Sade	94%
Commodores	77%
Linda Ronstadt	72%
Cats	58%
Kim Carnes	42%

"It's really astounding. In the markets where VH-1 is in a substantial number of homes, everything indicates it has an immediate effect on record sales."

Mike Shalett
President
Street Pulse Group



Since our launch in January, we've heard from retailers, artists' managers and record company executives that VH-1 has had a positive impact on record sales. Now we have the quantitative data to prove it. Plus, now that we're in 6 million cable homes—and growing fast—we'll extend our promotional value and impact for you.

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RIAA Certifications By Label/Distributor

A listing of the combined labels and distributors that tallied the most RIAA certifications in the first quar- ter of 1985, by category. The number in parentheses is the comparable total for the first quarter of '84.

PLATINUM ALBUMS By Combined Label	GOLD ALBUMS By Combined Label	PLATINUM ALBUMS By Distributor	GOLD ALBUMS By Distributor
1. Atlantic, 5 (3)	1. Warner Bros., 7 (2)	1. WEA, 10 (5)	1. WEA, 12 (7)
2. Warner Bros., 4 (1)	2. Columbia, 4 (7)	2. CBS, 3 (3)	2. CBS, 7 (13)
3. Capitol, 2 (1)	3. Atlantic, 3 (4)	EMI, 3 (1)	3. RCA, 4 (4)
Epic, 2 (0)	Capitol, 3 (2)	RCA, 3 (0)	4. EMI, 3 (2)
5. A&M, 1 (0)	5. Arista, 2 (2)	5. MCA, 1 (3)	MCA, 3 (4)
Arista, 1 (0)	Elektra/Asylum, 2 (1)		6. PolyGram, 2 (3)
Chrysalis, 1 (1)	Epic, 2 (5)		
EMI America, 1 (0)	MCA, 2 (2)		
Elektra/Asylum, 1 (1)	PolyGram, 2 (3)		
MCA, 1 (2)	10. A&M, 1 (1)		
RCA, 1 (0)	Chrysalis, 1 (1)		
	Motown, 1 (2)		
	RCA, 1 (1)		

First Quarter Totals: Lots of Platinum

RIAA Certifies 20 Million-Selling Albums; Gold Dips

BY PAUL GREIN

LOS ANGELES The number of platinum albums soared, but the number of gold albums dipped somewhat in the first quarter of 1985, compared to the same period in '84. The most dramatic gains were made in black music; the big- gest losses were in heavy metal. And the top record distributor was WEA, by a walk.

Those are the main findings in an analysis of the Recording Industry Assn. of America's gold and platinum certifications for the first three months of 1985. In that period, the RIAA awarded 20 platinum al- bums, the greatest first quarter total in five years. The RIAA awarded just 13 platinum albums in the first quarter of '84.

But the number of gold albums dipped somewhat, from 35 in the first quarter of '84 to 31 this year. The number of gold singles jumped from four to five.

Black music made the greatest gains over its performance of a year before. While no black artists went

platinum in the first quarter of '84, five did so in the first quarter of this year (Prince, Luther Vandross, New Edition, Billy Ocean and the Time). The number of gold albums by black artists also jumped slightly, from six last time (discounting two albums by comedian Eddie Murphy) to seven this time.

By contrast, heavy metal lagged far behind its 1984 performance. No albums by metal-based acts went platinum in the first quarter of '85, whereas four did in the same period last year (two by the Scorpions and one each by Motley Crue and Van Halen).

And only one metal-based act went gold in this year's first quar- ter (Deep Purple), down from seven in the first quarter of '84 (Motley Crue, Ozzy Osbourne, AC/DC, Scorpions, Van Halen, Judas Priest and Krokus).

Country's performance showed slight improvement this year. No country-based acts notched platinum albums in the first quarter of either year, but the number of gold albums jumped from two (Willie

Nelson and Lee Greenwood) to four (two by Hank Williams Jr. and one each by Greenwood and Anne Mur- ray).

WEA was the top record distribu- tor in the first quarter, by a wide margin. WEA's dominance is re- flected in the fact that it earned as many platinum albums in the quar- ter as all other distributors com- bined. WEA amassed 10 platinum albums, compared to three each for CBS, EMI and RCA and one for MCA. PolyGram didn't score a platinum album in the quarter.

Contributing to WEA's strong showing were Atlantic, with five platinum albums, and Warner Bros., with four. That made them the top two combined labels for the quarter, followed by Capitol and Epic, with two platinum albums each. A&M, Arista, Chrysalis, EMI America, Elektra/Asylum, MCA and RCA each netted one platinum album in the quarter. Columbia, Mo- town and PolyGram were shut out.

In the count for most gold al- bums, WEA led with 12, more than

(Continued on page 76)

British Group 'Taken to the Cleaners'

Wham!'s Visit to China Proves Costly

LONDON The historic tour of the People's Republic of China by Wham! will cost the British chart- toppers more than a million pounds sterling, according to joint manager Simon Napier-Bell. His partner Jaz Summers told Western journalists in China the band was being "taken to the cleaners."

The cost includes around \$750,000 for a documentary film being made by director Lindsay Anderson (se- parate story, page 42), plus some \$500,000 to stage two shows in Pe- king and Canton. Wham!'s entou- rage runs to 100 people and 40 tons of equipment, and original plans to travel by road from Hong Kong had to dropped in favor of chartering a China Airways jumbo jet, adding further expense.

Unlike the two concerts given in

Hong Kong, where tickets cost up to \$20, Wham!'s shows in China, April 7 and 10, were given free of charge, with proceeds from tickets sales (\$1.60 apiece) going to charity and cultural funds. Cassettes of the "Make It Big" album were given free to ticket buyers, who required written permission to attend from their work units.

Although five versions of "Care- less Whisper" by Wham!'s George Michael have been recorded by Chi- nese artists, no Western pop prod- uct is legally on sale in China. Chi- nese performers do not receive roy- alties, and although there has been speculation that the current liberal leadership may open up the coun- try's potentially huge record mar- ket to Western product, it is unclear on what financial basis this might

be done.

Jean-Michel Jarre, the French synthesizer player who performed in China in October, 1981, returned with many stories of astute busi- ness dealings by the Chinese, and there is little doubt that the Wham! tour has had a similar experience. The authorities initially asked for a \$100,000 fee before allowing the documentary to go ahead, according to Summers, and following the first concert in the Peking Workers' Gymnasium demanded \$2,000 to move stage equipment.

Response to the concerts them- selves, played at half normal vol- ume, appears to have been subdued but favorable. More than 10,000 Chi- nese attended the Peking show, and although many were middle-aged

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Sandi Patti Dominates Dove Awards

BY DON CUSIC

NASHVILLE For those outside the gospel music industry looking in, Amy Grant is the artist who dominates that field. However, for those within the gospel world, Sandi Patti is the artist at the top. At least that was the consensus at the Gospel Music Assn.'s 16th annual Dove Awards, held here April 3, at which Patti walked away with three Doves, including the top honor, artist of the year.

This was the third time Patti had received the top honor at the Doves and the fourth consecutive year she has been named female vocalist of the year. She also won a Dove for inspirational album.

The Doves were hosted by Pat

Boone and Cheryl Prewitt and broadcast over the Christian Broadcasting Network. The show began late and had a few glitches—an inherent problem with live shows. However, it ran much smoother than last year's telecast, and aside from the fact that it seemed to drag at times and ran a little overtime, the show proved to be an impressive showcase for gospel's glitterati.

Grammy winners Amy Grant, Michael W. Smith, Andrae Crouch and Shirley Caesar all won Doves as well—Grant for contemporary album, Smith for songwriter, Crouch for black contemporary album and Caesar for black traditional album.

Other Dove winners were Steve Green, male vocalist; Rex Nelon Singers, traditional album; Phil

Driscoll, instrumentalist; Sheila Walsh, international; Lulu Roman Smith, secular artist; Neal Joseph, worship and praise album; Steve Taylor, musical; and Ron Giffin, children's music. Scott Wesley Brown's album "Kingdom Of Love" received the Dove for design, and "Upon This Rock" by Gloria Gaither and Dony McGuire was voted song of the year. Ralph Carmichael, head of Light Records, and the late Tim Spencer, founder of Manna Music and former member of the Sons of the Pioneers, were inducted into the Gospel Music Hall of Fame.

Two plaques were awarded for videos by the GMA—one for most visual song to DeGarmo & Key for their "666" clip, and one for visual special for "Rock Gospel Show," a BBC program.

As usual, the Doves presented a wide spectrum of performances representing the wide range of musical styles within the gospel field. Amy Grant performed "Angels," Shirley Caesar sang "Sailin'," Steve Taylor rocked the crowd with his animated performance of "Melt Down," Phil Driscoll sang and played trumpet on "America The Beautiful" and Bobby Jones & New Life gave the crowd a taste of their high energy, while the Hoopers and the Cathedrals represented the Southern gospel world.

Presenters for the evening included Kelly Nelon, Candy Hemphill, James Blackwood, Les Beasley, Greg Nelson, Bill Gaither, Lanny Wolf, Andrae Crouch, Sherman Andrus, Dino Kartsonakis, Kathy Sullivan, Michael W. Smith, Walter Hawkins, Eldridge Fox, Faye Speer, Jim Murray, Lisa Welchel and hosts Boone and Prewitt.



Business Conducted as Usual. Conductor Herbert von Karajan signs a new longterm contract with Deutsche Grammophon at his home in Anif, Austria. The new contract cements a successful collaboration that began in 1938 with the recording of the "Magic Flute" Overture. Shown from left are Guenther Breest, a&r chief at DG Production; Karajan; Andreas Holschneider, president of DG; and Christoph Schmoekel, counsel at DG.

Records Group Down

CBS Revenues, Income Dip

NEW YORK CBS Inc.'s revenues and net income dipped nearly 60% in the first quarter of 1985, with the Records Group's profits falling 56%.

First quarter results for the Records Group showed an income of \$25.1 million based on revenues of \$292.4 million. Last year, the Group's first quarter income was \$57.2 million on revenues of \$350.7 million.

Revenues of \$1.12 billion, off just 2% from the \$1.15 billion posted in the same quarter of 1984, produced a net income of just \$16.7 million, compared with \$38.9 million for the first quarter last year. Although profits for the company's Broadcast Group rose 9% over 1984's compa-

rable quarter, the revenues for CBS Toys, Theatrical Films and Software continued to decline. Coupled with the dip in profits for the Records Group, profits for the Publishing Group also declined 30%, reflecting the cost of acquiring the consumer magazines of the Ziff-Davis Publishing Co.

Commenting on the results, Thomas H. Wyman, chairman and chief executive officer of CBS, described the results as "slightly better than our budget and fit with our expectations." He laid the decline in records to "the absence of the extraordinary sales of the 'Thriller' album in last year's first quarter."

FRED GOODMAN

RCA in Multi-Media Springfield Push

Long-Form Video Joining 'Tao' Album in Marketplace

BY IRV LIGHTMAN

NEW YORK With his first studio album in two years as the centerpiece, RCA Records has embarked on a broad-based marketing campaign that stresses both Rick Springfield's audio and visual appeal.

The \$9.98-list album, "Tao," which follows four straight RIAA-certified platinum albums by Springfield, has already produced a chart-climbing single, "Celebrate Youth."

The RCA program extends its reach into video Sunday (14) with the exclusive showing of the "Celebrate Youth" clip on MTV, followed by the initial airing of a full-length video over Cinemax on May 6. The video, dubbed "The Beat Of The Live Drum," consists of concert footage, including a rundown of Springfield's past hits, plus videos of the current hit and two other cuts from the album, "State Of The Heart" and "The Power Of Love." The concert performance also offers another cut from "Tao," "My Father's Chair."

The May 6 offering, to air at 10 p.m. EST, will be simulcast via Westwood One, the syndicated radio network that will sponsor

Springfield's U.S. tour, June 28-Aug. 22. According to Betty Bitterman, vice president of variety for Cinemax parent HBO, other telecasts take place May 10, 11, 19, 23 and 27, with other programming rights extending over 18 months.

The 60-minute program evolves into a home video project from RCA/Columbia in July. Price has yet to be determined, but it's understood that the title will go to market with the "sell-through" philosophy that RCA/Columbia sets for music video projects. This could mean a list price of about \$19.95.

The campaign began to germinate late last year in preliminary conversations between Jose Menendez, RCA executive vice president of operations, and Dana Miller, Springfield's manager. Menendez says he was impressed with the "skeleton of tunes" played by Miller, which to his mind represented an "expansion of Springfield's social consciousness, something representative of what he feels today."

On a more practical level, Menendez says that production by RCA's music video unit of clips for three cuts from the new album so far in front of their release as singles "complicates matters, since we had

to make a more forward commitment." But, he says, he concluded, "Why shouldn't we know?," although he realized that it wasn't necessary to know at that point of

(Continued from page 73)

Summer Elected RIAA Board Chief

NEW YORK Robert Summer, president of RCA Records, has been elected chairman of the board of directors of the Recording Industry Assn. of America (RIAA). He succeeds Sheldon Vogel, vice chairman of Atlantic Records.

Also elected to the RIAA's board during a recent meeting in Los Angeles are four new directors: Al Teller, senior vice president and general manager, Columbia Records; Jose Menendez, division executive vice president of operations, RCA Records; Mel Ilberman, executive vice president for legal and business affairs, PolyGram Records; and Lee Young Jr., vice president of legal affairs, Motown Records.

The chairman and directors each serve a two-year term.

Executive Turntable

RECORD COMPANIES. Roel Kruize is appointed to the newly created position of vice president and managing director at Capitol Records/EMI Canada. He had been managing director at EMI Holland since 1982.

Bill Bennett is appointed vice president of album promotion at Epic/Portrait/Associated Labels in New York. He was director of that area since 1982.

Frank Turner is promoted to the newly created position of director of national promotion at MCA Records. He was national pop director of field promotion. Also, Sandy Thompson joins the label as associate director of national singles promotion. He was regional promotion representative on the West Coast for Island Records. Both are based in Los Angeles.

Arista Records promotes Eliza Brownjohn from associate director to director of international operations in New York.



BENNETT



TURNER



THOMPSON



BROWNJOHN

Capitol's Record Group Services elevates Nikki Vallot to director of administration in Hollywood. She was director of music research. In addition, Pete Goyak retires as the label's vice president of administration. He was with Capitol for 37 years.

A&M Records names Tresa Redburn local marketing director for Southern California. She joins from Jem Records, where she was sales and marketing coordinator.

Chrysalis Records appoints Susan Collins manager of West Coast a&r in Los Angeles. She was professional manager at Chappell Music.

Sutra Records appoints Judy Hutson publicity director in New York. She was promotion assistant at radio station WHN.



SUMMER



COLLINS



REDBURN



THOMPSON

Mobile Fidelity Sound Lab names Michael Dion vice president of sales and Michelle Miller national sales manager in Chatsworth, Calif. Dion, who was a principal of ITI Records, replaces Mark Wexler who is relocating to the East Coast to pursue personal interests. Miller is a five-year veteran of the company's sales department.

Sheila Poindexter is named vice president of Amor Records' marketing division in Lookout Mountain, Ga. She's been with the company since its beginning.

DISTRIBUTING/RETAILING. Charles Gladney becomes assistant warehouse manager for WEA's Los Angeles branch. During the past 10 years, he has held supervisory and management positions for several companies.

Sounds Good Music Co. makes the following appointments in Santa Monica, Calif.: Rich Evac as special arts director; Eva Sarkis, director of publicity and promotions; and Stephen DeBro, West Coast field representative. Evac joins from Island Records. Sarkis was an independent publicist. DeBro was with Tower Records.

John Jump becomes field sales manager at Sight & Sound Distributors (Continued from page 72)

You May Not Know This Artist By Name.



But A Million Know Her Music By Heart.

Latin Stars Fight Latin Hunger

'Hermanos' Fund-Raising Single Looks Closer to Home

BY PAUL GREIN

LOS ANGELES Hermanos, the all-star Latin group that came together at A&M Recording Studios last Tuesday (9) to record the single "Cantare, Cantaras," hopes to raise "millions of dollars" to alleviate hunger in Latin American countries. It also hopes to bring media attention—which to date has focused on famine in Africa—to the problems in Latin America.

The session featured such top Latin stars as Julio Iglesias, Celia Cruz, Jose Feliciano, Sergio Mendes and Vikki Carr. In addition, Irene Cara, Placido Domingo, Menudo and Dodger star Fernando Valen-

zuela were scheduled to add their voices in post-production.

The single will be released May 15 on the Hermanos label, distributed by either RCA or CBS. Local attorney Peter Lopez, who is acting as president of the Hermanos foundation, notes that "certain politics involving record companies and exclusive artist signings" have held up the signing of a distribution deal.

Lopez adds that an album will be released one month after the single, and a one-hour documentary one month after that. He says he has commitments from such top artists as Iglesias, Domingo, Menudo, Emmanuel and Jose Luis Rodriguez to contribute tracks to the album. The

video documentary is being produced by Jerry Kramer, whose credits include "Making Michael Jackson's Thriller."

The monies raised will be channeled through UNICEF. Notes Gomez: "Our original thought was that we would contribute a substantial part of the money to the African hunger situation through the USA For Africa foundation. But then we thought about it and decided so much is being done for Africa as it is that we would be doing a great disservice to our own people by not having the great majority of this money go to Latin America. So we've decided that 90% of the mon-

(Continued on page 76)



No Jacket Required at This Party. Atlantic recording artist Phil Collins was recently honored at a party held by WEA International in Montreux, Switzerland, following his last European tour date supporting his new solo album "No Jacket Required." Shown from left are Tony Smith, Collins' manager; Peter Robinson, his keyboardist; Claude Nobs, vice president of public relations, WEA International; guitarist Daryl Stuermer, Collins' bassist Lee Sklar, and Phoenix Horns members Louis Satterfield and Don Myrick.

Gospel Artists Do Their Part 'Do Something Now' for Hunger

NASHVILLE Another segment of the music community has joined the African famine relief drive via a recording by 65 Christian artists made here following the Gospel Music Assn.'s Dove Awards ceremonies, April 3.

The session will lead to the release of a seven-inch single, "Do Something Now," on the Sparrow label; a 12-inch single that contains the song and artist interviews; and a 15-minute video of the recording session itself, plus conversations with the artists involved.

While most of the sales are expected to come through Christian bookstore movement, Sparrow reports that its MCA distribution tie-in will also get the record into secular outlets.

Among the acts performing on the session were Amy Grant, Sandi Patti, Steve Taylor, Russ Taff, Sheila Walsh, Evie, Jessy Dixon, Shirley Caesar, the Imperials and the Bill Gaither Trio. Collectively, the group has labelled itself CAUSE—Chris-

tian Artists United to Save the Earth.

The song was composed by Steve Camp and Phil Madeira and cut at Nashville's Bullet Recording Studio. Camp also served as producer.

A spokesman for Sparrow says all income from the sales, including artist royalties, will be turned over to Compassion International of Colorado Springs, with the provision that the charity earmark all funds specifically for Africa.

Many of the artists, the source says, have also agreed to sell CAUSE T-shirts and posters on their tours and donate all profits to Compassion.

The gospel-based effort is but one of three hunger-relief projects coming from the Nashville entertainment community. Several country artists have recorded a single and video, "One Big Family" (separate story, page 45) and 12 local acts will release "Nashville Homegrown," an album, on May 10.

EDWARD MORRIS

CHART BEAT

by Paul Grein



USA FOR AFRICA's "We Are The World" debuts at number nine on this week's Top Pop Albums chart, becoming the first album to debut in the top 10 since **Bruce Springsteen's** "Born In The U.S.A.," which entered at number nine last June.

The album's breakthrough comes as the "We Are The World" single holds at No. 1 on the Hot 100 for the second week, and also moves up to No. 1 on the dance and adult contemporary charts. "World" also climbs to number three on the black chart, and debuts at number 87 on the country chart.

The single is also starting to make inroads on the key international charts (see Hits of the World, page 65). In Britain, where **Band Aid's** "Do They Know It's Christmas?" started this pop phenomenon late last year, "World" debuts at number seven.

By entering the albums chart at number nine, "World" has gotten off to a faster start than the two top-selling albums so far in the '80s, **Michael Jackson's** "Thriller" and **Prince's** "Purple Rain," both of which entered at number 11.

Springsteen's album, incidentally, inches back up to number two this week. The album has occupied one of the top four chart positions for the past 43 straight weeks.

SADE's "Diamond Life" jumps two notches to number 10 on this week's Top Pop Albums/chart, becoming the first debut album by a female artist to crack the top 10 since **Madonna's** self-titled collection last October. But whereas "Madonna" took 58 weeks to break into the top 10, "Diamond Life" has done it in a swift nine weeks.

The album's success has even outpaced that of Sade's single, "Smooth Operator," which jumps six points to number 16 on this week's Hot 100. The single is, how-

ever, already top 10 on the adult contemporary and black charts, where it's posted at number seven and eight, respectively.

Sade is the second female artist on Portrait to break through in the past 18 months, following **Cyndi Lauper**, whose debut album has sold more than four million copies and yielded four top five hits. Portrait's first big success in the al-

Moroder and Cara. Forsey could conceivably be nominated for the same award next spring for "Don't You (Forget About Me)," which is featured in the movie "The Breakfast Club."

Forsey is connected with three hits in this week's top 50. In addition to the Simple Minds and Glenn Frey smashes, he co-wrote **Limahl's** "Never Ending Story," which bullets to number 50. That song was produced by his old colleague and mentor Moroder.

MURRAY HEAD's "One Night In Bangkok" jumps to number nine on this week's Hot 100, becoming the first top 10 hit for Head and lyricist **Tim Rice**. Head's 1971 hit, "Superstar," from Rice and **Andrew Lloyd Webber's** "Jesus Christ Superstar," peaked at number 14, while **Helen Reddy's** "I

A quick trip to the top 10 for the 'We Are The World' album

bum market was also with a female-led act, **Heart**. That Seattle-based band went top 10 with its Portrait label debut, "Little Queen," eight years ago.

PRODUCER KEITH FORSEY this week collects his third top 10 pop hit in less than a year, as **Simple Minds'** "Don't You (Forget About Me)" jumps three notches to number eight. Forsey previously did the honors on **Billy Idol's** "Eyes Without A Face," which reached number four last July, and **Glenn Frey's** "The Heat Is On," which crested at number two last month.

Before emerging as a top producer with this recent series of hits, Forsey achieved considerable success as a lyricist for producer **Giorgio Moroder**. He collaborated on **Donna Summer's** "Hot Stuff" and **Irene Cara's** "Flashdance... What A Feeling," both of which reached No. 1 and were featured on No. 1 albums. Both also won Grammy Awards: "Hot Stuff" for best female rock vocal performance in 1979; "Flashdance" for best female pop vocal of '83.

"Flashdance" also brought Forsey an Oscar for best original song, along with collaborators

Don't Know How To Love Him," a cover recording of the big ballad from that production, climbed to number 13.

"Don't Cry For Me, Argentina," the key song from Rice and Webber's follow-up production, "Evita," was never a major single. The biggest version of the song, by the disco group **Festival**, peaked at number 72 in 1980.

"Bangkok," which must rank as one of the unlikeliest top 10 hits in recent memory, also represents a pop comeback for **Benny Anderson** and **Bjorn Ulvaeus**, who co-wrote and co-produced the hit with Rice. Anderson and Ulvaeus scored four top 10 hits with **ABBA**: 1974's "Waterloo" (#6), 1977's "Dancing Queen" (#1), 1978's "Take A Chance On Me" (#3) and 1981's "The Winner Takes It All" (#8).

CHRISTOPHER HOGWOOD has a commanding five albums on the current classical chart (Billboard, April 13). Billboard's classical editor, **Is Horowitz**, believes this constitutes a record for one artist. Among Hogwood's five entries is **Mozart's** "Requiem," which is probably being helped by the current success of the film "Amadeus."

Heavy Metal Artists Join For Another Charity Single

BY ETLIE ANN VARE

LOS ANGELES Top names in the heavy metal realm have gathered to record their own fund-raiser for world hunger relief, calling themselves **Hear 'N' Aid**. The single "Stars," written by Dio bandmates **Jimmy Bain**, **Vivian Campbell** and **Ronnie James Dio**, has had its basic tracks completed, though no record label has yet been announced for distribution.

Commitments have been obtained from **Lita Ford** and members of **Judas Priest**, the **Scorpions**, **Iron Maiden**, **Quiet Riot**, **Dokken**, **Ratt**, **Y&T**, **Bon Jovi**, **Night Ranger**, **Black Sabbath**, **Queensryche** and metal-spoof **Spinal Tap** to appear on the track, barring schedule conflicts. Already on tape are drummers **Vinnie Appice** (Dio) and **Frankie Banali** (Quiet Riot), along with the songwriters.

"We're the people who weren't invited to USA For Africa," says

bassist **Bain**, "but we still wanted to help."

According to project spokesperson **Sharon Weisz**, the "melodic metal" single could "snowball into an album" if material from the guest artists becomes available. **Winterland** has agreed to donate merchandising, and **Global Satellite Network** will do radio promotion over its "Rockline" and "Power Cuts" programs. Since the project was originally inspired by **KLOS Los Angeles' "Rock Relief For Africa"** radiothon, Weisz says that **KLOS** and other **AOR** stations will also be involved in promotions.

The **Hear 'N' Aid** project includes a video, which will be available to the home market. **L.A.-based Tasco** has taped the initial recording sessions and will produce the cassette. Funds generated by the project will be collected by a non-profit **Hear 'N' Aid** foundation, and then coordinated through the **USA For Africa** fund.



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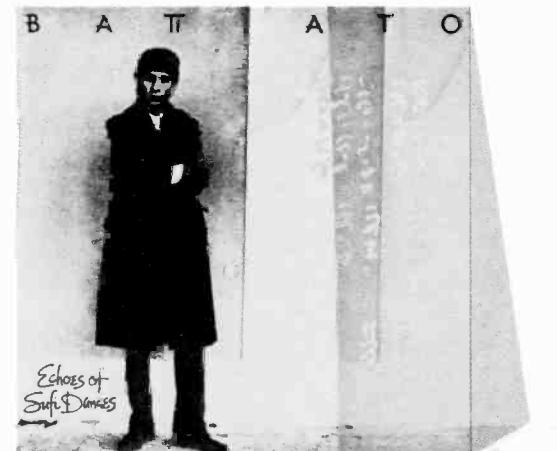
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Let's Talk About Us. Alan Parsons and Eric Woolfson of the Alan Parsons Project give a rare interview to Sky Channel DJ Peter Powell, left, to promote their new album, "Vulture Culture," and single, "Let's Talk About Me." The satellite station's "Sky Trax" pop segment reaches some three million cable homes in 10 European countries.

Anti-Copying Campaign Set in Germany Writers, Artists, Publishers Join To Battle 'Plague'

BY WOLFGANG SPAHR

HAMBURG West German composers, lyricists, artists and music publishers are joining in a carefully orchestrated nationwide campaign bannered "Copying, No Thank You," in the hope of preventing further erosion of their income because of the "copying plague."

An estimated four million illegal copies of sheet music each year, plus the threat caused by the sale of more than 150 million blank tapes used principally for free-of-charge music copying, have led to almost incalculable financial loss for the music business, organizers of the campaign say.

At a campaign-launch press re-

ception here, Michael Karnstedt, managing director of Peer Music in Germany and a member of the board of the German Music Publishers' Assn., said that home taping of music and illegal photocopying of printed music "falls like acid rain on our creativity."

He claimed that if the situation continues, thousands of jobs will be at risk. "It's imperative that the government here passes a bill for the complete reformation of the copyright laws," he said.

According to Karnstedt, illegal copying of sheet music in West Germany has already become a massive business, and an estimated 900,000 photocopying machines in this territory have all but put a stop to the sheet music business.

He maintained that unless a general ban on photocopying of music is imposed in Germany, there will soon be no further publication of new works. "Sheet music sales, in unit terms, are down by at least 40% over the past year or so," he said. "Turnover of popular choral works is down by more like 60%. Authors are losing up to 75% of their just reward in this field."

"Unless the government and parliament take immediate remedial action," he continued, "Germany stands to lose its internationally leading role in music and copyright

protection. The social and cultural damage already done can hardly be repaired. Since you can't just shut off music, then composers, publishers and artists are being appallingly exploited."

The Peer Music chief expressed his hope that a blank tape levy law would finally go through. There are already some 600 million blank tapes in circulation, with a programming capacity of around 750 million hours, he said.

"If you consider the fact that every other minute on radio is of recorded music, you can appreciate the dramatic dimensions this free copying of music has reached. You can comprehend the incredible income losses suffered by music people. The government has to appreciate that, without proper legislative action, an entire industry is in danger."

Leading performers Siw Inger and Tony Holiday also took part in the formal launch of the "Copying, No Thank You" sticker.

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Challenges to Copyright Protection Eyed

INTERGU Focusing on New Media

MUNICH Copyright problems resulting from the advent of the new media will be the theme of the 10th convention of the international copyright society INTERGU in Munich, June 8-11. The congress follows immediately after the 14th International Music & Home Entertainment Industry Conference (IMIC), organized by Billboard, June 5-8.

Experts from all over the world as well as top industry leaders and creative people will examine the ways in which copyright protection can be upgraded to meet the challenges of this high-tech age.

Says INTERGU president Prof. Dr. Erich Schulze: "The decisive factor for the choice of location for the convention was the invitation of the German copyright society GEMA."

Schulze has chosen a provocative subject for his opening address:

"The Obligations Of The State Toward The Creative Community." On the afternoon of INTERGU's opening day, a joint INTERGU-IMIC panel chaired by British copyright specialist Dr. Stephen Stewart will outline "The Way Ahead."

In a discussion set for the morning of June 10, leading law and media experts from the German parliament will discuss the limits of copyright protection for artists in respect to the new media.

Speakers at other meetings, which will be translated simultaneously into English, French, Spanish and Russian, will include: David Ladd, chairman of the U.S. Copyright Office, who will talk on the subject of "Semiconductors (Chips)"; Michael Keplinger of the U.S. Dept. of Commerce, who speak on EDP computer programs; and Japanese copyright specialist Prof.

Dr. Teruo Doi, whose subject will be video films and videotex.

The third day of the convention will be devoted to satellite and cable broadcasting. Following David Leibowitz of the U.S. Copyright Office, Prof. Dr. Reinhold Kreile will examine West German aspects of the subject. Finally, Vera Movessian and Prof. Dr. Gerhard Reischl, former general attorney of the European Economic Community in Luxembourg, will report on the EEC document "Television Without Frontiers" and on the Green Paper currently in preparation regarding the harmonization of copyright law in the Community.

The international copyright society, which was formed in Berlin in 1954, currently has 425 members in 49 countries.

British Acts Getting Japanese Push

BY PETER JONES

LONDON For many years, Japan has tended to look to the U.S. as its primary source of pop and rock product. As a result, many British acts find they take off in Japan only after Stateside chart success.

But now CBS U.K. is launching an aggressive push to break more British artists in the Japanese market. The company is planning the campaign with Epic/Sony in Japan and with formal backing from the British Embassy in Tokyo.

Says Andy Stephens, CBS U.K. international marketing director: "One of the main aims is to try to short-cut the normal U.S. route to the Japanese market. It's been made clear from past action that many, though not all, U.K. acts find their Japanese fortunes kick into overdrive only after U.S. chart success."

Stephens flew to Tokyo last Saturday (13) to work on a series of presentations to the media and record retailers in seven major Japa-

nese cities. The emphasis will be on stressing the quality and variety of pop and rock in the U.K. today.

A five-man Japanese film crew visited London to interview dealers, club owners and artist managers about the current British scene. There are plans to feature the official Gallup U.K. chart on Japanese radio stations. And Japanese television networks are said to be keen on using top British-made pop shows, notably "Top Of The Pops" and "The Tube."

Epic/Sony international manager Aki Tanaka says: "The Japanese public has, for a long time, had a rather clouded image of the British music scene, especially after the emergence of punk with all its outrageous fashion offshoots. This campaign, which we're titling 'U.K. Now!', is planned to wipe away the old image and the various misconceptions. We want to show the healthy variety of top quality British-made music."

Stephens adds: "We're cooperating all the way with Epic/Sony to

bring U.K. music, not just CBS music, to the forefront in Japan. We'll welcome participation from other companies. After all, with the exception of Culture Club, Duran Duran and Wham!, the U.K.'s recent international marketplace share in Japan has been pretty small.

"We're open to any corporate participation which helps us in our bid to redress the balance previously tilted so much towards the U.S."

Billboard

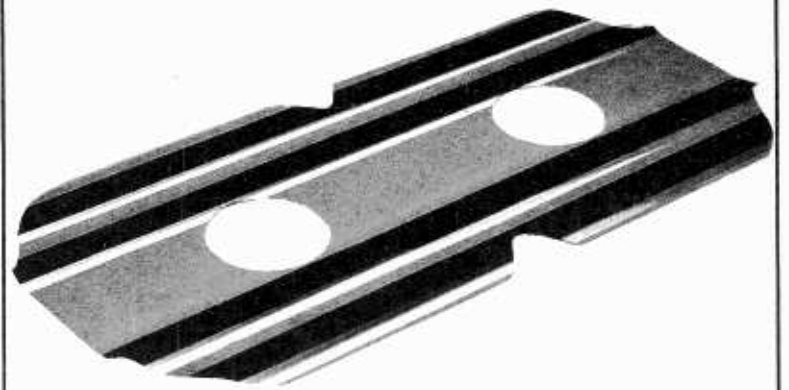
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BLACK IS NO LONGER GOOD ENOUGH

BY LEONARD PITTS JR.

As I watched the recent black radio boycott of Warner Bros. Records develop in Los Angeles, I was moved to do something I have done all too rarely lately: touch base with my colleagues in the black entertainment press. As I moved among that rather small community, I was struck by how many of my friends saw in black radio's plight a disturbing parallel to our own.

Black radio had charged Warner Bros.—and, by extension, the record industry itself—with discriminatory practices.

More to the point, those radio stations say they are routinely overlooked in favor of non-black radio when it comes time for record and ticket giveaways and station visits. What makes it additionally galling is that many of the artists involved—some of them “crossover” superstars—were unknown and unwelcome just a few years ago at the very same pop stations whose favor they now curry.

It's a script that Steve Ivory of Back Beat, or Cynthia Horner of Right On!, could have written with their eyes shut. For that matter, it's one that I too could have written.

I started in this business nearly a decade ago with the now-defunct Soul magazine. From that time to this, in terms of black-on-black discrimination, only the names have changed. The situation remains the same.

It seems that once a black performer has achieved coveted crossover status, one of his (or management's) first acts is to sever or scale down ties to black roots.

Before “I Want You Back” rocketed them to international stardom in late 1969, the Jackson brothers

were featured prominently in the pages of Soul. A little over a decade later, Soul was complaining in editorials that it couldn't get those same brothers to give it the time of day.

Another black writer/editor of my acquaintance gave Prince his first national press exposure. Yet, when Prince swung through her market not long ago, she had to fight like hell with his management to arrange for a single pair of tickets and a pass for one of her photographers. And as if to rub salt into an

served on more than one occasion literally pushing black press aside so he can get to their white counterparts.

I sought an interview for “Radioscope” with a favorite black singer for two years and was unable to get anywhere with her publicity people. Then I got an assignment to profile the same lady for a white music magazine, and almost instantaneously I found myself sitting across from her.

There are other examples, but



‘The plight of black media ties in with what is going on now in radio’

Leonard Pitts is editor of “Radioscope,” a syndicated radio entertainment program from Lee Bailey Productions.

open wound, the lady says she was told by Prince's people that she was “lucky” to have gotten what she did.

Back when the rest of the world considered him just a funny-looking novelty, Mr. T was all over the pages of the black entertainment press. Yet, when I tried to track him down for an interview a little over a year ago, his people gave me an elaborate song-and-dance about how the man was “too busy” for interviews. This while he was showing up in a fistful of major and minor white outlets.

We're talking about the same Mr. T, by the way, who has been ob-

these serve the purpose. And that purpose, I should note, is not to attack anyone—the Jacksons, Mr. T, Prince and Warner Bros. included. Rather, it is to draw attention to the plight of black media and how it ties in with what's going on now in radio.

No one begrudges a black artist his or her crossover success. On the contrary, I think I speak for my colleagues and friends when I say that a success for any one of us is a success for us all. We simply wish more black performers would remember a saying I know they all learned at mama's knee: “Don't burn down the bridges . . .”

Letters to the Editor

COUNTRY ANALYSIS

As the manager of Epic artist Steve Earle, I found the recent series of articles on declining country record sales especially interesting. It's about time this problem was hauled into open industry view.

There are several points I'd like to make in this regard.

1) Country sales are down only when measured against the extraordinarily high levels attained in 1978-81. Though country's share has slipped from those levels, it remains higher than at any other time in its history.

2) Country labels have been guilty of releasing mediocre songs sung by mediocre vocalists. Though many of these folk are airplay stars, they don't sell many albums. People will listen to them all day for free, but won't fork over \$7-\$9 to bring them home.

3) Tight playlists squeeze out new artists. They also lead to buyer burnout. Country album buyers don't patronize record stores as often as pop buyers, and they can become totally bored with a hit record by the time they do get to the store. And since country radio rarely plays album cuts, the buyer has no

way of knowing what else is on the album.

The fact that only 12 of the top 100 country hits have accompanying video clips (Billboard, March 23) speaks for itself.

John Lomax III
Nashville

A POX ON PAPERBOARD

Do we consumers have any say in the record industry? The Compact Disc fiasco suggests not. Warner Bros.' attitude toward the jewel box seems to be that even if they wrapped it in toilet tissue people will buy it, especially if it's by Prince.

Well, my choice is to boycott any CDs in all-board containers, even if they're by one of my personal favorites, like Prince. I will also encourage every CD buyer I know to do likewise.

Putting a CD into a cardboard sleeve is like putting a Mercedes engine into the body of a Pinto. The Pinto buyers still couldn't afford one, and the Mercedes people would shun them. After all, the Compact Disc is the Mercedes of the record industry. Why wrap it as if it were a Big Mac or a bucket of fried chick-

en?

If more (or all) record companies jump on the cardboard sleeve bandwagon, I hope I can buy a gross of empty jewel boxes for all my future CDs. This would help me put the paper sleeves where they belong—in the trash can with my Twinkie wrappers.

Michael Focar
Bronx, N.Y.

ONE IS ENOUGH

I was shocked to read that Warner Bros. has decided to dump the jewel box for the new Prince Compact Disc. This is a big mistake.

The industry has been moving in the direction of making the CD more portable, what with the new Sony unit and models for automobiles. The jewel box is thus even more necessary than ever before. Just as the person on the move needs a durable protection case for his cassette, he needs one for his CD.

Let's stop this blunder at one CD and prevent its spread to others.

Michael Kaplan, President
PAK Productions
River Edge, N.J.

A MATTER OF TIMING

How could Pink Floyd's “Dark Side Of The Moon” be on the charts 568 weeks to date, and have yet to go platinum? It seems that it would have to sell an awful lot each week just to stay on the Top Pop Albums chart, and it's been on now for almost 11 years.

Gordon R. Miles
Los Gatos, Calif.

Editor's note: Under Recording Industry Assn. of America rules governing certification, an album cannot be considered for platinum if it was released prior to Jan. 1, 1976, when the platinum award was established. “Dark Side Of The Moon,” of course, was released several years earlier. It is reported to have sold well over 10 million albums by now.

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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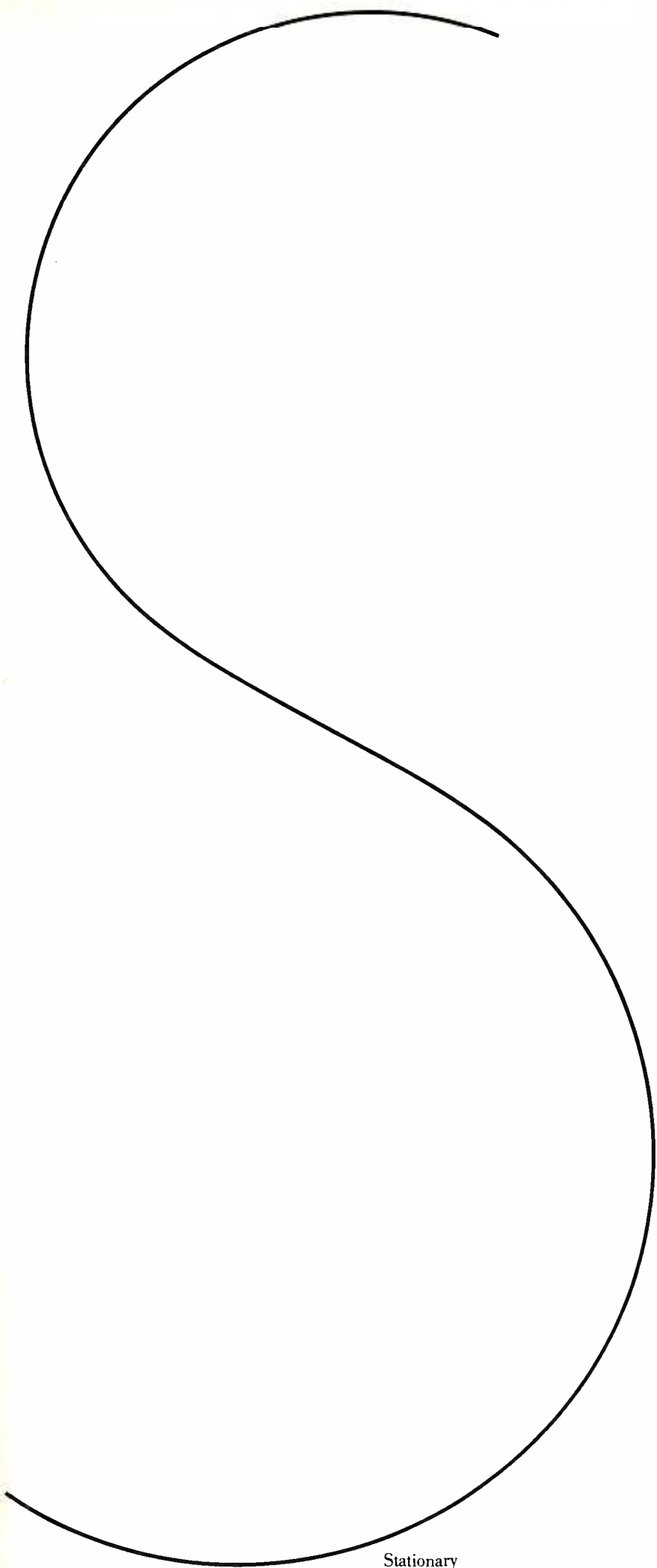
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in the Morning," business reports, and closed circuit updates and special reports that you can broadcast directly or incorporate into your own presentation. You choose the combination that best fits your format.

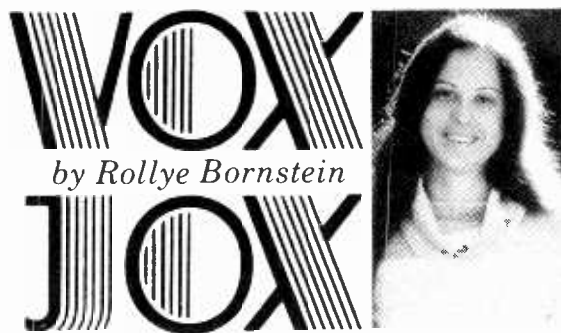
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We'll help you deliver the news with a free satellite dish. It'll provide you with our regularly scheduled programming and, simultaneously, continuous live coverage of fast-breaking news events and special short-form updates.

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 **Mutual's on a Roll.**



STORZ BROADCASTING sells off one of its two remaining legendary properties, as KXOK St. Louis goes to a group of investors headed by St. Louis Federal Savings & Loan president **Emmett Capstick** for \$2 million—a fraction of its value during its top 40 glory days.

The way we hear it, fans of RKO's "Night Time America" better stay glued to the radio. The show is said to be cancelled as of July 1 due to less than spectacular advertising support.

Looking for a good PD gig in a nice city with a good company and a wonderful national PD? **Jim Wood** at Malrite in San Francisco is the man to contact. He's looking for **Robin Mitchell's** replacement at Y-108 (KRXY Denver), as Mitchell resigned last week. Speaking of Malrite, WHK Cleveland's **Bill Stadman** transfers into the KSAN San Francisco PD opening, while WHK/WMS operations manager **John Gorman** now programs both the oldies AM outlet and "The Buzzard," WMS, which while somewhat undefinable is closest to top 40 these days.

Doug Stephan moves into the PD slot at Boston's Newsradio 590, WEEL, from WMCA New York. He replaces **Mike Moss**. The station is currently seeking a news director, so you might want to check that out.

If you'd prefer to do middays in Charlotte, WBCY PD **Bill Martin** would love to get your tape and resumé ASAP. He's filling the vacancy created by **Fred Story's** move to the production director post across town at EZ-104 (WESC, so you'd better be solid in production as well).

WYAY Atlanta operations manager **Bob Neal** becomes PD as well, now that **Doug McGuire** has exited... Speaking of Katz, congratulations are in order to **Dick Ferguson** and the gang. According to **Jim Duncan's** latest edition of American Radio (fall '84), the Katz Broadcasting Co., for the second consecutive year, is the No. 1 radio group by "rank average." No surprise on this one, either, considering its \$3 million July, but KIIS Los Angeles was ranked top biller.

RICK SKLAR's Sklar Communications adds WMKR Baltimore and KOFM Oklahoma City to its fold... It's nice to see **Jay Meyers** back in action. The former WFIL Philadelphia PD returns to Lincoln Broadcasting, where he once programmed Rochester's WVOR. This go-round, he's PD at Buffalo's WBUF.

In high-altitude movement, **Jack Alix** is upped to CEO of Roth Broadcasting. For the time being he'll continue to serve as GM of WKPE-AM-FM Cape Cod, while overseeing the company's KCBN/KRNO Reno and WIRA/WOVV Ft. Pierce—but be on the lookout for the announcement of stations in two new markets within the next month or so. Roth Broadcasting, trivia fans will note, is headed by Boston neurosurgeon **David Roth**—uncle of **David Lee Roth** of Van Halen fame.

Gary Fries moves up from senior VP of Sunbelt's radio division to C.T. **Robinson** president. Currently serving as VP/GM of Sunbelt's KZZX/KQEO, he'll relinquish that post and move to the company's Colorado Springs headquarters... **James Gilmore III** is upped to president of Gilmore Broadcasting (WLVE Miami, WIVY Jacksonville and WSAV/WQPO Harrisonburg), while dad remains chairman/CEO of the Kalamazoo-based conglomerate.

Ted Cramer is back on the fast track. Most recently PD of Chicago's WMAQ, Cramer is back in Kansas City, where he once programmed WDAF. This time he's president of the newly formed division (Paton/Cramer/Paton Broadcast Consultants) of the Kansas City-based Paton & Associates advertising, marketing and public relations firm.

Willis Broadcasting—owner of WBOK New Or-

leans, WFTH Richmond, WWCA Gary, WIMG Trenton, WSVE Jacksonville and flagship WOWI Norfolk, as well as WPCE there—hires **Chris Turner** as national PD for the chain. Turner comes from Jacksonville's WJAX-AM-FM, where he was operations manager. He'll headquarter at the Norfolk outlets.

TREY WARE stops acting now that former KYKY St. Louis PD **Lon Thomas** fills that post at San Antonio's KSMG. Ware, who was acting PD at the American Media oldies outlet, becomes assistant PD... Across the state in Dallas, KZEW picks up **Rob Barnett** as PD. Barnett, who replaces **Andy Lockridge**, had been programming Katz's WAAF in Worcester.

Down in Houston, Amatur's KMJQ has a new PD in the form of **Ron Atkins**, who leaves co-owned KMJM St. Louis for that post. He replaces **Brute Bailey**, who exits the station. No word on a new PD for KMJM as yet.

Former WKTI Milwaukee personality **Jeff McKee** comes to the Windy City and returns to Doubleday, where he once worked at Minneapolis' KDWB. This time he'll do 10 p.m.-2 a.m. on WMET—with "class, cool and craze," says the release.

As **Sky Daniels** leaves the Bay Area for Los Angeles, **Jed The Fish** makes the reverse trip. Daniels, who had been doing afternoons on KFOG, comes to KMET in that slot, as **Cynthia Fox** moves to late nights. Back at K-Fog, former KRQR PD **Jon Russell** now does afternoons. As for Jed, his address reads The Quake (KQAK) these days.

Storz sells KXOK to an investor group

WZAK Cleveland PD **Lynn Tolliver** moves into the morning slot at the urban station, joining **Ken Allen** there, as **Freddie Jones** assumes his former afternoon drive slot.

Looking for numbers to dial? JAM has a toll-free line featuring its latest jingles (we haven't dialed it, so you're on your own on this one) at 800-JAM-DEMO.

Looking for WKKW in Allentown? Forget it. It's now WAEB, sporting the same AC programming as its AM counterpart... Should you be looking for AC on Tucson's KAIR, that's over, too. The AM outlet consulted by **Jeff Pollack** is now oldies.

As the rumors continue about CBS's takeover, another takeover is also in the works, or perhaps in the process of being averted, as the Cox family has offered to buy all the publicly held shares of Cox Communications for \$1.2 billion. That's \$75 a share, but trading last week, the last time we noticed, was at \$76. In any case, shareholders are smiling because the stock jumped more than \$14 a share once the word was out that something was in the works.

FORMER KPOL/KZLA Los Angeles engineer **Karl Lamm** moves up in the consulting engineering world, leaving **Jules Cohen & Associates** to become a partner in the firm of A.D. Ring & Associates.

It's coming up again this year—the holiday you've been waiting for: National Disc Jockey Day. The brainchild of WGCY Gibson City, Ill. assistant GM **Dan Jones**, National Disc Jockey Day falls on the last Friday in April (that's April 26 this year). What started as a spoof on National Secretaries Day in 1982 has become a recognized event (in Phoenix they had a personalities picnic; in St. Louis last year a television station had viewers vote on their favorite radio personality). Anyhow, Dan's got some thoughts on how this year's event should be handled, and you can reach him at (217) 784-8676.

While you're dialing, if you happen to have a modem handy, check out the Broadcast Forum. Operated at no charge, the computer hookup run by **Bruce Clark**, which you can reach at (502) 827-4691, provides a way for radio folks to share ideas, playlists and job openings (it's especially nice when you want to get the competition out of town, notes Clark) 24 hours a day.

It's still a rumor, but the word is that the KFRC San Francisco "Game Zone" isn't the only non-music segment planned for the station. Word is there will be a nighttime "love lines"-type segment called "Affair On The Air" and the station is currently talking to public affairs director **JoAnne Green** about hosting it.

(Continued on page 20)

Station Bites the Dust

Bad News for Powell's All-News KDYI Oakland

OAKLAND Adam Clayton Powell's first radio ownership venture came to a sad ending Tuesday (9), when the all-news KFYY here (formerly urban-formatted KDIA) went off the air after a weekend of music broadcasts. Preceded by a month or so of rumors, KFYY's fall was due to Powell Communications' inability to "get the investment capital necessary to sustain us for the first few years," says former vice president/general manager **Jack Sabella**, one of 37 KFYY employees now looking for work in the Bay Area.

Several sources expect that KFYY will go back to KDIA's original owner, **Ragan Henry's** Philadelphia-based Broadcast Enterprises National (BENI), which sold KDIA to Powell last fall and still owns some station stock. It is also expected that BENI will re-adopt both the urban programming and the KDIA calls, although the availability of the latter is in question. Neither Henry nor BENI's radio president **Charles Schwartz** returned calls on

the subject.

The benefactor of the KDIA-to-KFYY transformation was and is Inner City-owned KRE Berkeley, which dropped its jazz fare for "full service r&b" shortly after Powell's all-news move at KFYY. Speculating on BENI's rumored reinstatement of KDIA as an urban outlet, KRE station manager **Charles Richardson** says, "It would be a bad move on their part."

With the urban programming, KRE "has made strong inroads into KDIA's abandoned audience," says Richardson. "I don't think the community would accept them back."

Given the fact that former KDIA program director **Jeff Harrison** and morning man **Dan Shannon** have now pledged their allegiance to KRE in equivalent positions, Richardson says he feels no threat from KDIA's prospective rebirth. "The coming Arbitrons should reflect that we've picked up most of their [KDIA's] old audience, as well as many new listeners," he says.

KIM FREEMAN

AC Back on AM in Memphis Viacom Acquires Sister for WRVR

MEMPHIS With the switch of WKDJ here to WRVR-AM on March 28, adult contemporary music returns to the AM airwaves in Memphis at the dial position (680) where WMPs once reigned supreme with its top 40 approach.

The move coincides with Viacom Broadcasting's purchase of the AM outlet, which has seen several owners in the last two years. Sold to DKM as part of the Plough package, WMPs and its FM counterpart were quickly spun off to Adams Communications, which turned the AM facility into black-formatted WKDJ, while the FM outlet became urban WHRK, now the market leader with an 11.7 overall share in the fall Arbitron.

The acquisition of long-standing

AM black outlet WDIA by Adams led to Viacom's purchase of WKDJ, a move that WRVR-AM-FM VP Terry Wood terms further evidence of the company's commitment to the market. "In the last three years we've built a new facility for our FM station [adult contemporary WRVR], and the purchase of an AM outlet further enhances our position," says Wood.

WRVR-FM is currently No. 1 in its target demos and ranks third overall at an 8.8, behind WHRK and contemporary hit FM-100 (WMC-FM), which has a 10.1.

Wood sees improvement likely for WKDJ's faltering 2.8 ("You look at the AM band and you've got WMC playing country, WDIA and

(Continued on page 16)



Starving Artists. WSKS Cincinnati music director **Marty Benders**, left, offers a tasty T-shirt to hungry visitor **Sammy Hagar**. The artist was in town for a concert.

WDRQ Switching; Snowden Staying

BY KIM FREEMAN

DETROIT Well-known urban programmer Jim Snowden will stay in his PD seat at WDRQ here when the station drops its urban output for Transtar's "Format 41" adult contemporary service in the next two to three weeks.

Snowden, most recently morning man at Inner City's WBLS New York, was unavailable to comment on his seemingly strange decision at presstime. Amaturio Group radio president Monte Lang, however, is quick to mention that Snowden's background "includes working with many different formats," and says that Snowden "just loves this city, and we're proud to say that he's staying."

While Lang claims that WDRQ was profitable as an urban station,

he adds, "We were disappointed with its success at penetrating the market." Explaining the choice of Transtar's service, Lang says, "We've been happy with the success of 'Format 41' at our WJQY Ft. Lauderdale, and saw the opportunity to do the same in Detroit."

With the new adult programming, WDRQ will be re-christened with a yet-undetermined set of calls (possibly WLTI) and clothed in a new image. "I'm not pounding my chest that this will be an overnight success," says Lang, who cites all of Detroit's adult stations as WDRQ's new competition. "They are all terrific."

Format 41 being one of the lightest AC programs on the market, Lang intends to position the new WDRQ as a "very relaxing station targeted at listeners who prefer

Barbra Streisand and Neil Diamond and leaning toward easy listening," against what he calls the "higher energy" adult outlets in Detroit.

Overseeing WDRQ's new direction is former general sales manager Jeff Sleete, who steps into the general manager role after Chuck Borchard's resignation earlier this month over what Lang calls "philosophical differences."

WFLN-AM Philly Axing Classics For Talk Format

PHILADELPHIA Although FCC approval of the sale is not expected until this summer, dawn-to-dusk classical music station WFLN-AM will leave all its recordings behind. Veteran local talk show host Frank Ford, who purchased the station for nearly \$1 million, says it will go all-talk. He will be going up against WWDB-FM, the highly rated all-talk station he left in January, 1983, in a bitter contract dispute.

Ford says that every kind of music, except classical, is now covered by at least three stations in the local market, so that coming up with a new and different music format won't come easily. And, he adds, he's convinced there's room for another good all-talk station here.

Ford will be competing with the heavy talk programming on WCAU and WMMR, both AM stations. Sister station WFLN-FM will continue to be operated by the present owners. Airing around the clock, it will be the only classical station in this market.

Ford, who is shopping for a center city studio site where passers-by will be able to watch broadcasts live, will have new call letters and a new staff of about 20.

WRVR-AM

(Continued from page 15)

WLOK are black, WREC is a 'Music Of Your Life' station and WHBQ is news/talk. No one is playing contemporary music!"). But the bigger lure, he says, lies in the AM/FM's potential as a combo.

"The AM was never purchased to be a stand-alone station; it was done to consolidate our AC dominant position in the market. We're selling them totally in combo. We didn't raise the rates, but if you buy the FM, you buy the AM as well. We look at it as one radio station."

WRVR-FM's highly rated morning show with Bill Hickok and Steve Butler is now simulcast, as is "Solid Gold Sunday", with both outlets programmed by Jim Robertson. Former WKDJ midday man Jesse Brooks has been retained in that slot, while Maxine Todd, who left the WRVR-FM afternoon drive shift a year ago, has returned to Viacom, doing afternoons on WRVR-AM. Tony Mann from Collierville's WMSO does nights, with Stan Gilbert from WXFS here on overnights.

Taft's Gulf Buy Proceeding American Continental in Settlement

CINCINNATI Taft Broadcasting here has resolved its differences with Phoenix-based American Continental, a 25% owner of Gulf Broadcasting, which had objected to Taft's purchase of the Gulf outfit (Billboard, March 30). In an out-of-court settlement, American Continental accepted an additional \$10.9 million, a payment to be divided between Taft, the firm that bought Gulf's real estate holdings and partial profits from Taft's forthcoming sale of Gulf stock.

With this attempted block out of the way, Taft's Gulf purchase is still awaiting FCC approval. But the broadcaster has already announced intentions to sell three of the seven

radio outlets it's acquiring in the Gulf deal (Billboard, Feb. 16).

In compliance with the FCC's multiple-ownership rules, Taft plans to retain tv stations in four markets by putting Gulf properties KTQX Dallas, KLTR Houston and WLTT Washington on the sale block. Taft is also selling its own WDAE/WYNF Tampa. According to Taft spokesperson Jenny Karp, the company is now accepting proposals for either a block buy or individual station buys.

Gulf's radio division president Alan Henry appears to be a likely candidate as new owner of some of these stations.

is open to any personalities on the air before 1960, including those still carrying shifts. The purpose of the group is to assemble and update biographies on these personalities for distribution via a newsletter.

The association also intends to function as a source for radiophiles and memorabilia collectors, and Thompson hopes to organize a convention soon. Subscription to the newsletter is \$10 annually, and Thompson can be reached at (713) 442-0060.

New Group for Veteran Jocks

HOUSTON "Old disk jockeys never die, they just..." To complete this phrase, put in a call to the recently formed Yesterday's Dee Jays Assn. here.

The group was created by Chuck Thompson, an air talent from 1946 to 1961 in the Gulf Coast region, whose morning stints with a live rooster on the "Chuck & Elmer" show garnered national attention for WALA Mobile in the early '50s. Now a real estate investment broker, Thompson says the association

"...And I Believe That There's a Ray of Hope, A Light That's Shining Down From Heaven."

Don Paul Yowell

April 17, 1953 - November 17, 1984

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SUNDAY
APRIL 21, 1985

NATIONAL RADIO'S BIGGEST HOSTS—Dick Clark, Dr. Demento, Dan Ingram, Casey Kasem, Bob Kingsley, Jim Ladd, John Leader, Walt Love, Sid McCoy, Scott Muni, Scott Shannon and Mary Turner—will be on hand to lend their unique personalities to this historic live broadcast.

SUPERSTAR GUESTS LIVE IN STUDIO—Herb Alpert, The Beach Boys, Pat Benatar, Lindsey Buckingham, James Ingram, Quincy Jones, Graham Nash, Smokey Robinson, Rod Stewart and Supertramp.

EXCLUSIVE INTERVIEWS—Bryan Adams, Harry Belafonte, Jackson Browne, John Denver, Bobby Lamm, Kenny Loggins, Melissa Manchester, Joni Mitchell, Anne Murray, Yoko Ono, REO Speedwagon, Lionel Richie, Kenny Rogers, Diana Ross and Paul Simon—will be heard as recorded during the incredible "We Are The World" session and in preparation for the *Radio USA For Africa* broadcast.

THE COMPLETE WE ARE THE WORLD LP will be played, spotlighting the "We Are The World" single plus the nine donated tracks by Chicago, Huey Lewis & The News, Steve Perry, The Pointer Sisters, Prince & The New Power Generation, Kenny Rogers, Bruce Springsteen & The E Street Band, Tina Turner and the Canadian supergroup Northern Lights.

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RADIO WILL MAKE A DIFFERENCE in the fight against hunger in Africa and here at home. Westwood One is not only donating the people, production facilities and the broadcast's net advertising revenues to the cause, but is leading the way in a national letter-writing campaign designed to involve local stations and listeners who wish to offer their support and contributions to USA For Africa. In May, a special delegation of artists and industry leaders will present these letters to Congress in Washington D.C., as a demonstration of the massive contribution radio has made to this campaign.

NOW IS THE TIME to involve your station and your listeners in this unprecedented event. Join the rapidly-swelling ranks of *Radio USA For Africa* affiliates today by calling Westwood One at (213) 204-5000.



RADIO MOST ADDED

RETAIL BREAKOUTS

NATIONAL 189 REPORTERS

NEW ADDS	TOTAL ON
105	106
101	103
69	70
45	46
34	140



NATIONAL 189 REPORTERS

NUMBER REPORTING
39
31
31
25
22

JULIAN LENNON	SAY YOU'RE WRONG	ATLANTIC	105	106
BRYAN ADAMS	HEAVEN	A&M	101	103
TINA TURNER	SHOW SOME RESPECT	CAPITOL	69	70
SURVIVOR	THE SEARCH IS OVER	SCOTTI BROS.	45	46
KATRINA AND THE WAVES	WALKING ON SUNSHINE	CAPITOL	34	140

GLENN FREY	SMUGGLER'S BLUES	MCA	39
RICK SPRINGFIELD	CELEBRATE YOUTH	RCA	31
HAROLD FALTERMEYER	AXEL F	MCA	31
KATRINA AND THE WAVES	WALKING ON SUNSHINE	CAPITOL	25
REO SPEEDWAGON	ONE LONELY NIGHT	EPIC	22

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

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

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

- WISE Asheville, NC
- WQXI-FM (94-Q) Atlanta, GA
- WZGC (Z-93) Atlanta, GA
- 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
- WBWJ Orlando, FL
- WRVQ (Q-94) Richmond, VA
- WXLK (K-92) Roanoke, VA
- WZAT (Z-102) Savannah, GA
- WRBQ (Q-105) Tampa, FL
- WMGG Tampa Bay, FL
- WZNE (Z-98) Tampa Bay, FL
- WSEZ Winston-Salem, NC

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

- KHFI Austin, TX
- WQID Biloxi, MS
- WKXX (KXX-106) Birmingham, AL
- KAFM Dallas, TX
- KEGL Dallas, TX
- KTKS (Kiss-FM) Dallas, TX
- KAMZ El Paso, TX
- KSET El Paso, TX
- KISR Fort Smith, AR
- WQEN (Q-104) Gadsden, AL
- KKBQ (93-FM) Houston, TX
- KMJQ (Magic 102) Houston, TX
- KRBE-FM Houston, TX
- WTYX Jackson, MS
- KKYK Little Rock, AR
- KBFM McAllen-Brownsv, TX
- WMC-FM (FM-100) Memphis, TN
- WJDO (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 1 CT, MA, ME, NY State, RI, VT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- Ambat/Record Theater Cincinnati, OH
- Angott 1-Stop Detroit, MI
- Buzzard's Nest Columbus, OH
- Camelot N. Canton, OH
- Central 1-Stop Columbus, OH
- Filipside 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
- Rapid Sales Madison, WI
- Record City Skokie, IL
- Record Works Belleville Park, IL
- Rose Records Chicago, IL
- Scott's 1-Stop Indianapolis, IN
- Sound Video One Stop Niles, IL
- Vinyl Vendors Kalamazoo, MI
- Wax Works Owensboro, KY

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

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

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

- KFYR Bismarck, ND
- KFMZ Columbia, MO
- KIHK Davenport, IA
- WDAY-FM (Y-94) Fargo, ND
- KKXL-FM Grand Forks, ND
- KRNA Iowa City, IA
- KBEQ (Q-104) Kansas City, MO
- KZZC (ZZ-99) Kansas City, KS
- KDWB-AM Minneapolis, MN
- KDWB-FM Minneapolis, MN
- WL0L Minneapolis, MN
- KJYO (KJ-103) Oklahoma City, OK
- KQKQ Omaha, NE
- KKLS-FM Rapid City, SD
- KKRC Sioux Falls, SD
- KWK St. Louis, MO
- KHTR St. Louis, MO
- KDVV Topeka, KS
- KAYI Tulsa, OK
- KFMW Waterloo, IA
- KEYN-FM Wichita, KS

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

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

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

- Brown Bros. One-Stop Minneapolis, MN
- CML-One Stop St. Louis, MO
- Camelot Wichita, KS
- Dart One-Stop Minneapolis, MN
- Great American Music Minneapolis, MN
- Hastings Lawton, OK
- Music Vision St. Ann, MO
- 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 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

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

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

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

WESTWOOD ONE PRESENTS

RICK SPRINGFIELD

CONCERT SIMULCAST EXCLUSIVE

The Westwood One Satellite Network and Cinemax are pleased to present *Rick Springfield: The Beat Of The Live Drum*, an exclusive concert simulcast premiere airing the evening of Monday, May 6 at 10:00 p.m. EST/PST. Recorded by Westwood One's mobile studios and directed by David Fincher (who did Rick's "Bop 'Till You Drop" video) at the climactic close of Springfield's World Tour '84, the one-hour concert features the Grammy-winning singer/guitarist and his band delivering exciting, hard-edged performances of songs spanning his career. Included are "Jessie's Girl," "Allison," "Living In Oz," "Affair Of The Heart," "Stand Up," "Love Somebody" and "Bop 'Till You Drop," plus material from his brand-new *Tao* LP like "State Of The Heart," "Dance This World Away" and the LP's debut single, "Celebrate Youth." To find out how you and your listeners can get the stereo magic of *Rick Springfield: The Beat Of The Live Drum* to go along with outstanding visuals from Cinemax, contact your Westwood One representative today at (213) 204-5000.

WESTWOOD ONE and

cinemax

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

VOX JOX

(Continued from page 15)

WE FLEW OVER the Southwest last weekend and got a chance to check out several stations at 41,000 feet. After hearing an album version of "Wipe Out," we headed for Roswell's "KBIM-FM all music all the time—the joy of a spring day is the joy of beautiful music," until we happened upon Amarillo's 94 FM KBUY. Scanning further, we caught Perrytown, Tex.'s KEYE in a newsbreak and settled upon Kicks FM. (This slogan stuff is becoming an increasing problem. We realize

there is nothing in the Arbitron diaries about "in-flight listening," but nonetheless, at 700 miles an hour, "Rock 102" could be in one of seven states—or all of them. Some lady wanted to know why we didn't feature more AOR, and frankly we hear it, but we're almost always hard-pressed to identify it, though we did catch "New Mexico's Rock'n'Roll Leader," KFMG in Albuquerque.) Clovis' KZZO (Stereo 108) personality **Scott Long** was touting a Krokus concert, while Al-

buquerque's 93 KOB-FM aired "You're A Part Of Me."

KOOL-FM Phoenix caught our attention with "Little Star" by the Elegants and kept us there for 15 minutes until we happened on KNIX's country format; KOPA running "American Top 40"; and someone—beats us who—airing Dr. Demento, which we carried almost into L.A., where we found KPOP Sacramento's latest effort on our desk.

The album, "The Best Of Robins, Kinney & Cowan, Vol. I," is playing

as we write. The material covers the last year the trio has been doing mornings on the top 40 outlet and features the best of that period. If you'd like to hear **Paul Robins, Paul Kinney and Phil Cowan** for yourself, give them a call at (916) 334-7777.

Should you be reading this at the NAB, give us a call at the Las Vegas Hilton or look for us in the Better Food Suites. Among those that show promise is **Otis Connors'** annual "Famous Chili" in the Hilton,

Room 2861. Otis' latest package, by the way, can be heard on WASH-FM (Washington). Drake-Chenault, down the hall in 2875, once again has the Swensen's stuff lined up, so you might check a network first for drinks and hors d'oeuvres, then slide on down to Otis and wind up at D-C. That's our plan, anyway.

Dave Klemm announces that "Star Choice Format 35-54" is now available on a syndication basis. You can give him a call at (203) 927-3581 and he'll fill you in on the rest of the story... As rumored here before, Jacor Communications indeed did buy Meredith's remaining properties, Atlanta's WGST/WPCH and the Georgia Radio News Service, for \$20 million. Jacor is headquartered in Cincy, owns 10 radio stations and is headed by Terry Jacobs.

NOW THAT Bill Bailey is headed back to WAKY (we told you that last month, remember?), crosstown Louisville outlet WCII fills his morning shift with WHAS's **Bill Cody**. Cody, however, is observing a 90-day non-compete, so he won't cross the street to the country outlet until June 24. Once he arrives, **Larry English** will return to afternoons, **Ed Phillips** will remain in middays and **PD Mark Williams** will come off the air. WJYL's **Gary Clark** fills the 7-midnight slot at "Country 11," while part-timer **Frank Kinney** moves into overnights. Back at WHAS, no word on a replacement for Cody's afternoon drive shift.

Up in Chicago, former WAGO personality **Mike Kelly** takes the overnight slot on WLS-FM as **Mike Wolf** comes off that shift to devote his full attention to his music duties... Across town at WUSN, **Gary D.** joins the formerly sedate US 99 country format in morning drive. We're not sure First Media is fully ready for this, but in any event, former morning host **Don Wade** will be assigned to a new time slot.

Ron Shannon's old VP/GM slot at Flint's WGMZ/WWCK has been filled in-house by **GSM Nancy Tebben**... Former **KOKE** Austin **GSM Bob McDonald** becomes GM at New Braunfels' KGNB/KNBT. That's in Texas, and it's owned by **KOKE VP/GM Jim Ray, PD Bob Cole** and McDonald.

Harry J. Gandy moves up to "music director/operational manager" for KUTE 102 FM Los Angeles' "Quiet Storm" programming... **Jaime Kartak** moves from weekends into the 10 p.m.-1 a.m. slot at Orlando's Y-106 (WHLY).

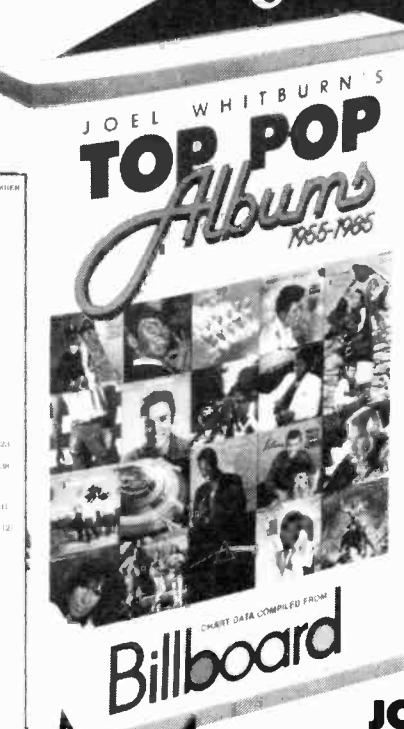
Looking for an excellent promotion director? How about **Pamela Rodi**? Most recently, she was advertising and promotion manager for Group W's KYW Philadelphia; you can reach her at (215) 923-0991.

FANS OF KIIS Los Angeles' **Rachel Donahue** can soon hear her voice on tv as well. She'll be the narrator for ABC's "Hail To The Chief," a new comedy series on Tuesday evenings starring **Patty Duke**, which debuts this month.

Special Prepublication Sale

Order Our Two New Blockbuster Releases — And Save 20%!

DATE CHARTED	YEAR	WKS. CHARTED	ARTIST	Album Title	LABEL & NUMBER
1-10-61	55	3	NEIL SEDAKA	Neil Sedaka Sings His Greatest Hits	REX 80A 2027
12-17-74	23	42	Sedaka's Back	Sedaka's Back	REX 80A 2041
4-11-75	161	4	Neil Sedaka Sings His Greatest Hits	Neil Sedaka Sings His Greatest Hits	REX 80A 2028
10-11-75	16	12	The Hungry Years	The Hungry Years	REX 80A 2072
5-11-76	26	22	Strangers On A Train	Strangers On A Train	REX 80A 2105
3-28-76	128	4	Sedaka's Back	Sedaka's Back	REX 80A 2041
5-23-77	59	7	A Sound	A Sound	REX 80A 2102
10-22-77	143	5	Neil Sedaka's Greatest Hits	Neil Sedaka's Greatest Hits	REX 80A 2070
5-17-80	135	13	In The Pocket	In The Pocket	REX 80A 2071
1-17-87	132	7	THE SEEDS	The Seeds	UNION 2003
8-12-87	87	6	THE SEEDS	The Seeds	UNION 2008
12-14-83	42	86	PETE SEEGER	We Shall Overcome	Columbia 9441
5-17-75	181	3	TOGETHER IN LOVE	Together In Love	REX 80A 2112
8-15-85	145	3	THE SEEKERS	The Seekers	Mercury 2004
6-12-85	62	16	The New Seekers	The New Seekers	Capitol 2319
9-25-85	123	6	A World Of Our Own	A World Of Our Own	Capitol 2306
2-25-87	10	24	GEORGE SEGAL	George Segal	Capitol 2431
8-15-87	97	10	The Best Of The Seekers	The Best Of The Seekers	Capitol 2740
1-12-87	199	2	GEORGE SEGAL	The Affine Yama Man	Philips 212
2-18-89	62	10	BOB SEGER	Bob Seger System	Capitol 2372
10-31-79	171	4	Managers	Rambler Rambler Man	Capitol 2394
7-22-72	180	11	BOB SEGER	Bob Seger	Capitol 2396
3-30-74	188	6	Like A Fire	Like A Fire	Capitol 2431
4-12-75	131	18	HEAVENLY CREED	Heavenly Creed	Capitol 2431
5-11-76	34	13	BOB SEGER & THE SILVER BULLET BAND	Live Bullet	Capitol 2431
11-13-76	38	10	NIGHT MOVES	Night Moves	Capitol 2431
5-22-78	4	110	Stranger In Town	Stranger In Town	Capitol 2431
1-15-80	116	110	Against The Wind	Against The Wind	Capitol 2431



JOEL WHITBURN'S TOP POP Albums 1955-1985

Billboard

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SAMPLE PAGE FROM ARTIST SECTION

DATE first charted
Peak position (in bold)
Total weeks charted
Artist trivia — names of group members, style of music an artist is known for, artist's real name, artist's or group's nationality or city of origin, birth date/death date, and much more.
Title trivia — includes guest artists on albums, notes about live recordings and special compilation albums
All singles from an album to hit Top 10 on Billboard's Hot 100 are indicated, along with highest position reached
Special Symbols — indicate Comedy, Foreign, Greatest Hits, Instrumental, Compilation, Live, Mini, Novelty, Original Cast, Soundtrack, Talk/Spoken Word, TV Show and Christmas albums, Early Recordings, 7" Extended Plays, and Reissues
Platinum/Gold album

BILLBOARD'S MUSIC YEARBOOK 1984

Compiled by Joel Whitburn



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

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YesterHits™

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Philadelphia Freedom, Elton John Band, MCA
2. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
3. Lovin' You, Minnie Riperton, EPIC
4. No No Song/Snookey, Ringo Starr, APPLE
5. He Don't Love You (Like I Love You), Tony Orlando & Dawn, ELEKTRA
6. Supernatural Thing Part 1, Ben E. King, ATLANTIC
7. Chevy Van, Sammy Johns, GRC
8. What Am I Gonna Do With You, Barry White, 20TH CENTURY
9. Emma, Hot Chocolate, BIG TREE
10. Before The Next Teardrop Falls, Freddy Fender, ABC/DOIT

POP SINGLES—20 Years Ago

1. I'm Telling You Now, Freddie & the Dreamers, TOWER
2. Stop! In The Name Of Love, Supremes, MOTOWN
3. Game Of Love, Wayne Fontana & the Mindbenders, FONTANA
4. I Know A Place, Petula Clark, WARNER BROS.
5. Shotgun, Jr. Walker & the All Stars, SOUL
6. Can't You Hear My Heartbeat, Herman's Hermits, MGM
7. Tired Of Waiting For You, Kinks, REPRISÉ
8. Nowhere To Run, Martha & the Vandellas, GORDY
9. The Clapping Song, Shirley Ellis, CONGRESS
10. Go Now, Moody Blues, LONDON

TOP ALBUMS—10 Years Ago

1. Physical Graffiti, Led Zeppelin, SWAN SONG
2. An Evening With John Denver, RCA
3. Chicago VIII, COLUMBIA
4. Have You Never Been Mellow, Olivia Newton-John, MCA
5. For Earth Below, Robin Trower, CHRYSALIS
6. Rock 'N' Roll, John Lennon, APPLE
7. Autobahn, Kraftwerk, VERTIGO
8. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
9. Young Americans, David Bowie, RCA
10. Crash Landing, Jimi Hendrix, REPRISÉ

TOP ALBUMS—20 Years Ago

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

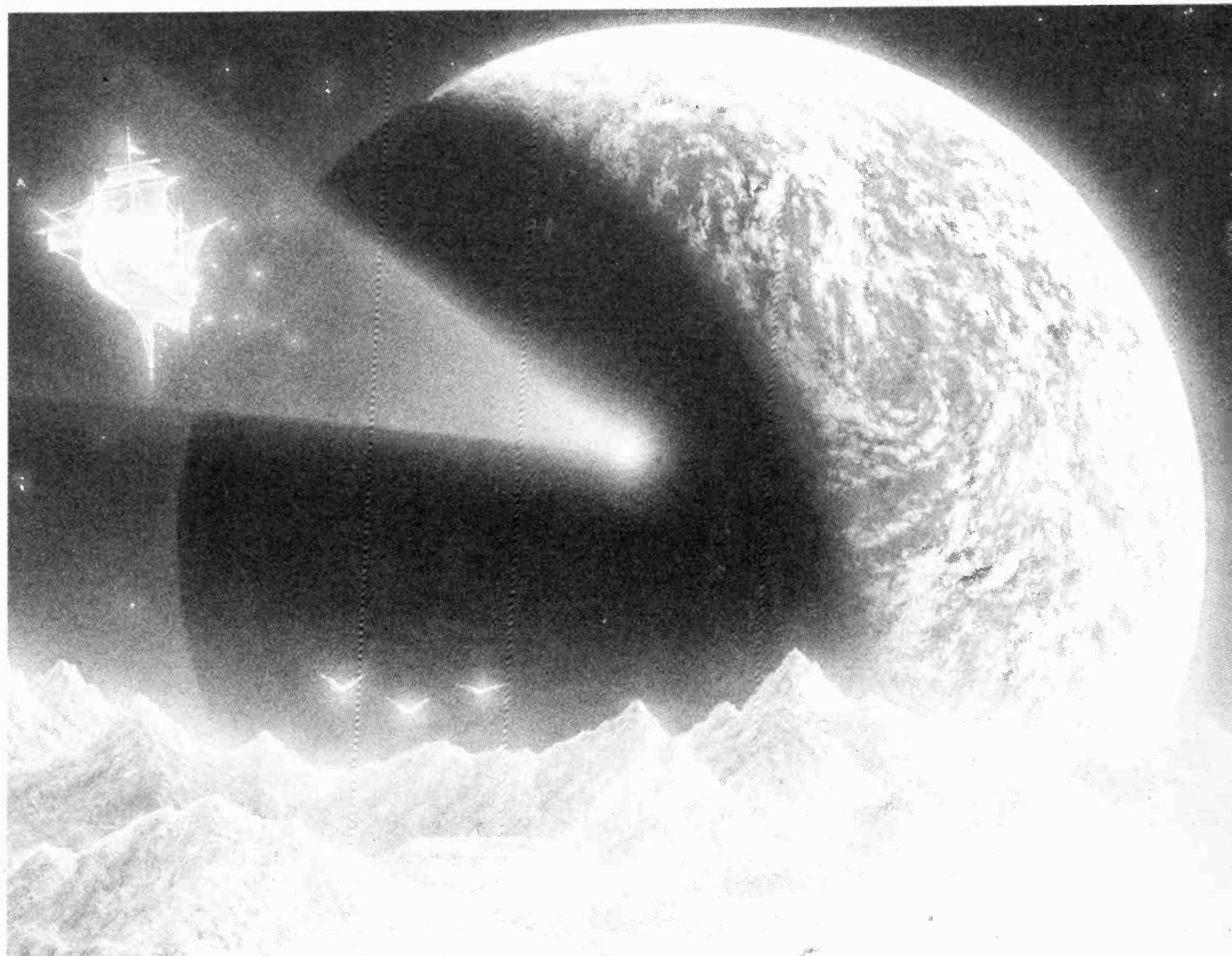
COUNTRY SINGLES—10 Years Ago

1. Always Wanting You, Merle Haggard, CAPITOL
2. Blanket On The Ground, Billie Jo Spears, UNITED ARTISTS
3. Roses And Love Songs, Ray Price, MYRRH
4. Roll On Big Mama, Joe Stampley, EPIC
5. Still Think 'Bout You, Billy "Crash" Craddock, ABC
6. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
7. Best Way I Know How, Mel Tillis & the Statesiders, MGM
8. (You Make Me Want To Be) A Mother, Tammy Wynette, EPIC
9. Have You Never Been Mellow, Olivia Newton-John, MCA
10. She's Acting Single (I'm Drinkin' Doubles), Gary Stewart, RCA

SOUL SINGLES—10 Years Ago

1. L-O-V-E (Love), Al Green, HI
2. Shakey Ground, Temptations, GORDY
3. What Am I Gonna Do, Barry White, 20TH CENTURY
4. Once You Get Started, Rufus, ABC
5. My Little Lady, Bloodstone, LONDON
6. Walking In Rhythm, Blackbyrds, FANTASY
7. Living A Little, Laughing A Little, Spinners, ATLANTIC
8. Love Finds Its Own Way, Gladys Knight & the Pips, BUDDAH
9. We're Almost There, Michael Jackson, MOTOWN
10. Baby That's Backatcha, Smokey Robinson, TAMLA

AWESOME AUDIO



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Inspired by Imperial Mathematician and Astronomer Johannes Kepler's book, "The Dream," Chip Davis and the Mannheim Steamroller embark on a musical, visionary voyage to the Moon in the year 1609.

The recording of Fresh Aire V spans three locations on two continents. The rhythm section was recorded at Sound Recorders in Omaha/Kansas City. The London Symphony was recorded at CTS Studios in London. The album also cameos the Cambridge Singers, recorded on location at Ely Cathedral in England.

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TOP ROCK TRACKS™

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

Radio

Promotions

NEW YORK FOR AFRICA WRFM New York (easy listening) Contact: Keith Carson

When Keith Carson heard about the plans for every station in the country to simultaneously air the USA For Africa single "We Are The World" at 10:50 a.m. EST, he was intrigued yet hesitant, because the sound of the song was vastly different from the Bonneville easy listening format run by his station.

Wanting to be part of the promotion, but fearing reprisal from the audience if he were the only facility in town doing so, he single-handedly contacted the over 40 local stations to hear of their plans. In the process, he also called the local papers and television news outlets. (To be sure, he was not the only radio person doing so, but Carson spent the better part of his week coordinating the effort. Several stations in other cities, like High Point's WMAG, coordinated similar plans.)

As it turned out, almost every station in all formats aired the song simultaneously, giving an eerie feeling to anyone scanning the dial at that time. Because of the departure from regular programming, WRFM's general manager prerecorded a set-up announcement explaining the song, the efforts of those involved and his desire that radio, too, should take an active role. After the song, he provided information on where to donate to the cause.

Even though the song was of the type WRFM listeners normally shy away from, not one complaint was received. To the contrary, the station switchboard was flooded with callers saying that they never took the time to listen closely to the song, and that they would be donating.

McRHYTHM WMYK (K-94) Elizabeth City/Norfolk (contemporary) Contact: Paige Beal

In a joint promotion with McDonald's and Audio Light & Musical, K-94 is producing an album of local bands that is to be sold at area McDonald's locations, with the proceeds benefitting the United Negro College Fund. Initially, listeners have been invited to submit their own material, to be judged by the K-94 air staff. A group of semifinalists will then be judged by local music industry celebrities as well as K-94's audience, who will vote on their

selections during a Sunday night program featuring the finalists' efforts.

At the same time, listeners have also been invited to submit artwork for the cover of the album, with the winner's work featured. In addition to the 10 finalists whose musical work will appear on the album, one band or artist will be chosen as tops, receiving a \$5,000 Fender keyboard.

SEVENTH ANNUAL HARVEY AWARDS WIOQ Philadelphia (contemporary) Contact: Julie Roberts

Seven years ago, WIOQ morning man "Harvey" came up with an idea for his show the day after the Grammy Awards. Spoofing the categories, he bestowed his own "Harvey Awards" for a variety of previously ignored subtleties. Since then, the idea has grown and taken shape in the form of this year's capacity crowd at the Burgundy Room of the Bellevue Stratford Hotel. The event was broadcast live from 6 to 10 a.m. on Harvey's show.

In conjunction with 7-11, brochures were printed, listing the winners in such diverse areas as "Best Use Of Legs In A Rock Setting" (Tina Turner), "If You Hate The Song So Much, Why Are You Singing The Chorus" ("Ghostbusters"), and "Best Use Of Fruit By English Women" (Bananarama).

Among those who didn't show were Cyndi Lauper, Prince, and Daryl Hall & John Oates. Accepting on their behalf were such luminaries as Philadelphia's district attorney, local tv celebrities, and nervous picked-at-random listeners. Said Harvey: "It was the best awards show we've ever done. We rented tuxedos, even a tympani drum. Some people said I was almost as funny as John Denver."

ROLLYE BORNSTEIN



All Juiced Up. CFTJ Cambridge, Ontario program director Dan Murphy, left, and music director Kevin Kelly catch a moment with RCA artist Juice Newton after one of her shows at Lulu's in Kitchener.

Bad \$\$ News for News Directors

NEW YORK If ever there was a glamorous stereotype attached to a career as a radio news director, that status has just been knocked down a notch. According to a recent Radio-Television News Directors Assn. study, 1984 salaries for some news positions were up only slightly, while others had fallen since 1983. In general, the study concludes, radio news directors and newscasters were "greatly underpaid for their training and responsibility" at a majority of stations.

The study asserts that radio newscasters (who usually double as news directors) "typically" made \$241 a week last year, as compared to \$250 a week in 1983. The highest paid newscasters were tagged at a median salary of \$290 per week, up 5% from 14 months ago. The lowest paid radio news staffer checked in at an average weekly wage of \$220, down from \$225 for 1983.

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Featured Programming

"THE COMEDY SHOW" gets a shot in the arm this month as tv personality **Dick Cavett** fills a void left by the untimely death last year of the program's host **Jack Carney**. Carried on more than 300 stations in 49 of the nation's top 50 markets, "The Comedy Show" is marketed by the **Clayton Webster Corp.** of St. Louis . . . It smells fishy, it sounds fishy and it is fishy, but that doesn't seem to bother **Bill Dance** and **Roland Martin**, who are happily entering their fourth year as hosts of the "Stren American Fisherman" show. Sponsored by the DuPont Co., makers of Stren fishing lines, the series is usable as a weekly or daily program depending on the season and is available free from DuPont. Dance and Martin, who also host their own tv shows, offer informative and humorous segments on various angler-oriented topics. The contact for this program is the New York-based **Hill & Knowlton Inc.**

On a local level, **WYNC-FM New York** celebrates the 40th anniversary of **Oscar Brand's "Folksong Festival"** program Saturday (20). In tribute to the host and the show, **National Public Radio** will carry the program live that night on its national network, with a number of surprise guests expected to drop in . . . And in **Babylon, N.Y.**, **WGLI** has added the "Golden Soul Serenade" to its Sunday night lineup . . . Fans of the Baltimore Orioles owe a thank-you to the city's **WFBR**, flagship station of the baseball team's radio network, which has signed a deal with **Mutual Broadcasting** to uplink the games on the Westar 4 satellite and distribute them to Oriole Network stations in the Virginias and North Carolina.

CBS RADIO makes a number of new appointments in its various departments. News correspondent **Bill Lynch** is named anchor of "CBS World News Roundup" on the News Network. Now working out of New York, Lynch had been in CBS's Washington office since 1981. Beginning next month, **John Rooney** will host "Sports Central USA." Rooney has been a sports broadcaster on CBS-owned **KMOX-AM St. Louis** for the past two years. And **Anne Murray** gets a promotion to district director of affiliate relations for the network in New York. She had been new production supervisor in the company's operations and engineering division since 1982.

It's time again for a periodic update from the **Progressive Radio Network** in the Bronx. Home to the short programs "News Blimp," "Laugh Machine," "Computer Program" and "Sound Advice," PRN's current topics in the humor department include advice from **Steve Martin** on how to avoid paying taxes, **Rodney Dangerfield's** opinion of his wife and family, and words of wisdom from several other comics.

At **ABC Networks**, New York, **Susan Eggleton** joins as director of network programming. She was with Group W as executive assistant to **Daniel Ritchie**. **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 21-27, **Elton John**, Rock Over London, Radio International, one hour.

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

April 22, **REO Speedwagon**, The Hot Ones, RKO Radio Network, one hour.

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

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

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

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

April 22-28, **Ray Charles**, The Music Makers, Narwood Productions, one hour.

April 26-28, **Pat Benatar**, Superstars Of Rock, Barnett-Robbins Enterprises, 90 minutes.

April 26-28, **Billy Joel**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

April 26-28, **Elvis Presley/Chuck Berry/Little Richard**, Memory Makers, Barnett-Robbins Enterprises, two hours.

April 26-28, **Patti LaBelle/Jenny Burton**, Street Beat, Barnett-Robbins Enterprises, two hours.

April 26-28, **Juice Newton**, Hot Country Gold, Barnett-Robbins Enterprises, 90 minutes.

April 26-28, **Ronnie Milsap**, Country Magic, Barnett-Robbins Enterprises, 90 minutes.

April 26-28, **Paul Weston**, The Great Sounds, United Stations, four hours.

April 26-28, **Michael Martin Murphey**, Weekly-Country Music Countdown, United Stations, three hours.

April 26-28, **Morris Day**, Dick Dees' Weekly Top 40, United Stations, four hours.

April 26-28, **Eagles**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

April 26-May 2, **Dio**, Metalshop, MJI Broadcasting, one hour.

April 27, **Turtles**, Solid Gold Saturday Night, RKO Radio Network, one hour.

April 27-28, **Shelly West**, The Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

April 27-28, **Duran Duran**, On The Radio, NSBA, one hour.

April 27-May 3, **Shelly West**, Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

April 28-May 4, **John Parr/Lloyd Cole & the Commotions**, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

April 29, **New Edition**, The Hot Ones, RKO Radio Network, one hour.

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.

78 REPORTERS	NEW ADDS	TOTAL ON
HAROLD FALTERMEYER AXEL F	15	23
DIONNE WARWICK AND BARRY MANILOW RUN TO ME	9	36
ALAN PARSONS PROJECT DAYS ARE NUMBERS	9	9
ERIC CARMEN I'M THROUGH WITH LOVE	8	25
JAKATA GOLDEN GIRL	8	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
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
KWAY Monterey, CA
WHYY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WDEE 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
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIFI Tampa, FL
WVWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

FOR WEEK ENDING APRIL 20, 1985

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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.					TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	3	5	WE ARE THE WORLD ▲ ⁴ COLUMBIA US7-04839	1 week at No. One ◆ USA FOR AFRICA	
2	1	1	10	ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS	
3	4	5	8	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE	
4	5	6	6	CRAZY FOR YOU GEFLEN 7-20051/WARNER BROS.	◆ MADONNA	
5	3	2	13	NIGHTSHIFT MOTOWN 1773	◆ COMMODORES	
6	7	10	7	I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN	
7	10	12	6	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE	
8	6	4	13	TOO LATE FOR GOODBYES ATLANTIC 7-89589	◆ JULIAN LENNON	
9	8	8	8	YOU SEND ME COLUMBIA 38-04754	◆ THE MANHATTANS	
10	13	17	4	SUDDENLY JIVE/ARISTA 1-9323	◆ BILLY OCEAN	
11	9	9	13	CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON	
12	11	7	14	KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL	
13	17	20	5	I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON	
14	19	25	4	GO DOWN EASY FULL MOON/EPIC 34-04835	DAN FOGELBERG	
15	12	13	9	DON'T CALL IT LOVE RCA 13987	DOLLY PARTON	
16	15	14	7	EMOTION COLUMBIA 38-04707	◆ BARBRA STREISAND	
17	16	15	21	MISSING YOU RCA 13966	◆ DIANA ROSS	
18	22	34	4	FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG	
19	21	29	4	SOME THINGS ARE BETTER LEFT UNSAID RCA 14035	◆ DARYL HALL & JOHN OATES	
20	28	32	3	EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM	
21	31	—	2	RUN TO ME ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW	
22	18	16	14	CRAZY RCA 13975	◆ KENNY ROGERS	
23	14	11	18	CARELESS WHISPER ● COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL	
24	23	21	19	I WANT TO KNOW WHAT LOVE IS ● ATLANTIC 7-89596	◆ FOREIGNER	
25	24	24	6	WHEN I FALL IN LOVE ASYLUM 7-69653/ELEKTRA	LINDA RONSTADT	
26	20	18	9	UNDER THE CLOCK ARISTA 1-9304	◆ JANEY STREET	
27	26	23	21	FOOLISH HEART COLUMBIA 38-04693	◆ STEVE PERRY	
28	37	—	2	ALONG COMES A WOMAN FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆ CHICAGO	
29	NEW ▶			AXEL F MCA 52536	HAROLD FALTERMEYER	
30	27	26	22	YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126	◆ CHICAGO	
31	35	36	3	GROOVIN COCO PLUM 2002	WAR	
32	32	33	5	THERE'S NO WAY RCA 13992	ALABAMA	
33	NEW ▶			I'M THROUGH WITH LOVE GEFLEN 7-29032/WARNER BROS.	◆ ERIC CARMEN	
34	30	30	12	PRIVATE DANCER CAPITOL 5433	◆ TINA TURNER	
35	36	37	4	THAT WAS YESTERDAY ATLANTIC 7-89571	◆ FOREIGNER	
36	NEW ▶			ONE LONELY NIGHT EPIC 34-04848	REO SPEEDWAGON	
37	40	—	2	LOVE IS WHAT YOU MAKE IT LIBERTY 1524/CAPITOL	KENNY ROGERS	
38	NEW ▶			MATERIAL GIRL SIRE 7-29083/WARNER BROS.	◆ MADONNA	
39	NEW ▶			EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS	
40	29	22	13	TIME DON'T RUN OUT ON ME CAPITOL 5436	◆ ANNE MURRAY	

○ 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.

A NEW APPROACH TO VIDEO RENTAL

New York's Cine Club Plans Members-Only Policy

BY FRED GOODMAN

NEW YORK The American video rental business may very well be forced to reexamine its most basic methods if the about-to-be opened Cine Club Video outlet here proves a success.

The 8,500 square foot store, located at the corner of 54th St. and Ave. of the Americas, is touting itself as the world's largest videocassette center. And its chairman, Jacques-Henri Djian, says the outlet, with its selection of more than 7,000 titles and 150,000 tapes, will be a very exclusive club rather than a store.

Djian, who introduced Cine Club Video in Paris in 1982 as a true club open only to members and not the general public, is looking to bring snob appeal first to New York and eventually to the entire U.S. video market. Members are charged a \$39.95 monthly fee on their credit cards. Beyond that, there are no rental fees, no overtime charges and no sales whatsoever.

"You can't sell and rent," says Djian, adding that he sees little call for videocassette sales on anything other than instructional and musical product. "Why do you want to spend \$40 on something you are probably going to see once?" he asks.

Instead, Cine Club Video members may select five films and exchange them whenever and as fre-

quently as they want. A completely computerized checkout system with electronically coded cassettes allows for open display of all titles. No cash changes hands at the store; personalized UPC membership cards simply match titles with customer's account record at the checkout point.

Djian plans "four or five locations" in New York within the year, and hopes to expand nationally via franchising. His Manhattan game plan is to mimic Cine Club Video's Parisian selection of locations, placing outlets exclusively in business districts rather than residential areas. "It's easier to get people to quit their office for five or 10 minutes than it is to get them to give up their home hours," he says.

Despite the high ticket for membership—almost \$500 a year—Djian says he expects to have no trouble finding 10,000 members for the downtown outlet. He points to his first outlet in central Paris, a 5,000 square foot location with 4,000 titles, which he says signed up members at the rate of 75 a day, eventually amassing a membership of 6,000.

"I see a complete parallel in the development of the retail marketplaces of France and the U.S.," he says. "Except," he adds with a smile, "there were 500,000 VCRs sold in France last year and 10 million in the United States."

Djian denies that his formula is either expensive or predicated on snob appeal. Rather, he suggests that exclusivity and the outlet's computerized checkout procedure will make Cine Club Video "almost an oasis" in midtown Manhattan. Adds the company's president, Maxime Sadowsky: "It's a pity for New Yorkers who love to stand in line."



The Jett Sett. More than 5,000 fans recently jammed Tower Records Upper West Side store in Manhattan for an autograph session by Blackheart/MCA recording group Joan Jett & the Blackhearts. Scheduled to last two hours, the signing party instead lasted five-and-a-half hours as the group inked copies of their latest album, "Glorious Results Of A Misspend Youth."

Holiday Gift Promotion

Spec's Honors Mothers and Fathers

HOLLYWOOD, Fla. It's certainly not the chain's biggest promotion during the year, but Mother's Day/Father's Day is something Spec's Music here feels is worth a shot, according to general manager Joe Andrules. The promotion is all part of Spec's recent concentration on increasing its visibility in this highly competitive market.

"We look at our charts and see that there is a healthy surge starting 10 days prior to Mother's Day," says Andrules of the promotion

idea. "We normally may run nothing more than an ad or two in the newspaper."

Lately, however, Andrules likes to have something going each month—although he admits too many promotions can tend to blur into one another for store staff and consumers alike.

Andrules says the promotion, which runs from Mother's Day (May 12) to Father's Day (June 16), is, first of all, simple. "It's easier to go sell it to the labels. We'll also use the same media for each and the same prizes." Such continuity, he maintains, will enhance the promotion.

First prize will be a Bahamas cruise; second, Compact Disc players; and third, boom boxes. Media buys will be spot television and radio and print in five newspapers.

"In radio, we'll use one rock, two top 40 and a classical," Andrules says, again leading to the basic idea of the promotion: "a generic gift-giving event."

Andrules says he's convinced that there is such a "gift-purchasing

spirit" running through the two special days that people tend to buy "a gift" for themselves, too.

Spec's is definitely into mass audience targeting, notes Andrules, taking advantage of a total regional reach from Palm Beach down to Miami covering most of the chain's 17 units.

Further exemplifying the mass appeal, Andrules says tv buys will be both network and independent. He likes "Solid Gold," "Entertainment Tonight" and such syndicated shows as "Star Trek."

How do you psyche out broad-based promotions such as Mother's Day/Father's Day? Andrules says he is reminded of one last year in which Spec's tied into the national election.

"It was 'Vote for Spec's,' with the idea of nominating your favorite artists. It really pulled. One thing we found was how much the artist popularity differs from one store to another. That was a valuable by-product of the promotion that was also interesting for the media involved."

EARL PAIGE

Do-It-Yourself Distribution

Label Tries Direct Sales

NEW YORK Legend has it that Atlantic Records' first titles were sold out of the back of a car, and if the fledgling Club Records is any indication, street-level labels may again be finding the do-it-yourself mode of distribution advantageous.

The Manhattan-based label's first release is a 12-inch rap single by a group dubbed the Beverly Hills Cops entitled "Like Eddie Did (The Eddie Murphy Rap)." The B side features a cover of Harold Faltermeyer's "Beverly Hills Cop" soundtrack dance hit, "Axel F."

Club Records president Donald Goodman Jr. says the single has been moving steadily on the strength of word of mouth, and New York retailers specializing in dance disks confirm that it has done a solid if unspectacular business in its first two weeks.

"We're doing business strictly on

COD," says Goodman. "It's a new label, and this is our first release. Without knocking the indies, I'd rather be the one who's responsible. I can't afford to have the records coming back, and I've worked in promotion with indie companies and I'm familiar with not having enough leverage to collect."

Instead, the label has turned its promotional efforts to in-store play, hoping to generate the same spark that started the "Roxanne, Roxanne" fire. Although concentrating on New York, Club has opened up accounts with several one-stops in other regions, and Goodman says he has received calls from stations and record stores in Los Angeles. "It's really just word of mouth," he says.

Club Records is located at 200 W. 57th St., Suite 907, New York, N.Y. 10019. Telephone: (212) 582-9661.

FRED GOODMAN

Peaches Exec: Can Superstores Survive?

Chain VP Jackowitz Wonders About CD's Impact

BY EARL PAIGE

MIAMI As the record and tape business continues its rebound, the concept of the super-size store with enormous selection is gaining renewed attention. Big stores are back, says David Jackowitz at Peaches Entertainment here—but he wonders if the industry can support them.

What worries Jackowitz, vice president of the 15-unit chain based

in Hialeah Gardens, as well as such key people as Mitch Watkins, store director at the firm's Ft. Lauderdale unit, is the Compact Disc and its looming importance. Does the CD portend the eclipse and demise of the vinyl LP and prerecorded analog cassette?

Such a thought is troubling to Jackowitz because the superstore depends on deep selection in all configurations. "We chased the 8-track customer away," he says. "A whole

new configuration disappeared. We dealt it to death. First no returns, then another deal that 8-tracks could be produced only once the LP reached 100,000. The customer finally said the hell with it and bought the LP or cassette.

"We're coming to a point now of \$9.98 across the board—LP, cassette, CD—and it might just go all CD," says Jackowitz. "Don't forget, CD is being touted as an ultimate portable system."

As Jackowitz and Watkins stand amid a sea of product stretching across the expanse of 10,000 square feet, not the largest of Peaches' units, Watkins says, "Vocals, Broadway, big band, MOR—that's our bread and butter. You want Sun Ra, we'll probably have it," he adds, pointing to a long bin of jazz—22,000 LP selections in all.

Jackowitz points to the large prerecorded cassette area, with the tapes openly displayed in Sensomatic "Keeper Boxes," and says, "We don't carry that amount of selection in cassette, but we probably sell as much as we do LPs" in at least some stores.

Selection is the key. There is even a player supplied for demos of seven-inch singles. Jackowitz shows off a children's section which is not as deep as other genres. "We don't have everything—you could go nuts," he says.

(Continued on opposite page)

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New Edition

PEACHES' JACKOWITZ

(Continued from opposite page)

There is a whole bin of exercise recordings. Cutouts are labeled with that term, bin after bin, alphabetically organized. A sign in front tells customers what cutouts are.

Unlike many of his contemporaries who are vigorously diversifying into video rental and sales, Peaches has no video. "We're studying it," says Jackowitz.

With a reputation built on selection and presentation, video is a problem. Jackowitz wonders aloud, "How would you ever make a catalog stock pay off?"

Nevertheless, he notes wistfully that some video specialty stores here have upwards of 3,000 rental club members at \$35 annual dues. It's a healthy gross before the door is even open, he notes.

Peaches has also diversified outward from prerecorded music. "We carry sheet music," Jackowitz points out. Look at the record racks and carry cases." A whole wall is lined with accessories. There are fewer T-shirts and tour merchandise items than in some stores.

Like Tower Records' famous Sunset Strip store, Peaches boasts artist murals along the sides of its distinct wood paneled buildings. Bryan Adams, Go West, Animation, the Firm and a constant parade of new artist promotions are featured.

More than any other free-standing chain, Peaches draws comparison to Tower. There is the chain's vast selection and its dramatic presentation. And Jackowitz points out that all Peaches stores, like Tower stores, buy independently.

Curiously, Peaches' store dispersion is also reminiscent of Tower. There is the close clustering here in Florida, similar to Tower's on the West Coast, but also widely separated units—one each in Memphis; Rockville, Md.; Columbia, S.C., and Greensboro, N.C., and two in Richmond.

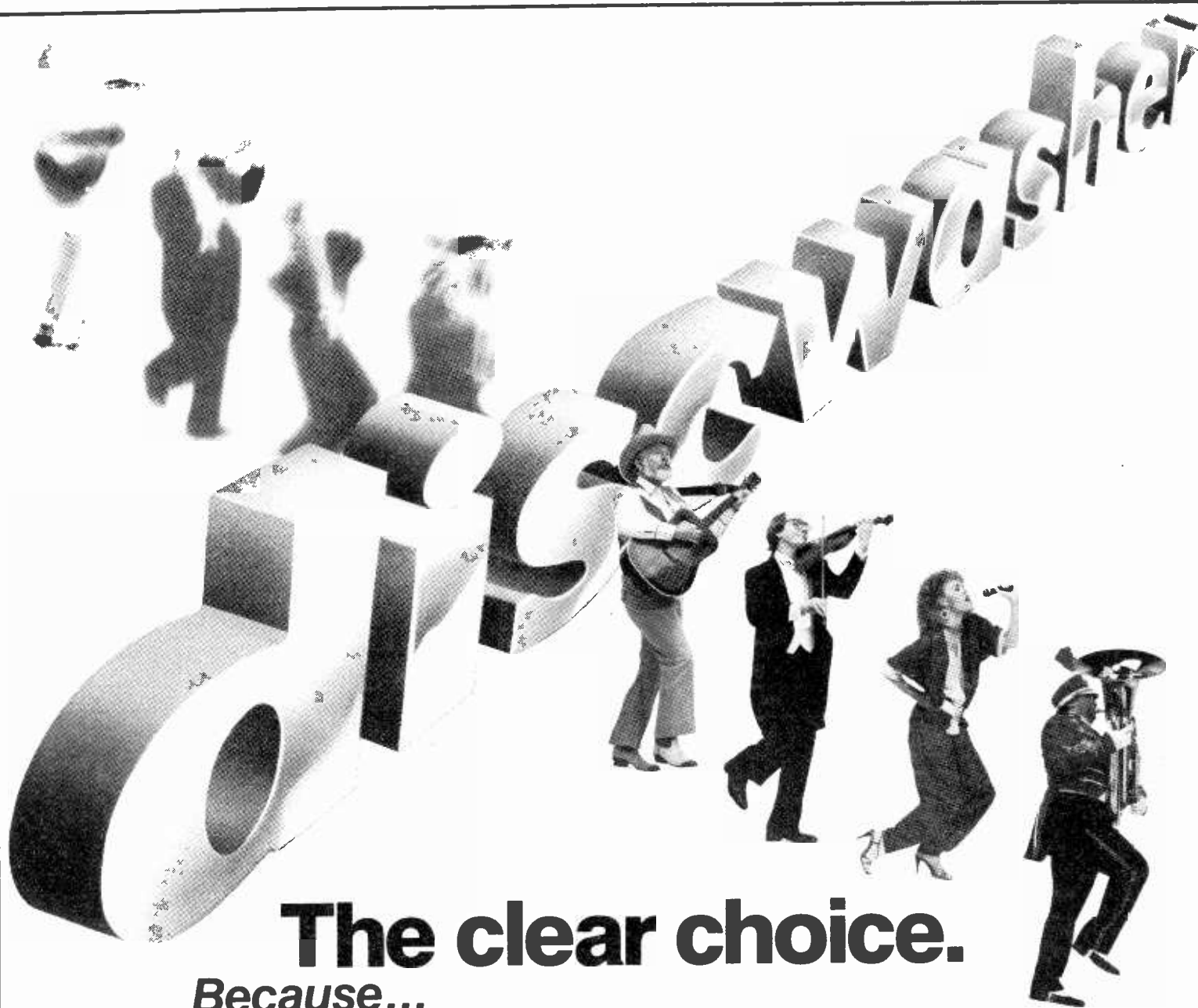
The chain is now utilizing television spots up and down the East Coast, and it may seem as if Peaches stores are everywhere—as they once were, Jackowitz recalls. The original 35-unit chain was split four ways following its 1981 collapse.

United Records & Tapes, where Jackowitz worked for 12 years, bought 11 stores and thus Peaches Entertainment here. Bromo in Oklahoma City and Five Star purchased a similar number, and two stores were in Portland, Ore., and Seattle. Many have since been renamed, but Peaches still pops up just about everywhere.

This ubiquity suits Jackowitz well because of the mass market advertising emphasis. "You know in a market like Greensboro we can purchase tv time as reasonably as radio," he notes, "and we target the mass audience."

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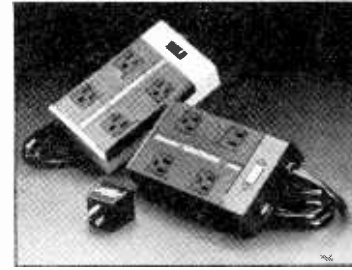
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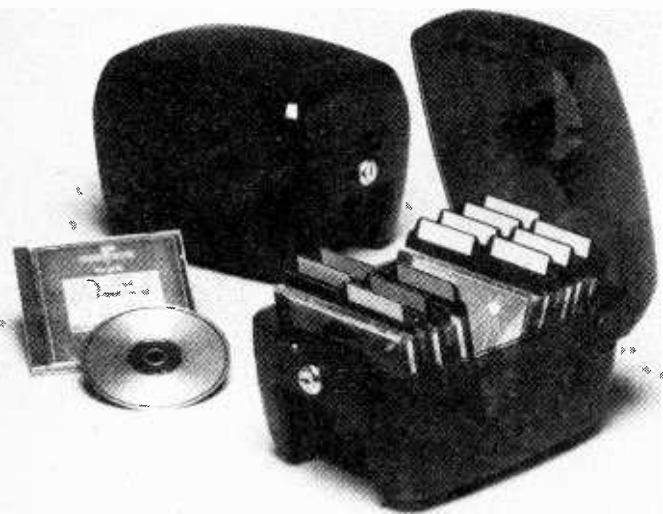
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New Products



Ring King Visibles Inc. of Muscatine, Iowa introduces a locking storage case for Compact Discs. The Ring King CDT12 holds up to 12 CDs in a smoke-tint copolymer tray. (319) 263-8144.

Virginia Dealer Concentrates On Beta Video and CDs

BROADWAY, Va. Here in the backroads of the Blue Ridge Mountains, Wilbur Clark has built a different kind of home video specialty retail business. For one thing, Broadway Discount Video handles only the Beta format. For another, Clark also stocks Compact Discs. And he rents as well as sells them.

From a business he started in the basement of his home in 1980, Clark has gone on to his present 1,200 square foot store with volume divided evenly between hardware and software. He stocks 1,600 rental movies and 400 CDs.

Clark says he drifted into CD naturally, since no one in the area was handling it. The community, only 12 miles from James Madison Univ., is fairly upscale. Clark stocks six brands of CD players: Technics, Magnavox, Sharp, Sylvania, Panasonic and Sanyo.

As for rentals of CDs (at \$1 a day), Clark says he had no idea he was running afoul of a new federal law, and that he will be contacting

his legal counsel and such organizations as the Video Software Dealers Assn.

Upscale or not, the area did not support laser videodisks. "I tried it and they were too high priced," he says. Clark never got into CED disks.

"I did go through the whole Atari bit," he says of a fling with computer games. "I lost \$2,000."

However, the experience with computer games and software left Clark with a 24-foot wall space that he now utilizes for CDs. He generally sells CDs at \$12.95 and, like dealers everywhere these days, is finding a supply shortage.

As for his video rental business, Clark has around 700 video club members and rents at \$2 a day. A restaurateur until the video bug bit him, Clark is also selling via mail order.

EARL PAIGE

Ear Food Has a Taste for the Unusual Ex-Brokers Stock Hard-To-Find Records, Hardware

BY JOHN SIPPEL

LOS ANGELES Former stockbrokers Jeff Thomas, 30, and Jeff Downs, 36, are bullish on the audio software/hardware business.

It's been two-and-a-half years since the novices to retailing opened their 1,600 square foot Ear Food store in the downtown mall of Winchester, Va. They opened the hardware store next door in 800 square feet seven months ago.

On May 1, they move the software store to 1,800 square feet in the Apple Valley Square strip center. By July 1, Downs, now hardware chief of Ear Food Fine Audio, opens his adjacent 2,000 square footer in the heavier-trafficked suburban store center.

"One-on-one relationships built our business downtown," Thomas asserts. "We didn't know the business at all. We were both avid music fans. Individual tastes of customers are most important; they're sacrosanct."

"An album recommendation that sticks cements relationships. We listened to walk-in customers. They helped us build our inventory. We carry more than 4,000 titles, albums you won't find normally."

"We got a copy of Billboard," Thomas continues. "Somebody told us about Billboard's International Buyers' Guide. From that we started to contact suppliers, particularly one-stops like C&M. Murray Berman and his people have been most helpful in helping us find esoteric records from classical through bluegrass and ethnic."

Ear Food's success drawing customers was aided greatly by the ability to play rarely-heard albums like the soundtrack from "Cal," Irish folk music and "new age" music by Brian Eno and Robert Fripp across the mall area, Thomas says. He adds that he hopes he's allowed the same liberty at the strip center.

Thomas and Downs met while both were car salesmen in Souder-ton, Pa., later moving together into stock brokerage in the Philadelphia area. They visited the Shenandoah Valley and fell in love with historic (population 20,000) Winchester. After several months of brokerage experience there, they decided to try a record store in 1982.

Last fall, the two decided the town could use an audio store. They

used the same technique, hard-to-find components, in building inventory. Brands like Hafler, Denon, ADS, Allison and Aiwa drew the audiophiles quickly.

They can provide a rig for from \$370 to \$4,500. Downs buys for the audio store.

Ear Food sells far more deep catalog than Billboard-charted albums, Thomas says. Hit albums sell for \$5.99, while catalog is stickered at \$7.99. LPs take a 60% sales share.

Both men work overtime these days, personally building fixtures

for the new stores. They intend to feature self-service, creating wall-type fixtures which hold three to five pieces and show entire covers.

"Record jackets are attractive," says Thomas. We try to work eight feet up a wall. The rest of the store is subdued, natural woods and earthtone colors. We try to change jacket fronts as often as possible. The stores stock individual full lines of accessories, including Pfanstiehl, Discwasher, Lebo, Allsop, Technica, along with Denon, TDK and Maxell blank audiotape.

In Four States

Rite Aid Introduces Video

NASHVILLE The 1,290-unit Rite Aid drug store chain, based in Harrisburg, Pa., has introduced videocassette rentals and sales in "a small percentage" of its stores, according to spokesman Pat Early. The stores are located in Virginia, Maryland, Pennsylvania and New York.

Early says that the rentals are being made available at \$1.99 per night. There is no club membership involved, but renters must make security deposit equal to the retail value of the video—either by cash or through Mastercard or Visa.

Approximately 1,000 titles have been available in each participating store since the experiment got underway about six months ago. All titles are available in the VHS format only.

Any title for rent is also for sale, according to Early. Prices range from "about \$25 to \$70 or \$80." "Gone With The Wind," Early says, sells for \$69 at Rite Aid stores.

Early explains that participating stores are selected partly on their distance from competing video outlets. A list of all titles for rent/sale is available at the stores.

To promote the titles, each outlet reproduces the front and back of the video slipcases on poster-size sheets, which are displayed in the store aisles. The actual tapes are kept secured behind counters.

To train clerks at the participating stores, the home office sends in its own representatives.

EDWARD MORRIS

"EARLY ENTRY FOR BEST VOCAL LP OF THE YEAR"

STEVE CLAYTON
DEREK SMITH

INNER SPARK

MILT HINTON

BOBBY ROSENGARDEN

Sovereign Records (SOV-500)

"We have a brace of new songs by the date's producer, composer/lyricist Ruby Fisher, which... are very good. —(Fisher's) lyrics to Luiz Eca's DOLPHIN... are merely perfect."

"Clayton is possessed of a wonderfully rich and flexible voice. And what jazz instincts! —(He) does beautifully with Fisher's ballad SPRING NEVER CAME and swings smoothly through (his) FIRED BY AN INNER SPARK... JAZZ AT THE FAIR and SUNDAY IN SOHO are additional swingers which (he) simply eats up."

"(The trio) led by English pianist, Smith, has SOUL AGENT and SWINGIN' ON SOUTH ST. to itself and disports its responsibility with the same surging swing that characterizes the support given Clayton throughout."

"The really exciting thing about this release... is the introduction of both Clayton and Fisher to a potentially wider audience than they have previously enjoyed. They are both a revelation to me. This is a surprising, unexpected, early entry for best vocal LP of the year."

—Alan Bargebuhr
CADENCE MAGAZINE March 1985

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a two generation game." **GAMES MAGAZINE** April 85

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music biz. **PLAYBOY MAGAZINE**

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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

- BON JOVI**
7800° Fahrenheit
LP Mercury 824 509-1/PolyGram/\$8.98
CA 824 509-4/\$8.98
- THE BOOMTOWN RATS**
In The Long Grass
LP Columbia FC 39335/CBS/no list
CA FCT 39335/no list
- CLARK, ROBIN**
Surrender
LP HME FW 39945/CBS/no list
CA FWT 39945/no list
- HOFMANN, PETER & DEBBIE SASSON**
Bernstein On Broadway
Michael Tilson Thomas
LP CBS FM 39535/no list
CA FMT 39535/no list
- JOLI, FRANCE**
Witch Of Love
LP Epic FE 39934/CBS/no list
CA FET 39934/no list
- KING**
Steps In Time
LP Epic BFE 40061/CBS/no list
CA BET 40061/no list
- LAINE, CLEO**
That Old Feeling
LP CBS FM 39736/no list
CA FMT 39736/no list
- MALMSTEEN, YNGWIE**
Rising Force
LP Polydor 825 344-1/PolyGram/\$8.98
CA 825 344-4/\$8.98
- MERCURY, FREDDIE**
Mr. Bad Guy
LP Columbia FC 40071/CBS/no list
CA FCT 40071/no list
- MERRILL, ALAN**
LP Polydor 823 577-1/PolyGram/\$8.98
CA 823 577-4/\$8.98
- PRINCE & THE REVOLUTION**
Around The World In A Day
LP Warner Bros. 1-25286/WEA/\$9.98
CA 4-25286/\$9.98
- RAMPAL, JEAN-PIERRE**
Fascinatin' Rampal
LP CBS FM 39700/no list
CA FMT 39700/no list
- SASSON, DEBORAH**
Romance
LP CBS FM 39857/no list
CA FMT 39857/no list
- SMALL FACES**
Ogden's Nut Gone Flake
LP Compleat 675 003-1/PolyGram/\$5.98
CA 675 003-4/\$5.98
- VARIOUS ARTISTS**
3 Guys Naked From The Waist Down
Original Cast Recording
LP Polydor 820-244-1/PolyGram/\$9.98
CA 820 244-4/\$9.98
- BLACK**
CON FUNK SHUN
Electric Lady
LP Mercury 824 345-1/PolyGram/\$8.98

(Continued on page 28)

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	2	74	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	2	3	17	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•				
	3	1	66	FLIGHT SIMULATOR II	Sirbiologic	Simulation Package	•	•	•						
	4	4	6	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•				•		
	5	17	80	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
	6	5	36	SARGON III	Hayden	Chess Program	•			•					
	7	9	23	KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
	8	6	20	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	9	8	28	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•			•	•
	10	12	7	BRUCE LEE	Data Soft	Adventure Game	•	•	•						
	11	15	79	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
	12	RE-ENTRY		LODE RUNNER	Broderbund	Arcade-Style Game	•	•				•			
	13	14	65	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•						
	14	19	4	KARATEKA	Broderbund	Action Arcade Game.	•								
	15	13	46	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
	16	16	3	AMAZON	Telarium	Adventure Game	•		•						
	17	RE-ENTRY		SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•						
	18	20	3	TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•			
	19	18	3	SPYHUNTER	Sega	Action Arcade Game		♦	♦						
	20	RE-ENTRY		IMPOSSIBLE MISSION	Epyx	Action Strategy Game	•		•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
EDUCATION	1	3	29	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
	2	2	64	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
	3	1	81	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.	•	♦♦	♦♦	•	•				
	4	5	36	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•					
	5	RE-ENTRY		EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	♦*	♦*	•			•*		
	6	4	61	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	7	RE-ENTRY		SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	•*	♦♦	•					
	8	RE-ENTRY		MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•
	9	8	56	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•					
	10	7	5	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•					

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
HOME MANAGEMENT	1	1	39	PRINT SHOP	Broderbund	At Home Print Shop	•								
	2	8	2	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•						
	3	9	3	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.					♦♦				
	4	3	6	FAST LOAD	Epyx	A cartridge that speeds up load time.				♦					
	5	2	81	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	6	RE-ENTRY		PFS: FILE	Software Publishing	Information Management System	•			•	•				
	7	4	20	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•				
	8	5	73	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•				
	9	6	13	PFS: WRITE	Software Publishing	Word Processing Package	•			•					•
	10	10	19	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•					

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NEW RELEASES

(Continued from page 27)

CA 824 324-4/\$8.98
THE REDDINGS
If Looks Could Kill
 LP Polydor 823 324-1/PolyGram/\$8.98
 CA 824 324-4/\$8.98
WITHERS, BILL
Watching You, Watching Me
 LP Columbia FC 39887/CBS/no list
 CA FCT 39887/no list

COUNTRY

EVERETTE, LEON
Where's The Fire
 LP Mercury 824 309-1/PolyGram/\$8.98
 CA 824 309-4/\$8.98

MCDOWELL, RONNIE
In A New York Minute
 LP Epic FE 39954/CBS/no list
 CA FET 39954/no list

THE STATLER BROTHERS
Partners In Rhyme
 LP Mercury 824 420-1/PolyGram/\$8.98
 CA 824 420-4/\$8.98

STEGALL, KEITH
 LP Epic B6E 39892/CBS/no list
 CA B6T 39892/no list

VARIOUS ARTISTS
Music From Rustlers' Rhapsody And Other Songs
 LP Warner Bros. 1-25284/WEA/\$8.98
 CA 4-25284/\$8.98

JAZZ

DAVIS, MILES
You're Under Arrest
 LP Columbia FC 40023/CBS/no list
 CA FCT 40023/no list

GOSPEL

GOSDIN, VERN
Time Stood Still
 LP Compleat 671 012-1/PolyGram/\$8.98
 CA 671 012-4/\$8.98

CLASSICAL

MOZART
Piano Concertos
 Malcolm Bilson, English Baroque Soloists
 LP Deutsche Grammophon 413 464-1 AH/PolyGram/\$10.98
 CA 413 464-4 AH/\$10.98

Sonatas For Violin And Piano
 Itzhak Perlman, Daniel Barenboim
 LP Deutsche Grammophon 415 102-1 GH/PolyGram/\$10.98
 CA 415 102-4 GH/\$10.98

PERGOLES
Stabat Mater
 Margaret Marshall, Lucia Valentini Terrani
 London Symphony Orchestra
 Claudio Abbado
 LP Deutsche Grammophon 415 103-1 GH/PolyGram/\$10.98
 CA 415 103-4 GH/\$10.98

VARIOUS ARTISTS
Portrait Of Frederica Von Stade
 LP CBS Masterworks M 39315/CBS/no list
 CA MT 39315/no list

VARIOUS ARTISTS
West Side Story
 Leonard Bernstein
 LP Deutsche Grammophon 415 253-1 GHS/PolyGram/\$19.98
 CA 415 253-4 GH2/\$19.98

YO-YO MA
Japanese Melodies
 LP CBS FM 39703/no list
 CA FMT 39703/no list

SOUNDTRACK

VANGELIS
The Mask
Soundtrack To The English TV Movie
 LP Polydor 825 245-1/PolyGram/\$8.98
 CA 825 245-4/\$8.98

VARIOUS ARTISTS
Girls Just Want To Have Fun
Original Motion Picture Soundtrack
 LP Mercury 824 501-1/PolyGram/\$9.98
 CA 824 501-4/\$9.98

COMPACT DISC

ANIMATION
 CD Mercury 822 580-2/PolyGram/no list

BACH
3 Sonatas & 3 Partitas For Violin Solo
 Jean-Jacques Kantorow
 CD Denon C37-7405-7/no list

BEE GEES
Odessa
 CD RSO 825 451-2/PolyGram/no list

BEETHOVEN
String Quartet No. 14 in C Minor

Smetana Quartet
 CD Denon C37-7312/no list

Anne-Sophie Mutter
Violin Concerto
 Berlin Philharmonic, Karajan
 CD Deutsche Grammophon 413 818-2 GH/PolyGram/no list

BLACK, STANLEY
Russia
 CD London 810 183-2/PolyGram/no list

BROWN, CLIFFORD & MAX ROACH
Study In Brown
 CD Emarcy 814 646-2/PolyGram/no list

CHOPIN, LISZT
Piano Concertos
 London Symphony Orchestra
 Claudio Abbado
 CD Deutsche Grammophon 415 061-2 GH/PolyGram/no list

CLAPTON, ERIC
Time Pieces II
 CD RSO 811 835-2/PolyGram/no list

DVORAK
Symphony No. 7
 Wiener Philharmonic, Lorin Maazel
 CD Deutsche Grammophon 410 997-2 GH/PolyGram/no list

Symphony No. 8
 Wiener Philharmonic, Lorin Maazel
 CD Deutsche Grammophon 415 205-2 GH/PolyGram/no list

GRAPPELLI, STEPHANE
Afternoon In Paris
 CD MPS 821 856-2/PolyGram/no list

MAHLER
Symphony No. 5; Kindertotenlieder
 Christa Ludwig, Berlin Philharmonic
 Herbert von Karajan
 CD Deutsche Grammophon 415 096-2 GH2/PolyGram/no list

Symphony No. 6; Ruckert-Lieder
 Christa Ludwig, Berlin Philharmonic
 Herbert von Karajan
 CD Deutsche Grammophon 413 099-2 HG2/PolyGram/no list

MOZART
Clarinet Concerto; Concerto for Flute and Harp
 Prinz, Schulz, Zabaleta
 Vienna Philharmonic
 Karl Böhm
 CD Deutsche Grammophon 413 552-2 GH/PolyGram/no list

Horn Concertos
 Högner, Vienna Philharmonic
 Karl Böhm
 CD Deutsche Grammophon 413 792-2 GH/PolyGram/no list

Piano Concertos
 Malcolm Bilson, English Baroque Soloists
 CD Deutsche Grammophon 413 464-2 AH/PolyGram/no list

Piano Concertos Nos. 9 & 17
 Rudolf Serkin, London Symphony Orchestra
 Claudio Abbado
 CD Deutsche Grammophon 415 206-2 GH/PolyGram/no list

Sonatas For Violin And Piano
 Itzhak Perlman, Daniel Barenboim
 CD Deutsche Grammophon 415 102-2 GH/PolyGram/no list

PERGOLES
Stabat Mater
 Margaret Marshall, Lucia Valentini Terrani
 London Symphony Orchestra
 Claudio Abbado
 CD Deutsche Grammophon 415 103-2 GH/PolyGram/no list

ROACH, MAX
See Clifford Brown

ROS, ESMUNDO
Latin Melodies Old & New
 CD London 810 120-2/PolyGram/no list

SINGERS UNLIMITED
Feeling Free
 CD MPS 821 858-2/PolyGram/no list

TCHAIKOVSKY, PROKOFIEV
Concerto No. 1; Concerto No. 3
 Martha Argerich
 Royal Philharmonic; Berlin Philharmonic
 CD Deutsche Grammophon 415 062-2 GH/PolyGram/no list

VARIOUS ARTISTS
Midnight Express
Original Motion Picture Soundtrack
 CD Casablanca 824 206-2/PolyGram/no list

VARIOUS ARTISTS
Smoke Gets In Your Eyes
 Paganini Ensemble
 CD Denon C37-7402/no list

VARIOUS ARTISTS
West Side Story
 Leonard Bernstein
 CD Deutsche Grammophon 415 253-2 GH2/PolyGram/no list

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

HOME VIDEO

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

THE AMAZING DOBERMANS
 Fred Astaire, Barbara Eden, James Franciscus
 ♠♥ Media Home Entertainment M781/\$49.95

BEAR ISLAND
 Donald Sutherland, Richard Widmark, Barbara Parkins
 ♠♥ Media Home Entertainment M775/\$59.95

BROTHERHOOD OF DEATH
 Roy Jefferson, Larry Jones, Mike Bass
 ♠♥ Maljack Productions MP 1061/\$59.95

THE CHAIN GANG KILLINGS
 Ian Yule, Ken Gampu, Tamara Franke
 ♠♥ VCL VL9037/Media Home Entertainment/\$59.95

CONQUEST

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

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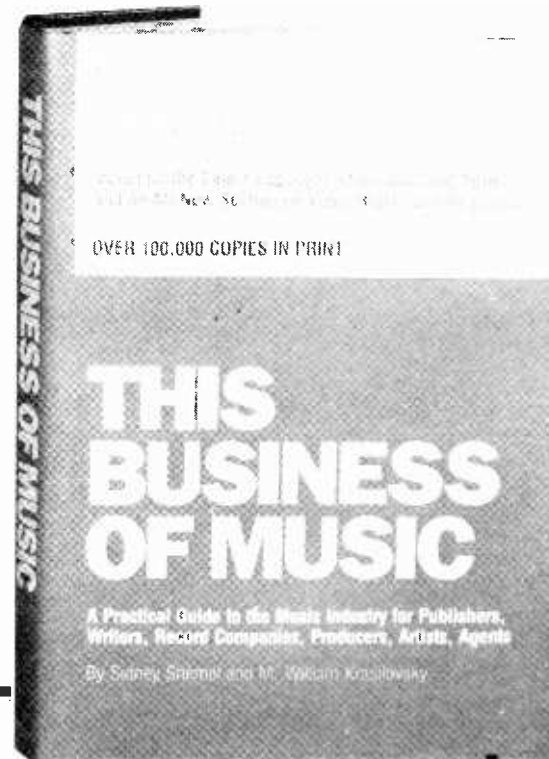
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...newsline...

CAMPUS NETWORK AND MCA RECORDS have just finished their first joint promotion. The college-targeted cable network claims 21,159 entries were received from the 51 schools that took part in the contest. Two grand prizes were offered: \$1,000 in cash, which was put up by Campus Network, and an expense-paid voyage to a Joan Jett & the Blackhearts concert, which was supplied by MCA. Campus Network's "New Grooves" show was the focal point of the promotion. Students filled out entry blanks that asked them to rate videos from Bronski Beat and the Planet P Project that appeared on the show. MCA also ran an advertising schedule and a promotion for the new acts on Campus Network.

TV GUIDE IS PUBLISHING Atlanta-based Music Video Service's video clip charts starting with its April 20 issue. The MVS charts are based on clip airplay on MTV, VH-1 and other broadcast and cable video shows. TV Guide, which reaches more than 18 million readers, also carries Billboard's videocassette charts.

LOW POWER TECHNOLOGY INC. keeps rolling along. The company, which is opening up music-oriented low power television stations across the U.S. (Billboard, March 30), is teaming up with Gilbrooke Associates to put together financial backing for new television ventures. Gilbrooke, a hot investment banking firm, will be working with LPTI in putting together various financial packages. At the same time, says LPTI, ad sales at TV-30, its station in Lawrence, Kan., have been running far ahead of expectations, with more than \$58,000 worth of spots sold in the first six weeks of operation.

AN AWARD WORTH "a substantial monetary amount" will be given by the Cable Advertising Bureau to "the individual or group within an advertising agency that best utilizes cable's unique commercial environment and media values." Separate awards will be given for national and local achievement, the CAB says. The CAB has formed a committee to work out the details of how winners will be selected and what they'll get. The decision to create the award was prompted by Needham Harper chairman Keith Reinhard, whose agency has created a \$10,000 "Chairman's Award" to its staffers who make "the best use of cable as an advertising medium."

STEREO HAS COME TO WTBS. Two of the Atlanta-based cable channel's music shows, "Night Tracks" and "Chartbusters," made the jump on Friday (12). The programs are produced by Lynch/Biller Productions, and as of Friday have been transmitted in "true stereo," with new graphics, music and programming elements added to the mix, the company says. WTBS expects its move to be a big boost for hardware companies marketing stereo-capable tv sets.

TONY SEIDEMAN

NEW YORK'S RITZ TEAMS WITH MTV 'Live' Show Will Showcase New and Emerging Bands

BY TONY SEIDEMAN

NEW YORK MTV and the Ritz are teaming up for a series of video productions that will showcase the work of new and emerging bands in performance at the local rock club. The first of the shows will premiere on May 11, with Los Lobos and the Blasters sharing an hour of air time.

Four episodes have reportedly been contracted for. MTV director of acquisition Chip Racklin says that "Live At The Ritz" will probably air on a "seasonal" basis, adding, "If they continue to work well, we'll do it as often as a band [that MTV wants to showcase] is playing at the Ritz."

"Chances are the whole show will run an hour," says Racklin. MTV will be very careful about the amount of time it gives the new bands, he adds, because it doesn't want to strain the attention span of its audience.

"We want the audience to tune in and stay tuned in, and come out with a good feeling about the band," he says—and the welcome might wear thin if a little-known group is on for too long.

"It puts enormous pressure on a band to feature them for a full hour, an hour-and-a-half," comments Racklin. "What you've got to do is to find the right showcase for them."

All of the shows will be shot with switching and sound work done live and using minimal post-production fixups, according to both Racklin and the Ritz's Garry Mittman.

Four cameras were used for the first "Live At The Ritz." Five will probably be used in future shows.

Mittman and Racklin say that the

Ritz first went to MTV with a proposal in early March. But preparations have been going on for four years, Mittman says.

"The goal is to do live broadcasting," he says. To that end, he hired E.J. Stewart's video truck, in the belief that company with experience in shooting live sports would be best prepared to do live concerts as well. "All we're doing is putting cameras in the room to catch the action," says Mittman. "We're live on line switching. We have live isos in case of emergency, but hopefully not to use." He says he would "like to have it air once a month."

Handling sound for the shoots is Charlie Martin. Fred Weiss is serving as director.

Mittman suggests that the show was picked up because "MTV is

looking to have their listening audience get a little older," with the live productions both keeping the young audience and attracting the older one.

MTV and Warner Bros. Records will be sharing the costs of the first show, Racklin says. Future costs will probably be shared between MTV and record labels, or carried solely by MTV itself, he adds.

As for which acts will be selected, Racklin says, "A lot of it depends on what the priorities of the label are—who we feel has a pretty good shot." The most important element, he says, will be the ability to put on an impressive show.

Mittman claims production costs for the program are "extremely reasonable," though neither he nor Racklin will give specific figures.

Boston's Channel 66 Makes Heavy Investment in 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 Boasting a \$15 million investment in facility, equipment, staff and license, Arnie Ginsburg, general manager of Boston's WVJV-TV/Channel 66, claims that his is the first major market video music station "committed to doing the format the right way." This, he explains, calls for absorption of a "considerable loss" the first few years, in order to establish a "high quality" programming service providing advertisers with a target demographic on one station all the time.

According to Ginsburg, V-66, as the channel is nicknamed, is New England's first all-music video station as well as the first area station broadcasting in stereo. It aims at the "older" 18-34 audience with a combination of current pop music clips and recurrences in a format designed for "longterm viewing."

This is possible, says Ginsburg, because of the channel's strictly live programming of videos along the lines of a pop FM radio station: Besides live on-air VJs, V-66 offers lo-

cal news, information, event calendars, contests and promotions, and even remote broadcasts from local and regional sites.

"That's why local radio is so popular," says Ginsburg, who is particularly well suited to make the observation. Having established himself as Boston air personality Arnie "Woo Woo" Ginsburg in the '50s and '60s, he went on to be station manager of Kiss-108, where he is now one of the owners. His partner at V-66 is chief executive officer John Garabedian, formerly an air personality at WBCN and owner of radio stations in Natick and Nantucket Island.

V-66, which went on the air Feb. 12, staffs some 60 people in its new "conventional" television facility with full commercial production capability. The Framingham station headquarters contains three complete studios, four editing suites and a master editing suite. The signal is transmitted from a tower in Hudson which is taller than any in Boston, as well as more powerful.

States director of programming David Beadle: "Boston is a very progressive market musically, and I have to respond to that." He adds that V-66's playlist is determined by viewer requests.

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.

ERIC CARMEN
I'm Through With Love
Eric Carmen/Geffen
Beth Broday/David Warfield
Dominic Sena

DEEP PURPLE
Nobody's Home
Perfect Strangers/Mercury
Paul Newman/Bruce Payne
Mick Anger

CRYSTAL GAYLE
Nobody Wants To Be Alone
Nobody Wants To Be Alone/Warner Bros.
John Ware
Marc Ball

JOHN HIATT
Living Just A Little, Laughing Just A Little
Warming Up To The Ice Age/Geffen
Sandra Harper
Doug Martin

HONEYMOON SUITE
Stay In The Light
Honeymoon Suite/Warner Bros.
Michael Charbon
Alan Kool

CHAKA KHAN
Through The Fire
I Feel For You/Warner Bros.
Marty Callner
Marty Callner

LEYDEN ZAR
It's Alright
Leyden Zar/Unidisc
Michael Rosen/Derek Sewell
Ron Bert

KENNY LOGGINS
Vox Humana
Vox Humana/Columbia
MGMMO
D.J. Webster

VAN MORRISON
Tore Down A La Rimbaud
A Sense Of Wonder/Mercury
Sam Hamilton
Phillip Austin

MOUNTAIN
Hard Times
Go For Your Life/Scotti Bros.
Niles Siegel
Steve Kahn

ALISON MOYET
Invisible
All/Columbia
MGMMO
Nick Morris

BILLY OCEAN
Suddenly
Suddenly/Jive/Arista
Keller-Thornton Productions
Maurice Phillips

REFUGEE
Exiles In The Dark
Affairs In Babylon/Chrysalis
Picture Vision
Jon Small/Jeff Schock

RICH KIDZ
Eye To Eye
Rich Kidz/Ganson Street
Kwest Communications
John Embury

DAVID SANBORN
Love And Happiness
Straight To The Heart/Warner Bros.
Leslie Libman/Larry Williams
Leslie Libman/Larry Williams

THE SMITHS
How Soon Is Now
Meat Is Murder/Sire
Richard Levine/Ken Ross
Paula Greif



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BOSTON'S CHANNEL 66

(Continued from page 29)

"We're not interested in the videos that are popular in the rest of the country, but with the ones that are popular in our Boston viewing area. Since we're local, we can play local groups heavily like 'Til Tuesday's 'Voices Carry,' which is one of our top three this week. We also have two other local artists getting a lot of play now, Digney Fignus with 'The Girl With The Curious Hand,' which was a 'video of the week,' and 'Do Wah Diddy' by the Fools. Our first priority is to local acts with quality videos, and we're showing several others by New Man, Axminster, Struggle and other groups.

"But aside from being local in terms of music, we're local in the ways that national services can't be. We give local weather and news reports, time of day, concerts and spe-

cial events coverage, and have done remotes from an Irish tavern on St. Patrick's Day and from the Prince show at the Worcester Centrum.

Another important local aspect for Beadle is the station's promotions. "We're dealing with a smaller universe than MTV, with six million potential winners in our viewing area—a quarter of MTV's potential national audience. We're continually giving away concert and movie tickets, station merchandise, music videocassettes, as well as larger items like RCA 25-inch stereo color tv sets and Sony Watchmans, which point out the fact that we're available over the air."

Beadle says that his programming schedule is dayparted so that mornings appeal to a broader, 12-54 demo including "parents and kids," with an adult contemporary format

taking over from 10 a.m.-2 p.m. Rock is dominant from 2 p.m.-6 p.m., widening out to the station's "mass audience, 18-34" target demo after 6 p.m., with "more eclectic" programming offered late at night.

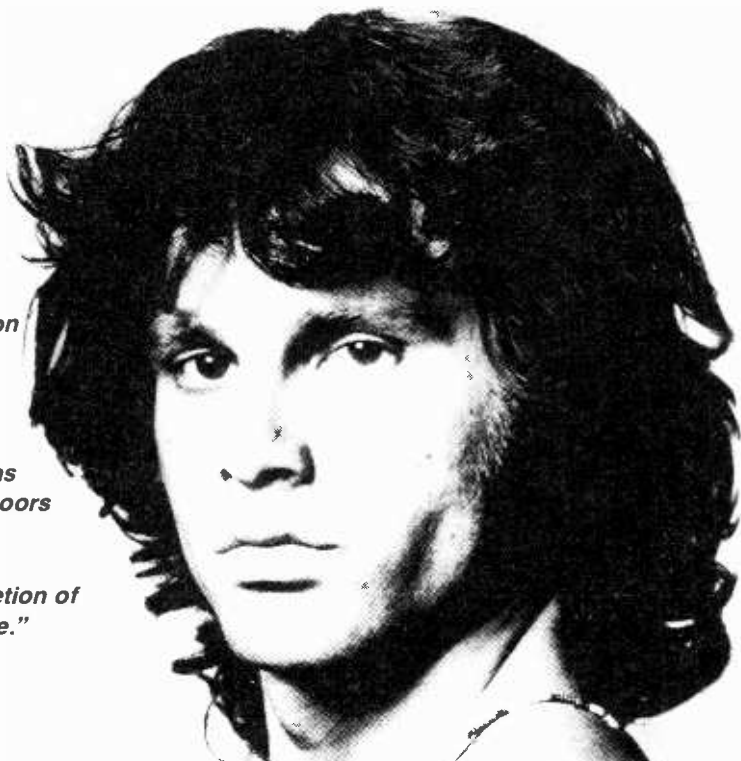
Feedback is elicited outright by "video votes" pitting the "video of the day," which Beadle says is a new clip without any "track record" as a disk, against an established video in current rotation. But two hours prior to the 10 p.m. "Video Battle" showdown, the daily featured video is given an initial "Video Test" run to offer callers the chance to "rate it on its own merits." Beadle says that the "Til Tuesday and Digney Fignus clips were previous test cases whose strong showings helped propel them to their current heavy rotations.

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WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	PHILIP BAILEY WALKING ON THE CHINESE WALL Columbia	LIGHT
	DEBARGE RHYTHM OF THE NIGHT Motown	LIGHT
	DEEP PURPLE NOBODY'S HOME Mercury	LIGHT
	DE GARMO & KEY 666 Power Disc	NEW
	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT/Island	POWER
	GUADALCANAL DIARY WATUSI RODEO Landslide	NEW
	MURRAY HEAD ONE NIGHT IN BANGKOK RCA	BREAKOUT
	JAZZY JEFF KING HEROIN Jive	NEW
	JESSE JOHNSON REVIEW BE YOUR MAN A&M	LIGHT
	KAJA TURN YOUR BACK ON ME EMI America	NEW
	LONE JUSTICE WAYS TO BE WICKED Geffen	LIGHT
	VAN MORRISON TORE DOWN A LA RIMBAUD Mercury	LIGHT
	NORTHERN LIGHTS TEARS ARE NOT ENOUGH Columbia	BREAKOUT
	JOHN PALUMBO BLOWING UP DETROIT HME/CBS	NEW
	GRAHAM PARKER & THE SHOT WAKE UP Elektra	LIGHT
	REFUGEE EXILES IN THE DARK Chrysalis	LIGHT
	SLADE LITTLE SHEILA CBS Associated	LIGHT
THE TIME THE BIRD Warner Bros.	MEDIUM	
U2 THE UNFORGETTABLE FIRE Island	POWER	
POWER ROTATION <i>Sneak Preview Videos</i>	BRYAN ADAMS HEAVEN A&M	2
	FOREIGNER THAT WAS YESTERDAY Atlantic	2
	DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA	4
	JULIAN LENNON SAY YOU'RE WRONG Atlantic	3
	MADONNA INTO THE GROOVE Warner Bros	4
WHAM! EVERYTHING SHE WANTS Columbia	2	
HEAVY ROTATION	ANIMATION OBSESSION Mercury	21
	*CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros.	8
	*PHIL COLLINS ONE MORE NIGHT Atlantic	9
	PHIL COLLINS SUSSUDIO Atlantic	3
	*THE FIRM RADIOACTIVE Atlantic	11
	FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island	17
	*DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen	7
	*MICK JAGGER JUST ANOTHER NIGHT Columbia	9
	*MADONNA CRAZY FOR YOU Geffen	12
	JOHN PARR NAUGHTY NAUGHTY Atlantic	20
	*DAVID LEE ROTH JUST A GIGOLO Warner Bros.	3
	*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	4
	*U2 A SORT OF HOMECOMING Island	7
USA FOR AFRICA WE ARE THE WORLD Columbia	6	
ACTIVE ROTATION	*ERIC CLAPTON FOREVER MAN Warner Bros.	7
	*JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros.	5
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	7
	*TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA	5
	*POWER STATION SOME LIKE IT HOT Capitol	4
	SANTANA SAY IT AGAIN Columbia	8
	SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	12
	TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury	5
	TIL TUESDAY VOICES CARRY Epic	7
	*PETER WOLF OO-EE-DIDDLEY-BOP! EMI America	6
MEDIUM ROTATION	DEPECHE MODE PEOPLE ARE PEOPLE Sire	4
	FIONA TALK TO ME Atlantic	6
	GLENN FREY SMUGGLER'S BLUES MCA	2
	GENERAL PUBLIC NEVER YOU DONE THAT IRS	7
	GO WEST WE CLOSE OUR EYES Chrysalis	10
	JASON & THE SCORCHERS WHITE LIES EMI America	6
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	6
	LIMAH! NEVER ENDING STORY EMI America	5
	LOS LOBOS WILL THE WOLF SURVIVE Warner Bros.	15
	ALISON MOYET INVISIBLE Columbia	5
	SADE SMOOTH OPERATOR Portrait	8
	GEORGE THOROGOOD I DRINK ALONE EMI America	4
	VITAMIN Z BURNING FLAME Geffen	2
	ZOT URANIUM Elektra	8
BREAKOUT ROTATION	THE BLASTERS COLORED LIGHTS Slash/Warner Bros.	4
	LLOYD COLE PERFECT SKIN Geffen	12
	DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia	6
	THE FOOLS DO WAH DIDDY Passport	5
	JOHN PARR MAGICAL Atlantic	2
	THE SMITHS HOW SOON IS NOW Warner Bros.	9
VAN ZANT I'M A FIGHTER Network/Geffen	3	
LIGHT ROTATION	JOAN ARMATRADING TEMPTATION A&M	5
	MICHAEL BOLTON CRAZY Columbia	4
	BOY MEETS GIRL OH GIRL A&M	2
	DOKKEN ALONE AGAIN Elektra	3
	DIGNEY FIGNUS THE GIRL WITH THE CURIOUS HAND Columbia	4
	GIUFFRIA LONELY IN LOVE Camel/MCA	4
	JOHN HIATT LIVING A LITTLE Geffen	3
	HONEYMOON SUITE STAY IN THE LIGHT Warner Bros.	2
	CHRIS ISAAK DANCIN' Warner Bros.	6
	FLASH KAHAN ONE AT A TIME Capitol	2
	KEEL THE RIGHT TO ROCK Gold Mountain	7
	NIK KERSHAW THE RIDDLE MCA	4
	PATTI LABELLE NEW ATTITUDE MCA	3
	GREG PHILLINGANES BEHIND THE MUSIC Planet	2
	DAVID SANBORN LOVE & HAPPINESS Warner Bros.	3
	JULES SHEAR STEADY EMI America	4
THE STRANGLERS SKIN DEEP Epic	5	
TOTO HOW DOES IT FEEL Columbia	5	
TRIUMPH FOLLOW YOUR HEART MCA	5	
ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis	4	
THE VELS LOOK MY WAY Mercury	9	
NARADA MICHAEL WALDEN GIMME GIMME GIMME Warner Bros.	5	
NEW ROTATION	ACCEPT MIDNIGHT MOVER Portrait	3
	PETER BROWN ZIE ZIE WON'T DANCE Columbia	3
	JOE "KING" CARRASCO DINERO New Rose	3
	SHEENA EASTON SWEAR EMI America	3
	FAT BOYS CAN YOU FEEL IT Sutra	4
	NOMO RED LIPSTICK Atco	3
	MARK ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros.	3
YELLO VICIOUS GAMES Elektra	3	

* 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.

...newslines...

NO TERMINATIONS ARE DUE at Thorn EMI/Home Box Office over the sales numbers "The Terminator" has racked up. The \$79.95 feature film moved a reported 150,000 units on pre-order, said to be a good many tens of thousands over and above what the company itself was expecting to see. The Oscars also left Thorn EMI/HBO happy. "Amadeus," which the company will be releasing in the fall, walked home with eight statuettes.

OSCAR WAS ALSO NICE TO CBS/FOX, whose Sally Field-starring "Places In The Heart" brought home two statuettes.

JOHN WAYNE FANS are in for a treat from National Telefilm Associates' Spotlite Video label. The label has created a "High Hat Western Series" that features some of the earliest films made by Wayne. A total of 12 titles will be included in the package, four selling for \$34.95 and eight for \$19.95. The \$34.95 cassettes will be double feature titles, each containing two movies. Titles included will be "Dawn Rider," "Frontier Horizon," "Lawless Range," "Neath Arizona Skies" and "Riders Of Destiny."

MIRIMAX FILMS IS LOOKING FORWARD to the deals it's going to make with Bob Dylan's "Don't Look Back." The title was filmed during Dylan's 1965 U.K. tour and released theatrically in 1967. It was successfully re-released in 1983. Miramax has worldwide home video and television rights to the film, directed by D.A. Pennebaker, who also worked on "Ziggy Stardust And The Spiders From Mars" and "Monterey Pop." Titles Miramax has represented for home video rights include David Bowie's "Serious Moonlight" and "Ricochet," Journey's "Frontiers And Beyond" and "The Secret Policeman's Other Ball." Miramax vice presidents Jim Doyle and Robert Newman estimate that home video rights prices have dropped by about half since the crest of the latest buying boom.

AMERICAN NATIONAL ENTERPRISES is the latest company to enter the home video marketplace. The company plans to release 36 titles in the next year. First titles will come to the market in August. American National Enterprises currently specializes in the distribution of movies and tv shows to those markets. The company will be supporting its move to home video with p-o-p materials and closed-circuit tv monitors that will play reels of their product. Titles in the initial release package will be "Ironmaster," "Once Upon A Scoundrel" with Zero Mostel, "Beasts," "Goldenrod" and "Lost."

GUMBY IS GOING TO GET A BIG BOOST from Family Home Entertainment. The company is planning a special promotion centered on the release of its 10th Gumby release, the 60-minute "A Gumby Celebration." The promotion is scheduled to start on a retail level when "A Gumby Celebration" hits the streets on May 22. Family says it will be "pulling out all the stops" for the effort, which will offer "A Gumby Celebration" at a special discount in combination with the nine other Gumby titles that have been released. List price for the Gumby titles is \$29.95.

VESTRON AND MATTEL ARE JOINING in a special promotion designed to push the home video company's release of its second "Rainbow Brite" title. The promotion will involve boosting Mattel's and Vestron's sales by giving consumers special discounts on the Mattel toys based on the characters in the Vestron film. The film involved is "Rainbow Brite—The Mighty Montromark Menace." The coupons will have a value totaling around \$6.50, including a \$2 saving on Mattel's 18-inch Rainbow doll, a \$1 saving on the nine-inch one, \$2 off the Rainbow Brite cottage and \$1.50 off any Sprite doll. A special label on the front of each videocassette package will let consumers know about the offer. Also due for a kidvid push from Vestron is "The Care Bears Movie," which has just gone into theatres to mixed but generally positive reviews. Home video release date for "The Care Bears Movie" will be sometime in July. The feature is being supported by a heavy advertising campaign, and Vestron says the home video release will be too.

WORLD PREMIERE HOME VIDEO is moving into family product. Until now the company has concentrated on R-rated product almost exclusively. The company's first G-rated title is "The Legend Of Bigfoot," which will retail at \$39.95. The move into what it describes as "family" product will not lessen World Premiere's dealings in other genres, however. The company says it will continue putting out martial arts, horror, adventure and science fiction titles. A sampling of its latest releases includes "Caged Fury," "Sweater Girls" and "Let's Play Dead" at \$39.95 and "Backstreet Hustle" at \$49.95. For the rest of the year, World plans to release six to 10 titles, about half of which will be targeted for family viewing.

BEST FILM AND VIDEO has picked up a second line. The company will be acting as a distributor for Image Magnetic Associates, trying to get that company's titles into specialty stores and sell-through outlets. Best chief Roy Winnick reports that his "Video Bingo" is going to get some important notice in February, 1986—that's when Reader's Digest will tell its 50 million readers that the video title is one of the better buys of the month. The magazine is waiting almost a year because it believes VCR penetration won't be high enough among its readers to make a mention worthwhile until then.

TONY SEIDEMAN

MCA OPENS DOORS MARKETING BLITZ Campaign for 'Dance On Fire' Includes Radio Tie-In

BY KIP KIRBY

NASHVILLE MCA Home Video is unleashing the biggest marketing campaign it has yet employed for any of its music video titles—and one of the biggest budgets the company has devoted to any title in its video catalog—for the just-released "The Doors Dance On Fire (Classic Performances & Greatest Hits)."

The promotional budget, estimated at well into six figures, encompasses full-color consumer and trade print ads plus a radio tie-in covering eight to 10 markets. It's the first time that MCA Home Video has utilized national radio for a title, says new product development director Suzie Peterson.

"The Doors Dance On Fire" was produced for MCA Home Video by Monitor Award winner George Paige, with original Doors members Ray Manzarek, Robby Krieger and John Densmore overseeing the project. Manzarek also acted as creative director. The 65-minute video contains 14 complete songs taken from tv and concert appearances, and is culled more than 400 hours of material chosen from the rock group's private archives.

Included in the program are original live performances by the Doors of "Light My Fire," "Touch Me," "Crystal Ship," "People Are Strange," a 1968 summer concert performance of "Roadhouse Blues" and a live 15-minute performance of "The End" filmed at the Hollywood Bowl. Also included are a rare look at the Doors in the studio cutting "Wild Child," and two promo pieces, "Break On Through" and "The Unknown Soldier." (The latter, an anti-war clip showing Morrison tied to a

pillar and machine-gunned in slow motion, was banned after Elektra first attempted to release it in 1968.) Other selections are "L.A. Woman," "Riders On The Storm" and "Adagio."

MCA Home Video tapped original Doors producer Paul Rothchild and engineer Bruce Botnick to remix and remaster all the audio tracks digitally. The cassette is being released in both VHS and Beta Hi-Fi stereo at a list price of \$39.95.

"Nothing this extensive has ever been done on the Doors before," says Peterson. "We feel the band

has strong appeal to the demographic of today's VCR owners who grew up listening to the Doors, and yet will also appeal to a new generation of younger listeners. The Doors are still played on AOR radio.

"And Jim Morrison is the perfect video artist: a compelling performer, someone the public never got enough of. There is a tremendous mystique about him as an artist."

MCA Home Video is using two national screenings of "The Doors Dance On Fire" to launch its campaign. The first was held Thursday

New 'Space Archives' Disk Takes a 3D Look at Mars

NEW YORK Video Visions Associates, a firm that specializes in producing laser videodisks about America's space program, has just released its latest effort, "Mars And Beyond," featuring almost a quarter of an hour's worth of 3D video shot on the red planet.

"Mars And Beyond" is the fourth volume in Video Visions' "Space Archives" series. The first three titles are "Space Shuttle Mission Reports," "Apollo 17" and "Shuttle Downlink," which included footage of the Solar Max satellite rescue mission.

The market for Video Visions' product is not large, but neither are the budgets for its titles. "There are between 800 and 1,000 retailers currently seriously carrying laser disks, serving a population of

150,000 to 180,000 players, with growth slow but steady," says Video Visions marketing manager Patrick Binns.

Video Visions' titles are designed for laserdisk use only. Assembled from NASA public domain footage, the average "Space Archives" title contains hundreds and sometimes thousands of individual photographs, exploiting the ability of laser disk machines to play back one frame of a program at a time.

Video Visions has released four titles to the consumer marketplace so far. Average volume on a program is about 3,000 units, says Binns, with the company's first title, "Space Shuttle Mission Reports," its best seller, having moved about 5,000 units since its re-

(Continued on page 36)

FOR WEEK ENDING APRIL 20, 1985

Billboard

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TOP VIDEODISKS

THIS WEEK			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
2	1	WKS. ON CHART							
1	2	3	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
2	1	8	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
3	3	19	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
4	NEW ▶		RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	Laser	34.95
5	NEW ▶		GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	Laser	49.95
6	4	15	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
7	5	14	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
8	6	23	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
9	7	3	THE EVIL THAT MEN DO ▲	RCA/Columbia Pictures Home Video 30407	Charles Bronson	1984	R	Laser	29.95
10	8	35	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98

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

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	5	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
2	1	7	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
3	3	153	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
4	4	20	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
5	7	7	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
6	5	20	PRIME TIME ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	6	7	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
8	8	111	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95
9	10	22	RAQUEL, TOTAL BEAUTY AND FITNESS ◆◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raqueel Welch	1984	NR	39.95
10	9	70	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95
11	13	55	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
12	16	63	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
13	12	21	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
14	14	14	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
15	11	44	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95
16	18	14	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Catrall	1984	R	79.95
17	15	11	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
18	17	9	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
19	26	3	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
20	35	6	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95
21	NEW		BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	79.98
22	39	28	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	29.95
23	23	4	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
24	22	69	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95
25	24	9	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95
26	34	75	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95
27	27	21	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	29.95
28	37	18	THE NATURAL ▲	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	79.95
29	21	2	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
30	32	2	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
31	25	82	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	24.95
32	19	10	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95
33	28	6	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
34	20	5	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	89.95
35	31	12	ELVIS '68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95
36	40	3	THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG	No listing
37	29	11	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	19.95
38	33	12	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	79.95
39	38	57	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	24.95
40	30	11	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	9.95

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Home video



Yeah, But What's the Mileage? Classic car owner Kenneth Vaughn is interviewed after winning "Best Of Show" at the 1984 Pebble Beach Concours d'Elegance by Coffee Table Video producers Ralph Miller and Steve Zeifman for their cassette on classic automobiles.

'Coffee Table' Firm Bows Titles Target Upscale Households

NEW YORK Video producers Steve Zeifman and Ralph Miller have announced the formation of Coffee Table Videos (CTV), an independent home video label based in San Francisco. CTV debuts with a product line aimed at the upscale video household.

Hoping to duplicate the atmosphere of a "coffee table" book,

CTV is introducing a series of 60-minute entertainment and educational programs emphasizing attractive packaging and specialized subjects.

Titles are either culled from purchase of existing programming, including public television sources, or original productions. CTV plans to build an initial library of 22 titles. Product will be available through existing video distribution systems. The company is also looking ahead to catalog and direct mail merchandising of its line. Current suggested retail price is \$39.95.

First on the market is a lifestyle title, "The Classic Car: An American Love Affair." The firm's emphasis is noted from the start: Four different color bars are provided for viewers to adjust their monitors. The program contains historical vignettes intercut with film of exhibits and personal collections. An easygoing narrative accentuates its upscale tone.

Library music is used as well, although at a minimum, since nearly 80% of CTV's programming utilizes an original score, according to "Cars" director Ralph Miller. Music is provided by in-house composer Shabda Owens.

CTV is planning a summer release of four educational titles. In production is a children's program entitled "A Children's Hour," containing 10 to 12 short stories, each about five to six minutes in length. The first will feature Beatrix Potter stories. **HARRY WEINGER**

For the Record

The Top Videocassettes/Sales chart which appeared in Billboard's April 13 issue was a repeat of the chart published in the March 30 issue. We apologize to readers for any convenience this production error may have caused. Copies of the correct chart for the April 13 Billboard can be obtained from Debra Todd, Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036; telephone: (212) 764-4556.



U2 LIVE AT RED ROCKS: UNDER A BLOOD RED SKY

After almost a year on the home video market, U2's "Live At Red Rocks" is finally catching on fire, standing at number 29 on the sales chart. Released by MCA last summer, the title's strength is a textbook example of a group's current status having a direct influence on video sales.

The 60-minute "mini concert" was filmed live at the Red Rocks Amphitheatre outside of Denver during the Irish rock group's 1983 "Under A Blood Red Sky" tour. Among the songs Bono and his boys performed are "Sunday Bloody Sunday," "Gloria," "New Year's Day," "I Will Follow" and "October."

The renewed interest in "Live At Red Rocks" stems from the group's current sold-out tour supporting their album "The Unforgettable Fire." Another factor helping to increase sales is the suggested list price of \$29.95. A promotional package containing a poster and announcement sheet was sent to retailers. The video is in dolby stereo, and available in VHS or Beta format. **LINDA MOLESKI**

WILLIE NELSON

KRIS KRISTOFFERSON

SONGWRITER

"...an undeniable charm, moments of transparent honesty, some off-the-wall humor, and a lot of good music..."

—Roger Ebert, *Syndicated Columnist*

"...a fresh, original, blessedly real movie!"

—Sheila Benson, *Los Angeles Times*

"'Songwriter' is one of the year's few pure audience movies."

—Jack Mathews, *USA Today*



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Beta
hi-fi
STEREO

VHS
hi-fi
STEREO



TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	3	6	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
2	1	6	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
3	4	7	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
4	2	6	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
5	8	15	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
6	6	9	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
7	7	10	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
8	5	5	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
9	19	2	THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
10	9	7	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
11	10	5	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
12	11	18	THE NATURAL ▲	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
13	22	2	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
14	12	12	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
15	14	31	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
16	NEW ▶		COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
17	13	7	THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG
18	15	3	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
19	16	20	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koterou	1984	R
20	18	10	THE EVIL THAT MEN DO ▲	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
21	NEW ▶		RAZORBACK	Warner Brothers Pictures Warner Home Video 11432	Gregory Harrison	1984	R
22	NEW ▶		IRRECONCILABLE DIFFERENCES	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
23	17	3	SHEENA ▲	RCA/Columbia Pictures Home Video 6-20404	Tanya Roberts Ted Wass	1984	PG
24	33	28	AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R
25	24	19	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG
26	20	30	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG
27	26	17	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG-13
28	29	15	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
29	25	4	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
30	31	9	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG
31	21	4	C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R
32	23	12	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG
33	34	27	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG
34	38	23	MOSCOW ON THE HUDSON ▲	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonzo	1984	R
35	36	3	IMPULSE	ABC Motion Pictures Vestron 5066	Meg Tilly Tim Matheson	1984	R
36	35	2	TERROR IN THE AISLES ●	Universal City Studios MCA Dist. Corp. 80126	Donald Pleasence Nancy Allen	1984	R
37	27	21	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
38	37	7	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R
39	28	27	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG
40	30	5	MEAN STREETS	Warner Brothers Pictures Warner Home Video 11081	Robert De Niro	1973	R

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Home video

Price Cuts Set for 10 Titles

MGM/UA Pushing Musicals

NEW YORK MGM/UA Home Video is slicing prices on some of its most important film musicals in a promotion scheduled to run in June and July.

Titled "MGM Musicals For A Song Sale," the promotion will be offering 10 hit films at a discounted suggested retail price of \$29.95. Films included in the promotion are "Gigi," "Till The Clouds Roll By," "Singin' In The Rain," "The Bandwagon," "Seven Brides For Seven Brothers," "The Bells Are Ringing," "On The Town," "Royal Wedding," and two classics with will be released to the home market for the first time, "The Unsinkable Molly Brown" and "High Society."

MGM/UA will kick off the promotion in May with heavy advertising to the retail trade, according to Stefanie Shulman, director of marketing services. "It's designed as a price promotion so that our distributors can capitalize on bringing this genre of home video into wider rec-

ognition," she says. "It's an opportunity to expand the product into mass-market-oriented and discount-type outlets. This, we feel, will give them an impetus to stock this type of product."

Retail will be supported with pop materials, including a poster depicting all titles. MGM/UA is also placing major market consumer ads on a co-op basis in newspapers in at least 25 cities.

Shulman notes that the suggested retail for the musicals titles will return to their current price point of \$59.95-\$69.95 after July 31.

One of the more unusual aspects of the promotion is that it will see two MGM/UA Home Video titles' prices cut only a few weeks after their initial cassette release.

"The Unsinkable Molly Brown" and "High Society" are both coming out in May at \$59.95. In June, as part of the promotion, their price will drop to \$29.95.

HARRY WEINGER

MCA OPENS DOORS MARKETING BLITZ

(Continued from page 31)

(11) at the Roxy in Los Angeles, with a second scheduled to be held in New York.

MCA flew in Manzanek, Krieger and Densmore for both events and sponsored fan ticket giveaways through individual video store accounts in New York. MCA Distributing reps viewed the video at a private Los Angeles screening in March, and another was held in Dallas at which Manzanek was on hand to talk about the project.

Coinciding with the video's release, Elektra Records is releasing a new Doors album package, and two specially prepared MTV video clips, "Wild Child" and "Roadhouse Blues," will be double-tagged to promote the video and the album. Point-of-purchase materials include four-color posters and counter cards.

Peterson says the Doors promotion will run at least through June, building through a gradual rollout of publicity and advertising. When the radio campaign coordinated by Livewire Entertainment kicks in, listeners in each market will have a chance to win Doors posters, copies of the video and VCRs supplied by MCA to local participating radio stations. In addition, copies of the Doors' "Greatest Hits" album have been mailed to MCA Home Video's subdistributors with a letter describing the project.

Producer George Paige of George Paige Associates in New York says he entertained bids from several companies for the Doors project, but chose MCA because of the terms it offered and because of the company's proven marketing capabilities.

"We felt MCA would really get behind this," Paige states. "MCA put up the money to finance the program, and from the start, they showed the most excitement about our idea."

Paige says Pioneer has purchased laserdisk rights for "Dance On

Fire," and JVC has the VHD rights in Japan. Songs used in the program were licensed through the Doors' own publishing company.

Paige says his budget on the Doors project was close to a half million dollars. "We did extensive research for the video," he adds. "We put ads in magazines and trade papers and had MTV run announcements that we were looking for rare footage. We got a call from a man in New Haven who had smuggled in an 8mm camera to a Doors concert there and sat right in the front row the night Jim Morrison was busted onstage by the New Haven police. That marked the first time that any rock'n'roll star had ever been arrested during a performance and taken offstage. It's in the program."

Also in the program is footage of actor Harrison Ford, who was a student with Morrison and Manzanek at UCLA and sometimes traveled with them, as well as shots of Morrison reading from his poetry anthology, "An American Prayer," used as the transition between clips.

Paige claims that "The Doors Dance On Fire" is unlike previous music video anthologies, such as "The Compleat Beatles." Noting that most musical documentaries feature only segments of songs interspersed with lengthy spoken interviews, he points out that the Doors' video contains complete songs performed all the way through, plus rarely seen footage of the band itself, including scenes from "Feast Of Friends," a movie Morrison was producing at the time of his death.



The Loveline is now open.



So call your video distributor today. Because if you haven't heard about the surprise hit of the year, wake up and see what you've been missing.

The electrifying performances of Genevieve Bujold, Keith Carradine and Lesley Ann Warren in a funny comedy by versatile writer/director Alan Rudolph. With music by Teddy Pendergrass.

Variety calls it "... a truly novel film with strong appeal for hip audiences and beyond."

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'SPACE ARCHIVES'

(Continued from page 31)

lease a couple of years ago. All of the "Archives" titles are priced at \$39.95.

"Mars And Beyond," the latest title in the Video Visions series, features video footage and photographs from the Viking Mars lander and the Voyage flybys of Jupiter and Saturn.

Making use of the high video quality of the laser disk system, the program contains a number of 3D photographs of the Martian landscape taken by the Viking lander. Binns says that he doubts the average television set will show much 3D effect, but claims that on a quality monitor or large-screen projection set, the impact is considerable. Consumers are given two pairs of red and blue 3D glasses with each disk so they can see the effect, he says.

The amount of retailers really involved in laser disks is "a hard number to get a hold of," says Binns. "Dealers move in and drop out all the time."

One area where interest appears to be high is Southern California, particularly the Los Angeles area, according to Binns. Giving a strong boost to consumer interest in laser video nationwide has been Pioneer Video's new combination Compact Disc/laser disk unit, the CLD-900.

But hardware shortages have limited the impact of the new machine, Binns says. "Pioneer can't import enough of them fast enough to meet the demand that's there."

There will probably be two more disks in the "Space Archives" series, says Binns: one on "earth from space," and one featuring "deep space pictures," probably using photographs taken by the likes of the 200-inch reflector on Mt. Palomar and some documentary material on how a big telescope operates.

The area where enthusiasm about U.S. space efforts seems highest, according to Binns, is Japan, where the Laserdisc Co. of Japan "sold out our first production run—3,000 units—in a matter of weeks. Japan seems to have a stronger interest in the space program and what America is doing with its shuttle" than the U.S. does, he adds. TONY SEIDEMAN

HOLD THE PHONE!



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

Audio Track

NEW YORK

RAUL RODRIGUEZ HAS been in at 39th Street Music, producing the band **Rama**. **Richard Kaye** is engineering, and guest artists on the project include Washington, D.C.-based rapper **DJ Cool** and the **Uptown Horns**. Also there, **Tony Brown Productions** is back in with **Tim Cox**, engineering masters for vinyl editions of "Thank God," a four-part "Afro-American docu-opera" airing on national television this spring.

At Brooklyn's **Sound Heights**, local label **Jazzmania** has booked time for Brazilian singer **Kenia** for an upcoming release on the label. **Vince Traina** is engineering, with **Peter Drake** producing and **Mike Morgenstern** as executive producer for **Jazzmania**.

Philip Darrow has completed tracks at **Safe Sound Studios**. The self-produced recording is Darrow's first since his two **Polydor** albums in 1980. Mix engineer on the project was **Julian Herzfeld**.

At **Systems Two** in Brooklyn, **Patricia Costa** has been mixing her latest **Coastal Records** album, "Give Your Love Away," with engineer **Joe Marciano**. Also there, the **Modern Pioneers** are working with engineer **Audie Lebensfeld**.

Recent activity at **MediaSound**: **Steve Thompson** and **Michael Barbiero** finished **Natalie Cole's** "Dangerous" for **Modern Records**, as well as the **Humpe Sisters'** "Three Of Us" for **WEA**; the single, 12-inch and video mixes of **David Bowie's** "Loving The Alien"; and the new single and 12-inch mixes of "Some People" for **Capitol's Belouis Some**. Also at **Media**, **Thompson** and **Barbiero** are producing two tracks for

Carlos Alomar's debut solo album. **Tim Hatfield**, **Alexander Haas**, **Bruce Smith** and **Victor Deyglio** have been assisting on the **Thompson/Barbiero** sessions.

At **Unique Recording**, **Ric Ocasek** and **Chris Lord Alge** have been producing **Alan Vega** for **Elektra**. **Ocasek** also contributed three tunes to the album. Engineering is **Chris Lord Alge**, with **Kennan Keating** assisting. **Alge** and **Keating** are also involved with another project: engineering the mix for **Steve Taylor's** debut album, produced by **Ian McDonald**. Finally, reggae artist **Jimmy Cliff** has been in mixing tracks for the soundtrack to the **Warner Bros.** film "Club Paradise," with **Robin Williams** and **Peter O'Toole**. **Amir Bayan** is producing, with **Frank Heller** engineering and **Roey Shamir** assisting.

At **Planet Sound**, **Steps Ahead** are producing their new **Elektra** album, with **Rick Kerr** engineering. Also, **Al Goodman** is producing **John Henderson** for **Panoramic Records**, and **Jon Grossbard** is producing two bands, the **Score** and **Looker**, for **Stateside Entertainment**, with **Andy Heermans** engineering.

LOS ANGELES

SINGER/PIANIST Michael Feinstein was in laying tracks at **Group IV Recording** on his "Pure Gershwin" album for **Parnassus Records**. Producing is **Herb Eisman**; engineering is **Dennis Sands**, assisted by **Andy D'Addario**.

Warner Bros. artist **David Pack** has been in at **Producers 1** finishing up his solo album. **Air Supply** was also in recently with producer **Bob**

(Continued on page 40)

Second ElectroSound Seminar

BIG TURNOUT EXPECTED FOR TAPE MEET

BY STEVEN DUPLER

NEW YORK Representatives of all major record labels, duplicators, raw materials and bulk suppliers and duplicating equipment manufacturers will be on hand in San Francisco for the second cassette quality seminar hosted by the **ElectroSound Inc.** division of the **ElectroSound Group**. The seminar will be held Aug. 19-23.

Last year's conference, hosted by **ElectroSound** at the company's facility in **Sunnyvale, Calif.**, was the first of its kind, attracting much attention from all facets of the cassette duplication trade. The 1984 seminar drew approximately 90 participants, far more than initially expected. This year, says the firm, 200 attendees are expected, with 50 already registered.

According to **Dave Bowman**, **ElectroSound's** senior vice president, the agenda and style for the upcoming meet will be drawn primarily from responses to questionnaires handed out at the 1984 symposium. **Bowman** says that the overwhelming request from last year's participants was for more time for audience participation during the various presentations, and that the revised agenda will "definitely take that into account."

"There were some comments last year indicating some people thought the conference was a bit too sales-oriented," says **Bowman**. "Of course, that's difficult to avoid when you've got all these companies on hand, all eager to give information on their products to all the actual and prospective clients who attend."

"What we're going to do this year, though, is structure the presentations so that, in each area, there will be one or two presenters followed by a panel of industry personnel who will invite audience participation."

The opening area of discussion, **Bowman** continues, will focus specifically on artists and producers. "We hope to have a lot of a&r and recording studio people on hand, and possibly some artists, to find out what their needs are, and what they would like to see happening in the area of cassette quality." Other topics for discussion include standards and quality control, raw mate-

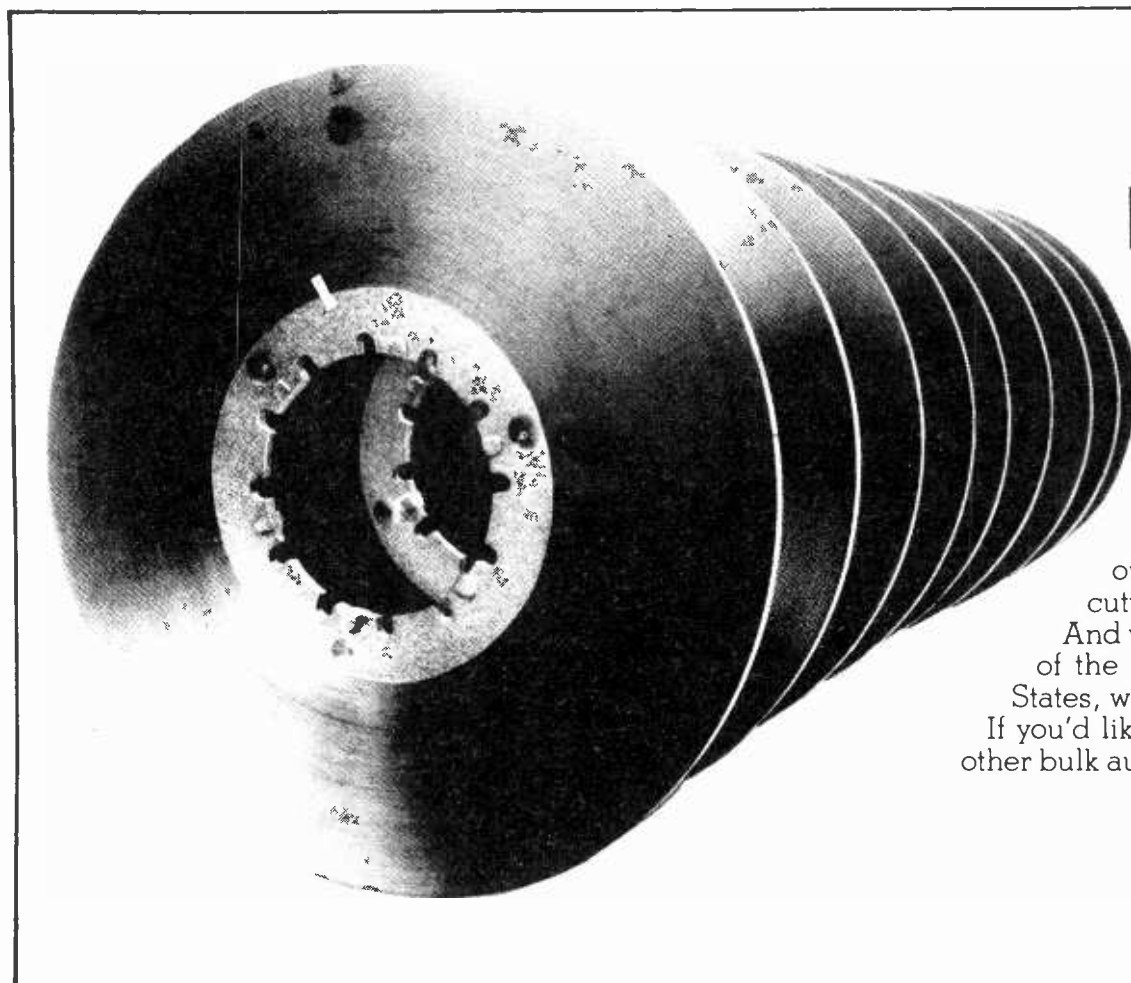
rials, equipment alignment and what's in store for the future.

Although the event is presented by **ElectroSound**, the costs of staging it will be defrayed by several co-sponsors, many of whom also co-sponsored the 1984 gathering, among them **BASF**, **Agfa-Gevaert**, **Capitol Magnetics**, **DuPont**, **Dolby** and **ICM**. **Bowman** says **ElectroSound** also specifically sought out its competitors in the cassette duplication industry to act as co-sponsors, although only one, **King Instruments**, has so far agreed to participate. Two others, **Otari Inc.** and **Cetec-Gauss**, have been ap-

(Continued on page 38)



9 Guys Fully-Dressed at Chelsea. Relaxing at New York's **Chelsea Sound Studios** during the recording of the cast album for the "3 Guys Naked From The Waist Down" are engineer **John Kurlander**, surrounded by, from left: **Richard Norton**, assistant to the producer; **Brian Kaufman**, production stage manager; **Michael Starobin**, orchestrator; **Jerry Colker**, cast member and author/lyricist; and **John Yap**, producer of the recording, in the rear. The album is due this month from **PolyGram**.



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Sound Investment

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

BIG APPLE STUDIOS is renovating and re-equipping. Major acquisitions for the facility include a Neve custom 8068 32-by-32 console and Studer A80 Mk IV and A80 half-inch two-track recorders for the "electronic mix" room in Studio B. Also added were Brick Audio's seven-foot plate reverb; an AMS digital reverb system; a Lexicon PCM-41, and a new collection of Kepex II noise gates. Still to come: a Yamaha DX-7 synth and electronic drums and drum machines, in addition to a "totally new decor," according to the studio.

SIGMA SOUND, New York, continues with its major renovation program as well. The recently completed Studio 8, which opened April 2, is equipped with a 40-input SSL Series 6000 with Total Recall and special outputs for six-track film mixing. Sigma's Studio 7 has been fitted with a 52-input Neve 8078 board with NECAM 96 automation. Sigma is also being equipped with new Studer A800 multi-track recorders.

On the keyboard side, both Sigma New York and its sister studio in Philadelphia will be outfitted with complete 32-channel Synclavier digital music systems, and will also offer "a full selection of other synthesizers and drum machines," according to a studio spokesperson.

UCA RECORDING in Utica, N.Y.,

has recently completed a year-long renovation, upgrading to 24-track capability. The facility now houses a 3M-79 24-track recorder (with all update modifications, including removal of all transformers, according to owner Bob Yauger); an Amek Angela console; Lexicon 224XL digital reverb with LARC; a EMT 140; a Lexicon Prime Time digital delay; a DeltaLab ADM-2048 programmable digital delay; a Roland SDE-1000 digital delay; an ADA TFX-4 effects processor; Orban 622B and 674A parametric equalizers; new limiters, including UREI 1176, LA-3 and LA-4 as well as Valley People and Dyna-Mite units; and microphones by Neumann, AKG, Sennheiser, Crown, Shure, Altec, E-V and Beyer. As if that weren't enough, UCA has also acquired a Sony PCM-701 digital audio processor for digital mixdown. Yauger says that renovations still to come include lodging facilities for out-of-town clients.

THE BARGE in Wayne, N.J., has acquired a new Studer A80 VU/Mk IV 24/16-track recorder, as well as a Lexicon 224XL Version 8.2 digital reverb with LARC and Yamaha DX-7 synth.

A STUDIO GROWS in Minneapolis, as **Metro Studios** settles into its new home in that city after opening last month. The studio was designed by Hollywood-based designer Chris Huston, whose projects have included studios for Solar Records, Baby O, George Benson, Glen Larson and Tom Petty. It's equipped with MCI 24- and two-track machines, an MCI 428-28 console, JBL monitors and a

wide assortment of outboard gear, including an Eventide digital reverb. The 48-track control room is "video-ready," according to the owners, Doug Brown and Brian Knaff. Musical equipment includes a Yamaha C-3 grand piano and a Premier drum kit. On-staff engineer for Metro is Kirby Binder, and assistant engineers are Brad Lobbash and Tom Hurbers.

NATIONAL VIDEO CENTER, which recently underwent a \$300,000-plus revamping of its New York City-based film-mixing department, has installed a new Trident 18-input/eight-output stereo and mono feed console, dbx compressors, UREI 1117 dual peak limiters, Dolby four-band noise gates and a custom-designed switching board capable of an extremely wide range of monitoring functions. NVC has also implemented a new mag pickup system able to provide four pairs of stereo tracks and "optimum flexibility for stereo sound recording on television," according to the facility's spokesperson.

"We selected the Trident console because of its superior equalizers," says senior audio mixer Dick Mack. "It's also designed to work with an eight-track pickup mag recorder, rather than traditional four-track recorders, which offers a number of advantages." Those include the ability to introduce "perfectly synched insert material without monitoring interruption," according to Mack, and, coupled with NVC's custom switcher, the ability to monitor and mix simultaneously.

Edited by STEVEN DUPLER

Video Track

NEW YORK

UHF Channel 59/63, Plainview, Long Island, debuted a two-hour dance video show, "WORD" (The World Of Rock & Dance), on March 21. According to the folks at the channel, the format is "alternative urban music from the New York area." Interspersed with the clips will be shorts on New York/Long Island life and bits of satire. The show, which is broadcast live every Thursday at 9 p.m., accepts requests and dedications. Ch. 59/63 reaches Long Island's Nassau and Suffolk counties, as well as Brooklyn, Queens and parts of the Bronx.

TELEGENICS HAS PRODUCED a special program containing five videos, both new and vintage, for Elektra act **Yello**. The program, along with promo materials from Elektra and Telegenics, will be provided this month to 10 clubs, which will be presenting "Telegenics Video Nights." Centerpiece of the program is the band's latest clip, "Victorious Games," from the album "Stella." Also on the reel are "I Love You," "Lost Again," and two vintage Yello clips, "Pinball Cha Cha" and "The Evening's Young." Upcoming Telegenics Video Nights will feature Columbia's **Alison**

Moyet and Paul Young.

David Mallet of **MGMMO** recently directed **Freddie Mercury's** first solo video for the tune "I Was Born To Love You" from Mercury's CBS album "Mr. Bad Guy," scheduled for worldwide release April 29. The shoot took place on London's Canary Wharf (where English mobsters used to dump their victims), and features a unique plinth-like pyramid as a stage setting.

The Maverick Group's Dale Ward, producer of the video for **Run-D.M.C.'s** "King Of Rock," says that the key to the clip's success was to "place the group in a purely rock context." This was accomplished, he says, by avoiding the "two most obvious locations dictated by the musical style: the street corner and the club." That explains the clip's museum setting, designed by production designer **Jack Chandler**, intended to show prior "kings of rock." The set was constructed at **Vanco Studios** in Stony Brook, Long Island, with **Steve Cochrane** as lighting designer and **Robert Leacock** as director of photography. **Joe Butt** directed the 35mm shoot, and post-production work, including audio sweetening, was carried out at **Editel**.

(Continued on page 41)

ELECTRO SOUND SEMINAR

(Continued from page 37)

proached, but have yet to decide.

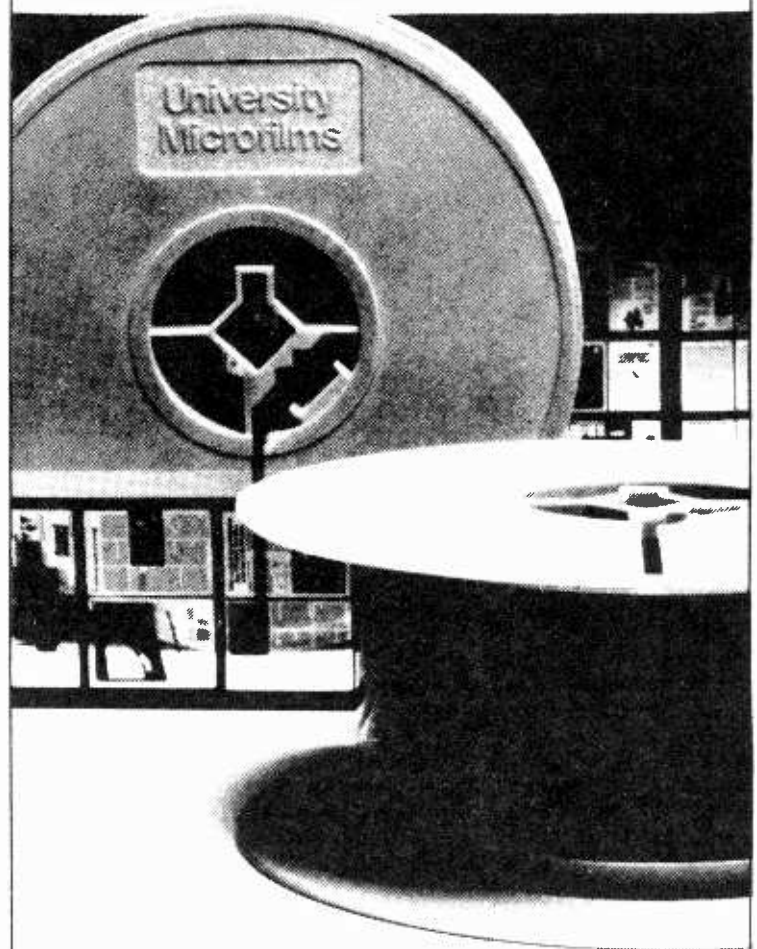
"Last year, there was some talk about the validity of the symposium because there were none of our key competitors on hand," Bowman says. "We've invited those companies to join in as co-sponsors, which means, should they participate, they will be equally involved with respect to approaching customers, handing out sales literature, making presentations, etc. The only difference between the co-sponsors and us is that we get to pick the topics."

Those specific topics will be finalized within the next two weeks, Bowman says, and three mailings will be made at that time. The finished agenda will go out to the already registered attendees; an informational package with registration forms will be sent to those who have expressed interest in attending; and a package will go out to those industry people ElectroSound "hasn't yet heard from either way."

The registration fee for the seminar is \$75. No travel and living expenses are included, with the exception of dinner on Monday (19) and Wednesday (21) evening, and lunch on Tuesday, Wednesday and Thursday. The location will be the Hyatt Hotel in San Francisco, where rooms range from \$120 to \$135.

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AUDIO TRACK

(Continued from page 37)

Ezrin and engineer **Rick Hart**, cutting and mixing their new Arista single.

NASHVILLE

AT THE MUSIC MILL, Carol Mitchell has been in doing vocal overdubs with producer **Harold Shedd** and engineer **George Clinton**. Also, **Ricky Skaggs** is mixing a project for the March of Dimes, with **Jim Cotton** engineering. And **Mel Tillis** is doing vocal overdubs for his new album, with Shedd producing and Cotton and **Joe Scaife** at the controls. Finally, **Glen Campbell** has been cutting tracks for his new album, also with Shedd producing and Cotton and Scaife engineering.

Barry Beckett has been producing **Karen Brooks** at the **Bennett House** in Franklin, Tenn., with **Scott Hendricks** at the console. Also, **Paul Worley** has been producing a mix for a **Marie Osmond** project, with **Gene Eichelberger** at the controls. And **Bob Montgomery** has been producing a **Janie Fricke/Merle Haggard** duet mix, with Eichelberger again at the board.

OTHER CITIES

MASTER SOUND STUDIOS in Atlanta recently concluded a project for the **United States Air Force Reserve Band**. Included in the session were a 40-piece concert band, a dixieland band, a bagpipe ensemble and a rock group. All recording was done on the Sony PCM-3324 24-track and Mitsubishi X-80 two-track recorders. Also there, Atlantic act **First Love** wrapped up a session with co-producer **Jason Bryant**.

At **Normandy Sound**, Warren, R.I., engineer **Karl Rasmussen** has been remixing tracks by **John Cafferty & the Beaver Brown Band** for an appearance on "Solid Gold." Also, producer **Rick Harte** has been laying tracks for the **Lyres** and the **Nervous Eaters**, with engineer **Phil Greene**.

News from down under: **Australian Crawl** is in at **AAV-Australia Pty. Ltd.**, with producer **Adam Kidron**, working on an album scheduled for completion around the end of the month. Tracks are being recorded on the studio's **SSL 6000E** console and **Sony PCM-3324**.

At Miami's **Criteria Recording**, **Bob Seger** was in recently doing overdubs for an upcoming album. **Dave Cole** was the engineer, along with **Bob Castle** and assistant **Dave Axelbaum**. The **Romantics** are in cutting tracks for their next release on **Nemperor**. Producing is **Peter Solley**; engineering is **Gordon For-dyce** with assistant **Stan Lambert**.

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

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VIDEO TRACK
(Continued from page 38)
LOS ANGELES

PLANET ARTIST Greg Philliganes recently completed his debut video, for "Behind The Mask," the tune from his album "Pulse" co-written by Michael Jackson. The clip was directed by Greg Gold and Dominic Senna and produced by David Warfield for Fusion Films. That team has previously worked on clips for John Waite, Eric Carmen and the Pointer Sisters. Filmed at the Club Lingerie in Hollywood, the video portrays Philliganes as a rock artist whose girlfriend likes him only because he's a star, and not for who he really is "behind the mask." Guitarist Jeff "Skunk" Baxter and Jackson's tour drummer Jonathan "Sugarfoot" Moffit make guest appearances in the clip.

OTHER CITIES

COLLEGE SATELLITE NETWORK was in recently at Omega Audio in Dallas, mixing and sweetening a live video shoot by the Who. Producers of the program were Richard Namm and Jack Calmes. David Buell engineered, using Omega's Mitsubishi X-80 digital two-track to store the audio track and then lay it back to the one-inch video master. Mixing and sweetening for a stereo cable music special featuring Willie Nelson and Ray Charles, shot at the Austin Opry House, was also recently completed at Omega.

EMI America artist George Thorogood has done more than pay lip service to the problem of drunk driving with his song and video "I Drink Alone." The guitarist and his band the Destroyers last month performed a benefit concert at Towson State Univ. in Baltimore, which raised more than \$6,000 for SAIF (Students Aiding Friends). The organization offers, among other services, a 24-hour hotline that provides transportation home for any inebriated individual.

Edited by STEVEN DUPLER

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

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New Direction for Blues/Rocker

THOROGOOD SLIDING INTO COUNTRY

BY KIM FREEMAN

LOS ANGELES With his fourth blues/rock album, "Maverick," nestled inside the Top 40 on Billboard's Top Pop/Albums chart, one might think that principal Destroyer and renowned slide guitarist George Thorogood would be content to stick with a good thing. Instead, the seemingly blues-possessed artist talks of launching a country project when his current tour ends May 19.

"I have no idea whether it will be any good or not, but that's what I'm going to do," says Thorogood, who adds that he's planning to either "peddle my songs off to other artists or record a solo country album."

"I was into Hank Williams long before I got hung up on blues guitar," says Thorogood, who is quick to assure loyal Destroyer fans that "once I get this out of my system, I'll go back to being bad."

The other thing Thorogood has gotten out of his system lately is "a list of about 30 blues songs that I thought could have been recorded better," he says. When his efforts to get other artists to record these songs failed, Thorogood cut them himself on his first two Rounder albums.

"That repertoire has long been exhausted," he now says with some relief. "It's getting harder every night to play other people's songs."

Five original tunes turn up on "Maverick," and Thorogood says that the percentage of originals will increase on future albums as part of his career ambitions as a songwriter.

Thorogood's story is closely linked with the Boston-based independent label Rounder Records, for whom his 1980 album "Move It On Over" went gold. After ignoring an initial round of major label come-ons in 1977 (following his self-titled Rounder debut), Thorogood finally joined the majors in 1981, signing with EMI America.

Recalling the economic hard times in 1980 and '81, Thorogood says, "I like the idea of being on an independent, but I also had to keep my head above water."

While Rounder remains Thorogood's production and publishing company, the artist says the distribution problems endemic to the indie network pushed him to the major leagues. "The problem with Rounder," notes Thorogood dryly, "was that somebody in a small town like Chicago couldn't find my records."

"On the other hand," he adds, "EMI would like to see me write tunes a little more in the top 40 direction. So it's really six of one and half a dozen of the other" in comparing a major label with an indie.

EMI's early commitment to video

is what drew Thorogood to the label. Calling the medium "a great way to sustain interest between albums," Thorogood credits much of the success of "Bad To The Bone" (the title track of his last album) to heavy MTV play. Still, he likens the channel, at times, to "watching cartoons."

Though the popularity of native U.S. bands continues on a comeback roll in this country, Thorogood says the Destroyers' brand of Americanism hasn't fared well overseas. With the exceptions of Canada, Australia and Japan, Thorogood notes, most foreign audiences "understand English, but they don't understand American and my references to Budweiser, partying, etc."

(Continued on page 44)



Is It Real? Look-alikes of, from left, Prince, Michael Jackson, Billy Idol and Elton John gather at a recent contest held at the Red Parrot in New York. (Photo: Chuck Pulin)

Dennis Lambert Avoids Typecasting Producer Still Crossing Over After All These Years

BY ETHLIE ANN VARE

LOS ANGELES With the "Night-shift" album and single at the top of the black charts (and rapidly ascending the pop charts), the Lionel Richie-less Commodores have regained their crossover punch. And producer Dennis Lambert has another feather in his cap—a cap that already boasts hits by artists as diverse as Glen Campbell and the Four Tops.

From the time he started his career in 1965 with the Nashville Teens, through his '70s success with "One Tin Soldier" (Coven), "Don't Pull Your Love" (Hamilton, Joe Frank & Reynolds), "Ain't No Woman" (Four Tops) and "Rhinstone Cowboy" (Glen Campbell), Lambert has always sought to avoid confining himself to one genre of music. This has, at times, worked to his disadvantage.

"It did leave people unable to put me on any immediate list," says Lambert, 37. "It wouldn't come to mind, 'Oh, he's a good black producer' or 'He's good with country-pop.' You pay a price to be diverse and reach out into things people don't expect you to."

But, aside from a self-imposed period of inactivity after breaking up his 10-year partnership with Brian Potter in 1979, Lambert has always found his willingness to experiment leading to a full work plate. More important than the music's style, he says, is how much he personally likes it.

"What I have to have is a passion for the artist I am going to work with," he says. "Take the Commodores: People tended to write them off because of Lionel's consummate talent and success. The group was left in the dust of his blazing trail. But I knew that there was something in the essence of what the others contributed; I felt they could emerge as a big group again."

Lambert's genre assignments usually have a similar goal: the pop crossover hit. But, he stresses, each style of music has to be approached with a different slant.

"I like to think I leave my mark

on all the work I do," he says, "but, at the same time, I can adapt to different artists and their styles. With country, generally speaking, production is the least important value in the sum of the record—although I do think that pop-oriented country could stand a little more sophistication in the production. With r&b, particularly dance music, everything is very production-oriented."

On the technical side, Lambert is in love with digital equipment (he uses a Mitsubishi 32-track machine

at Sound Castle studios in Los Angeles) and, after 20 years at the board, appreciates the new toys making an appearance. "A box can do today what it used to take a 90-by-50-foot room to create," he says. "You have 20 choices, each instantly dialable. It's instant gratification."

Lambert's current project is a Motown album due in May from former Temptations vocalist Dennis Edwards, with whom he first teamed last year.

Wham! Concerts in China To Be Documented on Film

BY PAUL GREIN

LOS ANGELES Wham!'s concerts last week in Peking and Canton—the first performances by a Western group in the People's Republic of China—will be the subject of a documentary intended for theatrical release later this year.

The 60- to 75-minute documentary will be directed by Lindsay Anderson, who directed the films "If . . ." and "O Lucky Man," and produced by Martin Lewis, who produced the film "The Secret Policeman's Other Ball" as well as Julian Lennon's videos for "Valotte" and "Too Late For Goodbyes."

Lewis, in an interview prior to the concerts, explained that the documentary will entail more than just concert footage. "We'll be shooting both concerts," he said, "and also following Wham! as they explore China, and more interestingly I think, as the Chinese explore Wham!"

Lewis was asked to produce the documentary by Jaz Summers, who co-manages Wham! with Simon Napier-Bell. "The minute he said 'Wham! in China,'" remembered Lewis, "I thought this shouldn't be some ordinary pop music documentary where you just see the group milling backstage, a couple of travelog shots and that's it.

"It needed a filmmaker with vision who could actually make something out of what I think is a fascinating juxtaposition culturally. Wham! in China: It's like a new Cultural Revolution. So I thought of Lindsay Anderson, who's one of my favorite British directors."

Wham! was set to play only two dates in China: April 7 at the 15,000-seat People's Gymnasium in Peking, and April 10 at a hall in Canton.

"The Chinese must be uncertain what the audience reaction will be," Lewis said. "Certain cultural officials saw them perform in Tokyo and obviously enjoyed what they saw, but I don't think they were ready to commit to a full tour."

For one thing, Lewis suggested the Chinese might be intimidated by the size of Wham!'s entourage. "There are about 85 people in the party," he said, "between the band, crew, management and film crew. Since Chinese musicians don't normally have enormous amounts of amplification, the notion that two singers would have an entourage of 85 people must be a little unusual or disconcerting, to say the least."

The film crew consists of 25 cinematographers and technicians, who were to shoot the documentary in 35 millimeter. A 24-track mobile facility.

(Continued on page 44)

Introduced in Calif. Senate Bill Targets Ticket Brokers

LOS ANGELES Independent resellers of tickets to sporting, musical and theatrical events statewide are asked to clean up their own act in a proposal (SB 675) introduced recently to the State Senate.

Sen. Joseph Montoya (D-East Montebello) has authored a bill requiring ticket sellers to have a permanent address, maintain records of ticket purchases, disclose seat locations, grant refunds to purchasers and disclose all service charges.

Montoya's proposal would provide that a violation be a misdemeanor. A legislative aide says the bill will probably be amended before it is heard before the Senate business and professional committee

April 29 to define its intent more clearly.

California legislators have attempted to introduce various laws regulating and/or licensing ticket brokers for the past decade. Such states as New York and New Jersey have had more stringent laws governing ticket brokers for a number of years.

The California Ticket Brokers' Assn. has held meetings since the bill's introduction attempting to unite independent ticket agents.

JOHN SIPPEL

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Talent in Action

REGGAE SUNSPASH USA

Radio City Music Hall, New York
Tickets: \$20

"REGGAE SUNSPASH USA," the touring pre-publicity vehicle for the three-day reggae and pop music festival held annually in Kingston, Jamaica, arrived at the prestigious Radio City Music Hall March 31 for two well-attended shows. The venue's high-toned atmosphere contrasted with the city's traditional presentation of reggae music at late-night clubs or at theatres inaccessible to the general public.

A portion of the program's proceeds benefited the Music Is Life Foundation, an organization founded by Third World keyboardist Ibo Cooper to donate funds directly to Ethiopian officials for relief aid. Ticket holders were asked to bring cans of food.

A call to heightened consciousness was the focus of Third World's set. The self-contained band appeared under a huge banner of Bob Marley with arms outstretched against a map of the world. Their repertoire, which included a mélange of black music styles with reggae as a source-point, infuriates reggae purists. Their rock approach also cooled some of the subtle fire lit by the program's first half, but by evening's end Third World had confirmed its claim to being the best bet to maintain loyal fans in both the pop and reggae camps.

Third World's set was extremely well paced. Roots ballads played against the group's dance-oriented material; of the latter, the African-influenced "Lagos Jump" was sincere yet tepid, but the popular "Try Jah Love" was extraordinarily energetic. The song was the set-closer, as union rules rushed the band to a finish. The crowd, however, demanded and received an encore, which turned out to be the group's latest single, "Sense Of Purpose."

Preceding Third World's program was Dennis Brown, a popular and charismatic performer from Jamaica who has released two albums on A&M here. Most of the material in his set was from his Jamaican catalog, including "Love's Got A Hold On Me," in which Brown crooned a line from Michael Jackson & Paul McCartney's "The Girl Is Mine."

Of a different style was the sensual singer Gregory Isaacs. His smooth approach blended well with the band's seemingly effortless pulse. The crowd was on its feet and singing along after minor sound adjustments. On the whole, however, Isaacs was uninspiring and perhaps not up to the pace demanded by the program's schedule.

The We The People Band, led by bassist Lloyd Parker, performed an introductory 10 minutes for an arriving crowd, then acted as "house band" for both Isaacs and Brown. Their crisp playing was highlighted by a horn section led by saxophonist Dean Fraser. **HARRY WEINGER**

ANTONIO CARLOS JOBIM

Carnegie Hall, New York
Tickets: \$25, \$22.50, \$17.50, \$15

ONE DOESN'T GO to a bossa nova concert expecting a lot of textural or rhythmic variety, or a lot of visceral excitement. So to say that these qualities were in short supply at Antonio Carlos Jobim's March 30

Carnegie Hall show, the second of two sold-out performances by the veteran Brazilian composer/pianist/vocalist, isn't so much to criticize it as to observe that it was a quintessential bossa nova recital.

Bossa nova, as performed—and, to all intents and purposes, invented—by Jobim, is by nature soft, subtle and seductive; not only are Jobim's lyrics almost all about love in its various permutations, but his gorgeous melodies and gentle, swaying rhythms have a way of hooking listeners whether or not they realize they're being hooked.

Jobim's reputation would have been assured if he had done nothing but give the world "The Girl From Ipanema." As it happens, he has also given the world just about every other memorable melody associated with the bossa nova—and this accomplishment, coupled with the fact that he hadn't performed in New York in roughly 20 years, made his Carnegie Hall appearance a major event.

As wonderful as it was to hear all those great tunes performed, though, Jobim's performance tended to reinforce the fact that, while he projects considerable charm on-stage, he really isn't much of a performer. He has a light, fluid touch on the piano, but his singing voice, for all its character, has almost no range. Luckily, he had five very talented female singers offering him support.

Jobim's excellent band played with appropriate understatement throughout, but the absence of a strong soloist was another drawback. Musicians and singers alike sounded stunning on gems like "Wave," "Quiet Nights" and of course "The Girl From Ipanema," but it was hard to keep from sneaking glances into the wings in the hopes that Stan Getz was there, saxophone in hand, waiting to come out and blow a chorus or two.

PETER KEEPNEWS

ANGEL CITY

The Palace, Los Angeles
Tickets: \$12.50

SYDNEY'S ANGEL CITY isn't that well known in the City of Angels, so it was a somewhat perplexed crowd that received them on March 7. While a dozen fist-waving loyalists in front of the stage were ready for the group's guitar-driven sound, most of the audience knew only that this was a new band from Australia. They didn't realize Angel City comes from a line leading back to AC/DC, not INXS.

But the uninitiated's futile search for a synthesizer was sidetracked as soon as Angel City's lead singer, Doc Neeson, took the stage. Larger than life and possessing boundless energy, Neeson makes an awesome frontman. If Angel City's material often slips into generic Nugent/Hager/Travers hard rock, one is willing to forgive them that only because their presentation is so commanding.

Angel City never stoops to gimmickry. Rick Brewster's guitar leads carry more substance than flash; Jim Hilburn's Steinberger bass riffs are subtle and tasteful. Costuming is simple, lighting is stark, and sound is—ah, loud. The

(Continued on page 59)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Seattle Coliseum	March 29-April 2	\$1,129,367 \$17.50/\$15	71,636 five sellouts	Concerts West
NEIL DIAMOND	Cow Palace San Francisco	March 11-15	\$1,069,045 \$17.50	68,000 five sellouts	Concerts West
EDDIE MURPHY LILLO THOMAS	Radio City Music Hall New York	March 22-24	\$823,255 \$25/\$22.50/\$20	35,244 six sellouts	In-House
LUCIANO PAVAROTTI ST. LOUIS SYMPHONY ORCHESTRA	The Arena St. Louis	March 21	\$658,150 \$250/\$50/\$20	11,501 12,328	St. Louis Symphony Orchestra
GRATEFUL DEAD	Nassau Coliseum Uniondale, N.Y.	March 27-29	\$630,751 \$14.50/\$13.50		Monarch Entertainment Bureau/ St. Pauli Girl Concert Series/ Larry Vaughan Presents
DARYL HALL & JOHN OATES TIL TUESDAY	Meadowlands Arena East Rutherford, N.J.	March 18-19	\$557,588 \$15.50/\$13.50	38,876 two sellouts	Monarch Entertainment Bureau/ St. Pauli Girl Concert Series/ Pontiac Fiero/MTV Presents
NEIL DIAMOND	Olympic Saddledome Calgary	April 4-5	\$547,788 (\$684,735 Canadian) \$20/\$17.50	34,670 two sellouts	Brimstone Productions/ Concerts West
NEIL DIAMOND	Northlands Coliseum Edmonton	March 23-24	\$480,576 (\$600,720 Canadian) \$20/\$17.50	36,366 two sellouts	Perryscope Productions
NEIL DIAMOND	PNE Coliseum Vancouver	March 19-20	\$463,732 (\$579,665 Canadian) \$20/\$17.50	33,154 two sellouts	MCM & Associates
PRINCE & THE REVOLUTION SHEILA E.	The Centrum Worcester, Mass.	March 27-28	\$416,143 \$13.50	24,146 sellout	Rainbow Over America
ROGER WATERS	Radio City Music Hall New York	March 26-28	\$349,880 \$22.50/\$20	16,297 17,400 three shows	Radio City Music Hall Productions
GRATEFUL DEAD	Civic Center Providence	April 3-4	\$326,679 \$12.50/\$11.50	26,698 two sellouts	Frank J. Russo/ Monarch Entertainment Bureau
GRATEFUL DEAD	Civic Center Springfield, Mass.	March 24-25	\$270,729 \$13.50/\$12.50	20,054 sellout	Cross Country Concerts
ANNE MURRAY	Wang Center Boston	March 29-31	\$247,297 \$22.50/\$17.50	12,300 three sellouts	Frank J. Russo
CHICAGO ALAN KAYE	Civic Center Hartford, Conn.	March 27	\$242,943 \$15.50/\$13.50	16,041 sellout	Cross Country Concerts
KENNY ROGERS FRANKIE VALLI & THE FOUR SEASONS SAWYER BROWN	Civic Center Roanoke, Va.	March 29-30	\$238,074 \$18/\$16.50	15,393 20,000 two shows	North American Tours
DIANA ROSS	Arizona State Univ. Tempe	April 2	\$232,222 \$17.50/\$15	13,369 14,000	Feyline Presents
U2 LONE JUSTICE	Mapleleaf Gardens Toronto	March 28	\$225,403 (\$281,754 Canadian) \$16.50	17,000 sellout	Concert Productions International
ROGER WATERS	The Spectrum Philadelphia	March 29	\$218,655 \$17.50/\$15	13,713 three sellouts	Electric Factory Concerts
GRATEFUL DEAD	Cumberland County Civic Center Portland, Me.	March 31-April 1	\$218,500 \$11.50	19,000 three sellouts	Frank J. Russo/ Monarch Entertainment Bureau
DEEP PURPLE GIRLSCHOOL	Meadowlands Arena East Rutherford, N.J.	March 25	\$217,633 \$13.50/\$12.50	16,496 sellout	Monarch Entertainment Bureau/St. Pauli Girl Concert Series/WNEW-FM
DEEP PURPLE GIRLSCHOOL	Mapleleaf Gardens Toronto	April 1	\$209,998 (\$262,498 Canadian) \$16.50	15,900 sellout	Concert Productions International
CHICAGO ALAN KAYE	Mapleleaf Gardens Toronto	March 22	\$209,022 (\$261,278 Canadian) \$21.50/\$19.50	12,600 sellout	Concert Productions International
PRINCE & THE REVOLUTION SHEILA E.	Leon County Civic Center Tallahassee, Fla.	April 3	\$207,042 \$17.50	12,514 sellout	PRN Productions
KISS WASP	Meadowlands Arena East Rutherford, N.J.	March 29	\$198,768 \$13.50/\$12.50	15,928 sellout	Monarch Entertainment Bureau/ St. Pauli Girl Concert Series
REGGAE SUNSPASH USA	Radio City Music Hall New York	March 31	\$195,000 \$20	9,972 11,748	Radio City Music Hall Productions
GEORGE THOROGOOD & THE DELAWARE DESTROYERS BLASTERS	The Spectrum Philadelphia	April 1	\$194,937 \$13.50/\$11.50/\$9.50	15,653 sellout	Electric Factory Concerts
CHICAGO ALAN KAYE	The Myriad Oklahoma City	April 3	\$193,850 \$15/\$13	13,455 sellout	Contemporary Productions/ Pace Concerts
DIANA ROSS	Pan American Center Las Cruces, N.M.	April 4	\$189,020 \$25/\$17.50/\$12.50	11,151 12,659	Feyline Presents
DEEP PURPLE GIRLSCHOOL	The Spectrum Philadelphia	March 26	\$186,132 \$13.50/\$11.50	13,510 sellout	Electric Factory Concerts
DEPECHE MODE ANIMATION BOOK OF LOVE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	March 31	\$182,300 \$15/\$13/\$10	15,000 sellout	Avalon Attractions
CHICAGO ALAN KAYE	The Centrum Worcester, Mass.	March 26	\$176,792 \$15/\$12.50	12,415 sellout	Don Law Co.
DIANA ROSS	Salt Palace Salt Lake City	March 31	\$170,270 \$25/\$15.50/\$13.50	10,377 12,878	Feyline Presents Jam Productions
U2 LONE JUSTICE	Civic Center Providence, R.I.	April 2	\$169,569 \$13.50/\$12.50	13,349 sellout	Frank J. Russo
NEIL DIAMOND	Washington State Univ.	March 17	\$168,140 \$17.50	11,481 sellout	Concerts West
ROGER WATERS	Pullman Memorial Auditorium Buffalo, N.Y.	March 21	\$159,059 \$15/\$13	11,000 sellout	Festival East/Belkin Productions
THE KINKS LA BAMBA & THE HUBCAPS	Meadowlands Arena East Rutherford, N.J.	March 24	\$155,046 \$13.50/\$12.50	12,768 14,509	Monarch Entertainment Bureau/ St. Pauli Girl Concert Series/ WNEW-FM
FOREIGNER GIUFFRIA	The Omni Atlanta	March 25	\$150,255 \$15	10,015 12,000	Alex Cooley/ Southern Promotions
KENNY ROGERS FRANKIE VALLI & THE FOUR SEASONS SAWYER BROWN	Richmond Coliseum Richmond, Va.	March 31	\$145,021 \$18.50/\$16.50	8,232 10,908	North American Tours
REO SPEEDWAGON SURVIVOR	Coliseum Oakland, Calif.	April 5	\$141,564 \$14.50/\$13.50	9,750 11,000	Bill Graham Presents

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Four Tops Hope To Recapture 'Magic'

Group Readies Second Album Since Rejoining Motown

BY ROB HOERBURGER

NEW YORK It should have been an ideal comeback situation for the Four Tops: They re-signed with Motown in 1983 after a decade's absence from the label, embarked on a hot concert tour following their appearance with the Temptations on the "Motown 25" television special, and recorded an album with legendary producers/writers Holland-Dozier-Holland, who had guided them to a string of classics in the '60s.

But something went wrong. The album, "Back Where I Belong," failed to dent the top 100.

"It was the first time we had all worked together in so long, there were probably some cobwebs," says the group's Abdul "Duke" Fakir. "We were so glad to be back that we rushed the album."

Fakir says the group took its time with the next album, "Magic," due next month. Half of it was produced by Reggie Lucas, who handled most of Madonna's double platinum debut album. The other half was produced by Motown veteran Willie Hutch.

"The idea to work with Reggie came from Iris Gordy at Motown," Fakir says. "She thought his work on the Madonna album reminded her of an updated Holland-Dozier-Holland sound."

Among the Hutch-produced tracks are two old Motown songs: Martha & the Vandellas' "I'm Ready For Love" and Diana Ross' "Remember Me." Though it was common practice for Motown acts to trade songs in the '60s, it seems unusual now. "There's no risk in it,

it's all music," Fakir says. "Besides, we updated the songs a little, made them our own."

That the Tops have managed to stay contemporary and not milk the nostalgia in their act has helped keep them together—with all four original members remaining—for 31 years. After they left Motown in 1972, they scored three top 20 hits on ABC with Dennis Lambert & Brian Potter and another on Casablanca with David Wolfert. Yet Fakir says there was never any doubt that they would return to Motown when Berry Gordy asked them to, following their appearance on "Motown 25."

"It was in the cards for us to come home," Fakir explains. "The main reason we did is that Motown remained intact. Other record companies change executives, and the new people don't have the same concept or feeling of what we're about."

"Motown doesn't have a pop department or an r&b department," adds Renaldo "Obie" Benson. "You deal with one department and get the job done in an across-the-board way."

Still, Fakir and Benson say the Tops feel they made the right move leaving Motown in 1972. "By that time we had grown and the company had grown to the point that we couldn't get complete concentration on our records," Fakir says. "It was time for us to go out and see what the world had to offer out from under the umbrella of Motown."

"We learned a lot, and discovered that we had taken a lot of things for granted," says Benson. "At other

record companies, to get something done you always have to memo someone. At Motown, we just call up and it's done for us."

Now that the Tops are back at Motown, there are some differences from their first stay. They have an outside manager this time—Star Direction, based in Los Angeles—and outside public relations.

In fact, the only organization the group is completely dependent upon is itself, and that, Fakir and Benson assert, is the reason they've stayed together so long. "We all respect each other's wishes," Fakir says. "We don't have any ego problems. None of us is concerned about anything except, 'Is our product selling?'"



Back in Stride. Chicago's Robert Lamm and Peter Cetera share the spotlight at the group's recent show at New York's Madison Square Garden. (Photo: Chuck Pulin)

Huey Lewis and Group Win Big in S.F.

Kudos for the News at Bay Area Awards

BY JACK MCDONOUGH

SAN FRANCISCO Huey Lewis & the News, Eddie & the Tide, Steve Perry and Night Ranger were multiple winners at the eighth annual Bay Area Music Awards, held March 23 at San Francisco's Civic Auditorium before a full house of 5,200.

Lewis was named musician of the year, while the News was named best group, "I Want A New Drug" was named best song, and News drummer Bill Gibson and saxophonist Johnny Colla were honored in the instrumental categories.

Eddie & the Tide, whose first Atlantic album is due shortly, took best independent label album and best debut album honors for "I Do It For You" on the Spin label. The

group was also named as the outstanding Bay Area club band.

Perry's "Street Talk" was cited as best album, and the singer took best male vocalist honors. Neal Schon, Perry's boundmate in Journey, was named best guitarist.

Bassist Jack Blade and keyboardist Alan Fitzgerald of Night Ranger won instrumental awards. Sheila E. was named outstanding female vocalist; Shadowfax's "The Dreams Of Children" on Windham Hill was cited as best jazz album; and Ron Thompson & the Resistors was named outstanding blues/ethnic group. Bill Gavin, founder of the Gavin Report, was posthumously given the Board of Directors

Award.

Highlights of the show included the debut of the new, as-yet-unnamed band fronted by Jefferson Airplane founders Paul Kantner, Marty Balin and Jack Casady. Kantner, who left the band last year, has just settled a legal action which, in return for a cash settlement his attorney says is in excess of \$250,000, allows Jefferson Starship to continue to identify itself only as "the Starship."

The program, sponsored for the first time by Budweiser, was broadcast on KFOG. Producer Miles Hurwitz says the event raised more than \$20,000 for the Bay Area Music Archives.

Holiday Star, Vic Theatre

Chicago Venues Join Forces

CHICAGO "This has been working out much better than we'd anticipated," says Bruce White, president of Whiteco Hospitality Corp., parent company of the Holiday Star Theatre (capacity: 3,300) in south suburban Merrillville. White is referring to the Holiday Star's relationship with the recently renovated Vic Theatre (capacity: 1,251) on Chicago's North Side.

White and Holiday Star general manager Dave Steuer have been handling booking chores for the Vic since the first of the year, having signed a longterm booking agreement with Vic owners Walter and Thomas Klein. They replaced Carl and Larry Rosenbaum of Flip Side Records here, who, along with agent Lou Volpano, had handled booking, promotion and advertising for the theatre.

According to White, the venue has experienced sellouts with recent shows by the Marshall Tucker Band, Joan Baez, Southside Johnny, and the '50s-'60s package Let The Good Times Roll.

"Both the Holiday Star and the Vic do well with those types of acts," White says. "We've been doing a lot of twin bookings, which is a

big plus. The routing is great, and it gives us an increased advertising budget."

In January, Holiday Star dissolved its booking relationship with the Nederlander Organization. "As we grew," White explains, "we found that buying talent was something that should be handled in-house."

White adds that he hopes to open a New York office "within the next 100 to 180 days."

MOIRA McCORMICK

GEORGE THOROGOOD

(Continued from page 42)

Thorogood bristles when discussing the relative lack of critical acclaim his work has received. He complains that the media focuses too much attention on whether an act writes its own material.

"We haven't written any earth-shattering songs," he acknowledges, "but as performers we can hold our own with any rock group. It hurts to still not be considered a real band."

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WHAM! CHINA TRIP

(Continued from page 42)

ty was to be utilized to produce optimum sound quality.

Lewis first saw Wham! perform at the Beacon Theatre in New York before there was any discussion of the China trip. "I found them exhilarating in all the ways all great '60s pop music is fun and unpretentious," he said.

The Wham! piece is one of two pop documentaries that Lewis is currently working on. He's also directing a film about Julian Lennon, which was commissioned by Atlantic to showcase the young star.

"Sam Peckinpah [who directed the two Lennon videos which Lewis produced] was going to make the film," Lewis reported, "and then sadly died just after Christmas, so they've asked me to direct it. It will combine footage from his debut performances in San Antonio, as well as the rehearsals and all the preparations."

It's a busy time for Lewis, who also recently completed a sequel to "The Secret Policeman's Other Ball" entitled "Secret Policeman's Private Parts."

"I've never been more excited in

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RUSH ARTIST MANAGEMENT

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Six Years After 'Christmas Rappin',' Rush Says Rap, Like Rock, Is Here To Stay

When Russell Simmons and partner Rick Rubin formed Def Jam Records last fall, Dance Music Report greeted the news by noting that "few industry talents are more deserving of their own label than producer/manager Russell Simmons."

Now just 27 years old, Simmons has established himself, according to the Wall Street Journal, as "the mogul of rap." His Rush Productions and Artist Management represents chartbusting rappers Run-D.M.C., Kurtis Blow, and Whodini, and a dozen other future chartbusters. Rush artists will star in this summer's McHenry FilmCraft-Schultz production of the Michael Schultz feature film, "Rap Attack." In conjunction with the film, Rush artists will headline the 50-city national and international tour called Fresh Fest '85, which follows their participation in last year's historic first Fresh Fest. Furthermore, Rush is producing and syndicating a national radio rap program entitled "Rap Attack." Hosted by former WBLS New York disk jockey Mr. Magic, the Alan Freed of rap, "Rap Attack" is set to debut on June 1 in the country's Top 20 markets. And all the while, true to their projections, Def Jam has been releasing a 12-inch record every month.

Indeed, to the extent that Robert Palmer was right when he wrote in the New York Times on February 4th of this year that "though the rap groups lack the major record label clout of other Madison Garden scale performers, one suspects their emergence into upper-echelon pop circuits is only a matter of time," the rap industry largely has Russell Simmons to thank.

Simmons' success has been built upon his reputation for fairness, his professionalism, his love of the music, and his respect for its audience. He's been involved with rap since before there were rap records, as the promoter of fraternity parties and concerts featuring the likes of Grandmaster Flash and Kurtis Blow, while a sophomore at CCNY in 1976. Simmons was managing Kurtis by the time Kurtis released "Christmas Rappin'" in December of 1979.

The following interview was conducted in February of this year.

RUSH ARTIST MANAGEMENT



Backstage at Madison Square Garden, 1980, are, from left: Kurtis Blow, Sarah Dash and Bob Marley. (Photo: Ken Reynolds)



The House of Rush: Seven Chiefs, One Indian, No Cowboys—standing, from left: Dice, Bill Adler, Tony Rome, Twana Carney, Heidi Smith, Andre Harrell. Sitting: Russell Simmons. Missing: Lyor Cohen, Cool Jay.

Rap Visionary Russell Simmons 'It's More Than Making Records, It's Building Careers'

What do I like about rap? It's always new. It's def. I've been listening to it since I was a kid, long before they thought about putting it on vinyl. And ever since it's been on vinyl, I've been with it. And now that it's selling, I like it even more.

Why don't some people like rap? It's too black for some people and too noisy for others. It's like the first wave of rock'n'roll or like heavy metal today—most people don't like AC/DC too much, but they sell a lot of records. It just so happens that the best rap music is probably the most offensive to adults, especially black adults. Rap reminds them of the corner, and they want to be as far away from that as they can be.

The truth is that a lot of our new artists are right off of the corner. What do I look for in new artists? They should bring me something commercial that they've created themselves—or at least something creative enough that one of our producers will understand what's commercial about what that artist has. See, we have an informal kind of producers' workshop at Rush. It includes me, Larry Smith, Rick Rubin, Kurtis Blow, Davy DMX, and Spyder D, and between us we produce most of our acts. All the producers hear everybody else's works in progress, and we all get ideas from each other.

But the most important thing about our productions is that we produce records tailored to the individual artist. In other words, we make artist's records, not producer's records. This is opposed to someone like Fred Petrus, who had a great production company that did five or six successful albums on different artists—but every artist sounded the same. The tracks were interchangeable—Change, BB&Q, High Fashion, and the Ritchie Family. It was a very popular sound, and it sold a lot, but it got burnt out after a while, and no lasting artists were built as a result.

Our philosophy is that each artist should have an identifi-



Russell Simmons

able sound, and we should produce them according to their own talent. For example, although Whodini's first album was produced by Conny Plank and Thomas Dolby, and 'Escape,' the current one, was done by Larry Smith, they both sound like Whodini. Of course, matching up the right producer with the right artist is real important.

I don't think the major record companies understand this music. The a&r people there are old. The funniest thing is that rap is just black teenage music, the same black teenage music that the Jackson 5 made in 1970, and the same black teenage music that New Edition is making today, but for some reason the majors have taken forever to understand that. Now they're all saying, 'Wow, rap can sell albums!' What are they, stupid? We sell a half-million Run-D.M.C. singles, it follows that we can sell a million albums—and we have. Run-D.M.C.'s album and Whodini's album have both gone gold, so has the Fat Boys, which was produced by Kurtis Blow.

And Run's new album, 'King Of Rock,' nearly shipped gold. I understand, of course, that the advantage of the majors is that they have real large promotion budgets and great distribution networks. But I like being independent because I like to make my own decisions. I don't really trust anybody. Now, I don't know if these figures are accurate, but I've heard that 75-80% of the records the majors put out don't make money. Well, we've never been involved with a record that didn't make a profit. Never. And I don't want to be involved with too many people who are putting out records that don't sell.

A record company like Def Jam makes records that you could throw in the garbage, and they're still gonna sell. When we first put out 'I Need A Beat' by LL Cool J, in New York, I went down the corner to a record store, and the guy there said he had sold 40 copies of it in the previous five hours—all through in-store play, because the record wasn't on the radio yet, and nobody had even heard of it.

See, I don't make records for radio. Radio play helps, and I need it. But the bestselling rap records are the last thing that radio's gonna play. I really believe that some of it is racist, that there are black radio programmers who just don't like black street music. Of course, they justify keeping rap off the air by insisting that it's simply a matter of demographics—that rap appeals to a listenership that's too young and that doesn't have enough money to buy the big ticket items, and that therefore companies selling cars and fur coats and whatever won't advertise on stations that play rap.

But I don't understand why New Edition can play on black radio and not LL Cool J. One is bubblegum and the other attracts a slightly older crowd, and the older one is my 'I Need A Beat.' Believe me, you don't hear 'Mr. Telephone Man' in the clubs, you hear LL Cool J.

I just wish we had some more young program directors.

(Continued on page R-8)

Thanks

RUSSELL SIMMONS
and

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*for taking a chance on a unique new
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*...which raised eyebrows, opened minds and broke
records, in part because Russell supported it with
the finest artists, including*

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BLOW

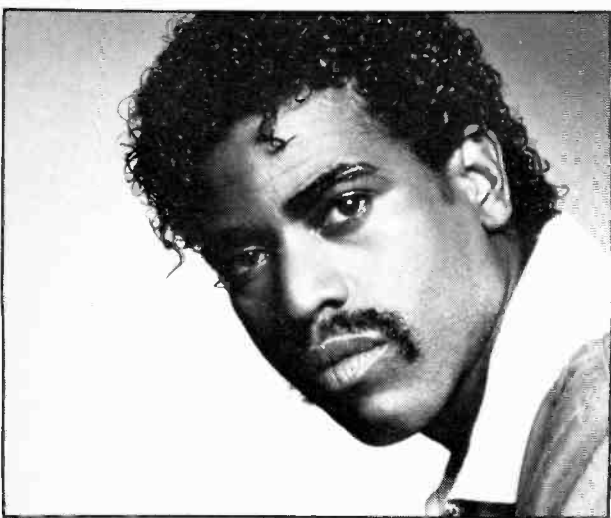
WHODINI

The FRESH Crew

Ricky and Frank Walker, Lucy Ryans, Mike Mauldin,
Bobby Sanders, "Big" Charles Latham, Casual Cal
and William "Tanky" Sims.



Cedric Walker & Associates



Kurtis Blow—King of Rap's Amazing Expose: "There are eight million stories in the Naked City!"

RUSH ARTIST MANAGEMENT

The Rush Artists



Whodini—The Mystic Masters of Rap: Make barriers disappear (Photo: Wadeva)



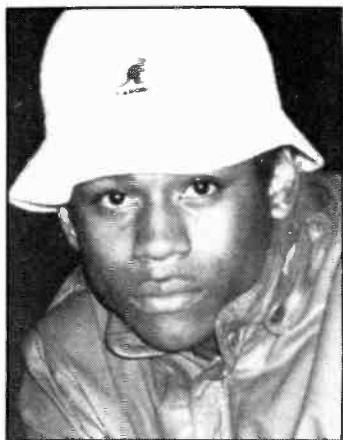
Run-DMC.—The Kings of Rock Explain: "There's three of us, but we're not the Beatles!"



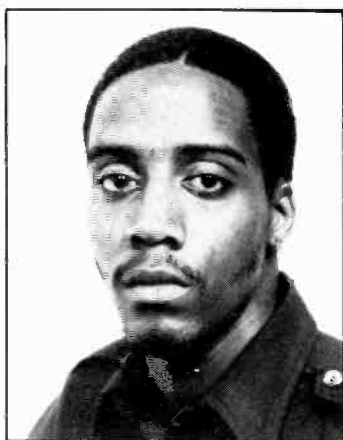
Wolves in Yups' Clothing: Meet Jekyll & Hyde, the suit & tie rappers (Photo: Wadeva)



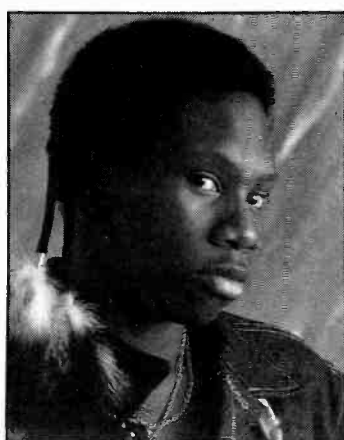
Skeptics Forced To Agree: Sparky D & the Playgirls are no playing! (Photo: Trevor Greene)



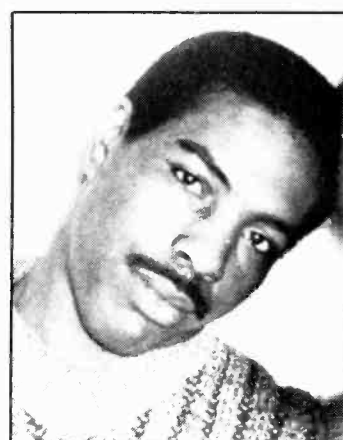
Rap Prodigy LL Cool J: "I'm improving the conditions of the rap industry!" (Photo: Wadeva)



Spyder D Says: "There's gotta be a better way!"



T. La Rock & Jazzy Jay: commentating and illustrating



Oran "Juice" Jones: chasin' a dream (Photo: Trevor Paul Greene)



From Gershwin to the Fat Boys, Alyson Williams sings it all



Beastie Boys—White Rappers Insist: "The party's gettin' rough!"



Davy DMX cooks up "a binary universe of urban electrofunk"



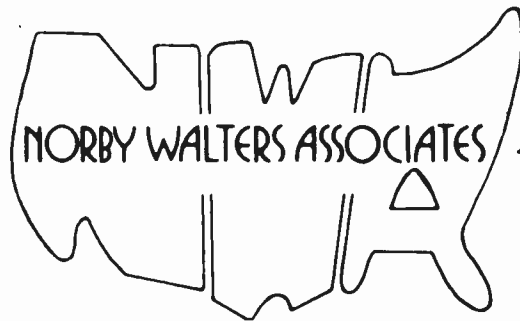
The Latin Rascals: young record doctors who perform emergency surgery on superstar product

Missing — Rap Pioneer Jimmy Spicer: From "The Bubble Bunch" to "Beat The Clock"

FROM "THE BREAKS" ALL THE WAY TO
"EIGHT MILLION STORIES"...
TOGETHER AS A TEAM WE'VE SHARED
IN THE GLORY.

CONGRATULATIONS TO RUSSELL SIMMONS
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The Fresh Fest: Rap's Columbus Scouts Out The New World

Last summer, when concert promoter Ricky Walker first started talking up his concept of a national rap music and breakdancers tour, he recalls going over like Columbus addressing a meeting of the Flat Earth Society. Skepticism was so high that a salesman at a radio station in Greensboro, N.C. (whose Coliseum was to be the site of the first test date over the Labor Day weekend) didn't want to take Ricky's advertising money. "You're a friend of mine," Walker remembers the salesman saying. "Can't I talk you out of doing this show?"

Walker not only insisted on forging ahead, he accepted the wager by the ticket manager of the Coliseum, who bet Walker a dinner that he wouldn't sell 3,000 tickets to the show. When 7,500 tickets were scooped up in four hours, Walker won his dinner and got his historic tour off to an auspicious start in the same stroke.

Two headlines bracket the daring and success of Walker's brainchild, the tour that came to be called the Swatch Watch New York City Fresh Fest. The first ran in *Billboard* on Sept. 29, 1984 and read, "Hip-Hop Heading For Huge Halls." The second ran in *Amusement Business* on Dec. 22, 1984 and read, "Swatch Watch Tour Grosses \$3.5 Million In 27 Performances."

For all his daring, Walker had known that *something* was going on when he heard rap all over the radio in Florida. And, having come up with the idea, he knew just where to go to flesh it out—to Russell Simmon's Rush Productions in New York. Rush's Run-D.M.C., Kurtis Blow and Whodini made up the bulk of the rap side of the show, the lineup of which was filled out with the Fat Boys and Newcleus. The breakdancers—who performed on a second stage in the middle of the arena while the next rap act was setting up on the main stage—included the Dynamic Breakers, Magnificent Force and Uptown Express.

The show was put together by three partners—Joe Marsh of Magic Promotions Inc., Cleveland; Brad Krasner, Festival Ventures, Miami; and Walker, of Cedric Walker & Associates, Atlanta. Pace Concerts in Houston was the tour's national promoter, which was booked by Mark Seigel and Cara Lewis of the Norby Walters Agency. Swatch Watch was the tour's sponsor. Mike Mauldin's MTM Roadworks, Inc., of Atlanta handled production, and the show traveled in two semis and

five buses, with 75 people on the road, about 40 of whom were performers.

As noted, the tour was a hit from the start. Despite the fears attendant upon a show whose main audience at the time was, as Walker put it, "ghetto kids," he was pleased to be able to announce to the *Pittsburgh Press* late in November, that "We have not had one incident inside a building. There's always something going on to keep the kids excited, and they don't get angry with each other."

With an itinerary that ranged from Providence to Detroit to St. Louis to Houston to Jacksonville to Los Angeles, the Fresh Fest, according to Russell Simmons, "demonstrated the huge underground popularity of rap. For example, we get to, say, Chicago, where almost none of our records are playing, and we sell out 20,000 seats." And in cities like Philadelphia, where rap is played on the radio, an arena like the 20,000-seat Spectrum not only sold out, the demand was such that another show was added for the next day, to which an additional 10,000 tickets were sold.

"The first Fresh Fest was like the pioneering of rock'n'roll all over again," says Walker. "It was just like those barnstorming Alan Freed tours of the '50s."

Naturally enough, plans are now in the works for Fresh Fest II. Due to kick off in June and run through September, the tour this time will encompass some 50 dates at large arenas in the U.S., and will extend into Canada, Europe, Russia and Japan. The lineup of talent will be "essentially the same," according to Walker. Once again, tickets will be in the \$10-\$12 range, once again the show will be continuous. What's new is that the non-musical entertainment this time

(Continued on page R-8)



Kurtis Blow (with basketball), and Whodini with the NAB's Atlanta Hawks (Photo: courtesy of the Atlanta Hawks)

Def Jam: A Label In Tune With What's Popular On The Street

When rap record producers Russell Simmons, 27, and Rick Rubin, 22, joined forces last September to form their own record company, Def Jam, their purpose, according to Simmons, was "to educate people about real street music by putting out records nobody else in the business would touch." Def Jam's musical ideal, according to Rubin, is a combination of his two favorite groups *ever*—AC/DC and Washington D.C.'s Trouble Funk. Or as England's *New Musical Express* recently put it, Def Jam's ambition is "to bring about a confrontation between the excess of rock and the sound of a beat box."

However this sounds, it's not as if the two young partners are acting out of spite or some kind of commercial death wish. They've simply married their longtime love and appreciation of hardcore rap—which Simmons considers "the most progressive black teenage music"—with the knowledge that there is a large and ever-growing audience for it which is not served by the major record labels.

They're off to a wonderful start; in its first five months of operation Def Jam has sold some 240,000 records. What makes this even more remarkable is that the label, for now, is being run out of Rubin's dorm room on the campus of New York Univ., where he's currently a senior majoring in film and video. Off-campus the energetic Rubin also puts in time as DJ Double R, the redoubtable deejay of Def Jam's Beastie Boys.

DJ001, released in November of 1984, was LL Cool J's "I Need A Beat." DJ002, released a month later, was "Rock Hard/The Party's Getting Rough/Beastie Groove" by the Beastie Boys, the former white hardcore band turned rap attackers. DJ003 was DJ Jazzy Jay's "Def Jam/Cold Chillin' at the Spot" (featuring a most irregular rap by Simmons). DJ004 was MCA & Burzootie's "Drum Machine." And DJ005 is the second 12-inch by LL Cool J, "Dangerous/I Want You."

Each of these has taken dead aim at what Simmons describes as Def Jam's "core audience—black urban kids around the country"—and each has been a moneymaker despite the fact that they're systematically shunned by commercial radio.

They succeed, according to Rubin, because "we're in tune with what's popular on the street," which translates into club play, in-store play, college radio play, uniformly favorable critical notices, and hellacious word-of-mouth.

And, he continues, "Unlike other record companies, we don't have to pay large advances for records. We don't rely upon an a&r staff because we don't have one. *WE* know what we want to hear on record—and those are the records we make."

For all Def Jam's self-sufficiency, however, Simmons is pleased to note that, "a lot of the time rap forces its way on to commercial radio. Several program directors have told me that they personally hated "I Need A Beat," but after airing it twice, they couldn't keep it off their playlist because the phones jumped off the hook."

Def Jam's goal has been to release a record every three or four weeks, and though they've managed to achieve that, Rubin is not satisfied. There is, he insists, "even more good stuff than that. We just can't make them any faster yet." He does promise, however, that records by Jimmy "Dollar Bill" Spicer, Jam Master Jay (Run-D.M.C.'s deejay and one-man band), and Kool DJ A.J. (immortalized in Kurtis Blow's "A... Scratch" last fall) will all be unleashed shortly.

In sum, these young entrepreneurs remain optimistic. "Rap's appeal is mostly to black teens now," say Rubin, "But it's getting bigger, and attracting more rockers, every day." What will happen when rock's guitar army joins forces with rap's beat-crazed commandos is anybody's guess, of course, but we're willing to bet that the news won't be greeted with the popping of champagne corks by those who stroll the corridors of power...

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RUSSELL & RUSH STILL ROCK 'N' RULE**



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RUN DMC

WATCH OUT SUCKER M.C.'S!



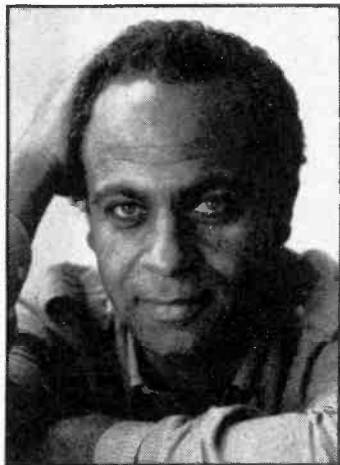
'Rap Attack'—Rush, Michael Schultz Team Up On First Authentic Rap Movie

Perhaps the single most exciting current event on Rush's calendar is our participation in the first authentic movie to be made about rap, "Rap Attack."

During the last year and a half Rush Productions has declined to take part in various of the "rap" and "breakdance" movies that have since been released because it was clear that those filmmakers ultimately weren't interested in portraying the rap scene as it really is. They've been impressed, however, with the past credits and present sincerity of filmmakers Doug McHenry and Michael Schultz, and have consequently teamed up with them to produce "Rap Attack," a movie about rap music and rap musicians to be released this summer.

A McHenry FilmCraft-Schultz Production of a Michael Schultz Film, "Rap Attack" is being produced by Michael Schultz and Doug McHenry, and co-produced by Russell Simmons. Movie lovers will recognize Schultz as the director of "Car Wash," "Which Way Is Up," "Cooley High," and "Sgt. Pepper's Lonely Hearts Club Band," as well as the recently released Motown/Tri-Star production of Berry Gordy's "The Last Dragon," starring Vanity, formerly of Prince's Vanity 6

A Billboard Advertising Supplement



Michael Schultz

rock group.

Doug McHenry has credits as production executive on such films as "Thank God It's Friday" and "Foxes," and has produced music videos featuring Cheryl Lynn, Midnight Star, and Shalamar.

Russell Simmons, of course, manages and/or produces the world's greatest rappers, including Run-D.M.C., Kurtis Blow, and Whodini—all of whom will star in "Rap Attack," as will the Fat Boys. In addition to his chores as co-producer of the film, Russell is executive producer of the film's double-record soundtrack album.

The screenplay for "Rap Attack" has been written by Ralph Farquhar, whose past credits include scripts for such hit television series as "Happy Days" and "Fame." Charles Stettler, manager of the Fat Boys, has been involved with the writing of those parts of the screenplay featuring the Fat Boys.

According to Doug McHenry, the story of "Rap Attack" is "the rap equivalent of 'Rocky'—about kids who believe in their music, who refuse to let it be homogenized or taken from them, and who persevere and triumph on their own terms." McHenry is confident that "Rap Attack" will be "the movie about rap" because the story is so true to life, and because it stars already established rap acts essentially playing themselves.

He further notes that the movie will be cross-promoted by Fresh Fest '85, the national concert tour which will feature the same lineup as "Rap Attack," and the film will also be the subject of a highly-coordinated national radio promotion and retail record store campaign.

Finally, there will also be an hour-long syndicated television special in support of the movie, coordinated with all of the major music television shows and services.

"In other words," says McHenry in conclusion, "it's gonna be a monster."

Fresh Fest

(Continued from page R-6)

will include double-dutch dancers, dancing robots a la Herbie Hancock's "Rockit" video, computerized lighting, balloons and confetti cannons.

"Rap is at a higher level now. It's beginning to have mass appeal, and we expect a large crossover audience this time—black and white, young and old, poor and rich," says Walker, with no small satisfaction. "Let's face it—rap is whole new youth movement."

Russell Simmons

(Continued from page R-2)

Everytime a young program director comes and starts playing street music—the peoples' music—the station does well. When Barry Mayo walked into KISS (WRKS-FM New York), he turned the whole station around and made it number one in the city. In Los Angeles it's the same with Greg Mack at KDAY and Kevin Flemming at KGFJ.

As for rock radio, you know I called a new music station, and they told me that they played a little bit of Run-D.M.C.'s 'Rock Box'—which is very black but which also fits the rock format like a glove—but that they didn't like the *idea* of it. The rap records they liked most were like Melle Mel's 'White Lines'—and Run-D.M.C. was 'out of their league' with 'Rock Box.' Well, what does that mean? That black artists should confine themselves to ghetto subjects and soul band instrumentations? If Run had really been out of their league, they wouldn't have sold so many records, got so much rock press, done so well on the black and pop album charts, or played for so long on MTV.

In fact, we have a great chance to cross over with Run-D.M.C. because they already have a following of hip taste-making whites. I go to the Roxy and to Danceteria in New York, and to clubs like them around the country, and I hear rap records all night. Our adult audience for Run-D.M.C. is like 70% white. They make up for the adult middle-class blacks who won't buy our music. The point is that the newer rap artists have more in common musically with rock'n'roll than has any commercial r&b since the days when r&b was rock'n'roll.

For that matter, look at the extent to which rap has influenced the pop mainstream. The Latin Rascals gave rap dynamics to Diana Ross's 'Sweet Away' and Bruce Springsteen's 'Born In The U.S.A.' Same with Hall & Oates' 'Out Of Touch' and the Rolling Stones' 'Too Much Blood.' 'When Doves Cry' is nothing but Run-D.M.C.'s 'It's Like That' all over again. All these artists, of course, have brought new ideas into it, but their rhythm tracks are definitely rap-influenced.

What about rap movies so far? They're garbage. 'Breakin'' sold a lot of tickets, but it had *nothing* to do with reality. The characters just weren't credible according to all my experience with real rappers. Rap is real. It's got a lifestyle. The hundreds of thousands of kids who went to the Fresh Fest found out that the artists looked and dressed a lot like they themselves do. You can't fake that stuff, and people appreciate what's real for a change. That's why we're so pleased about 'Rap Attack' and our involvement with Michael Schultz, the man who made one of my favorite movies, 'Cooley High.'

I want to say a word or two about Oran 'Juice' Jones and Alyson Williams, the two ballad singers we manage. There is such a thing as b-boy ballad. 'Daydreamin',' which Juice wrote for Kurtis Blow, is a rap ballad. It wasn't a national hit, but it was a very, very strong underground record, and it became a big New York radio radio. 'Tears' by the Force M.D.'s is another b-boy ballad. It's part of the rap lifestyle. It reminds you of kids having a party in the basement with the red light on. A more standard kind of ballad, by Lionel Richie, say, has nothing to do with that.

We do, by the way, manage a white rap group, the Beastie Boys. The Beasties are great rappers and they're going to open a lot of doors for us and help the whole rap movement. They're instant MTV stars, the critics already love them, and the *people* love them. As for black reaction to the Beasties, well, black audiences are very open-minded, and they appreciate the Beastie Boys.

In closing I'd like to say that I'm very optimistic about the future of rap. People have been telling me it's going to dry up, that it's just a fad, for 10 years now, and it only keeps getting stronger. And, the point is, we didn't push rap on the people, the people pushed it on us. It's not like disco, for example. The record business didn't make this music up, they tried to repress it. But rap is the peoples' choice, and you just can't knock it.

B R O C K K I N G O F R O C K K I N G
 C. RUN-D.M.C. RUN-D.M.C. F
 O C K K I N G O F R O C K K I N G
 C. RUN-D.M.C. RUN-D.M.C. F
 O C K K I N G O F R O C K K I N G
 C. RUN-D.M.C. RUN-D.M.C. F
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Def Jam recordings

Our Artists Speak For Themselves
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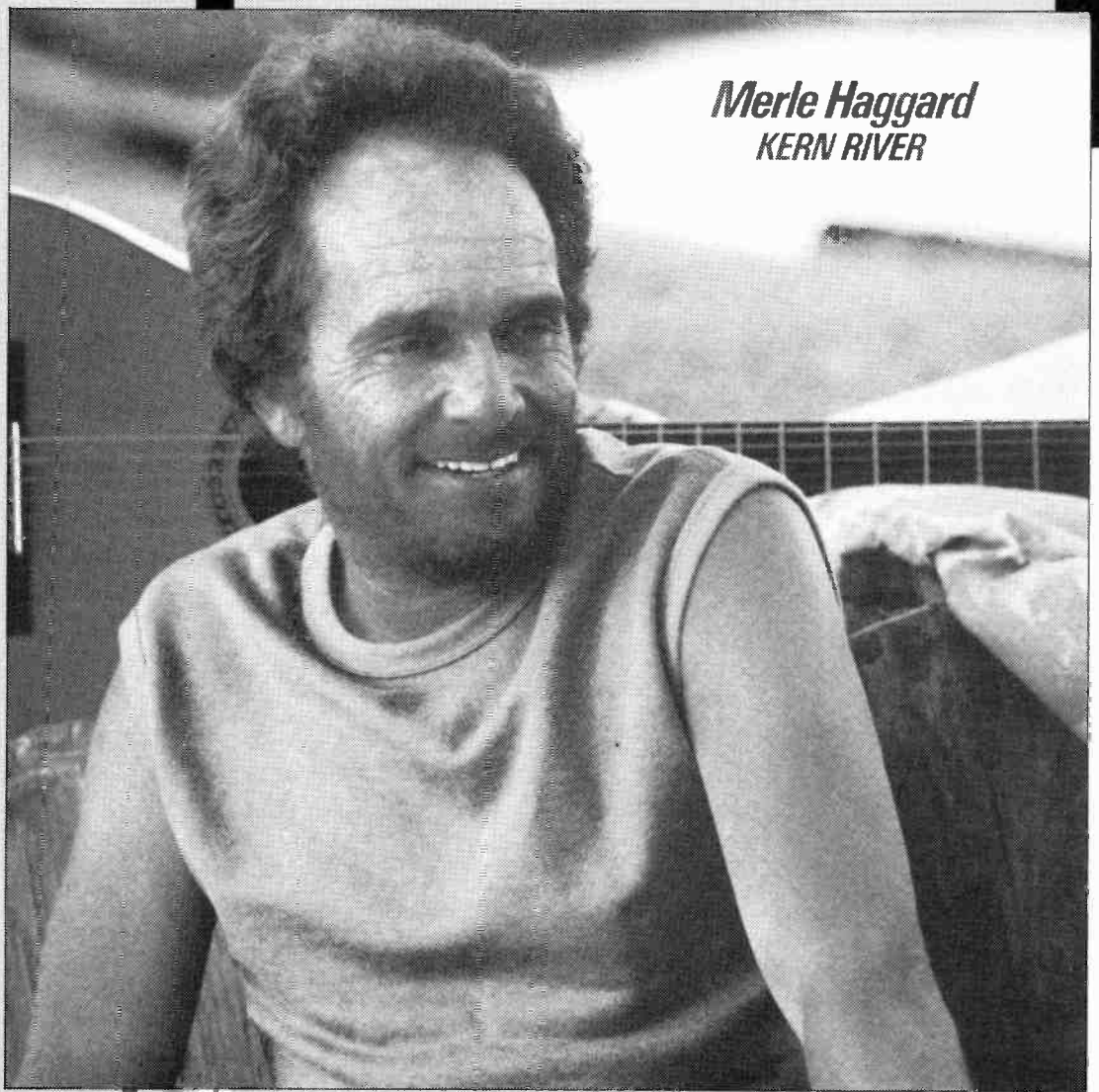
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KERN RIVER

MERLE HAGGARD "KERN RIVER"

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NASHVILLE ARTISTS OFFER FAMINE AID

McDowell Organizes All-Star Benefit Single, Video

BY ANDREW ROBLIN

NASHVILLE Prompted by requests from DJs for a country equivalent of "We Are The World," which enters the Hot Country Singles chart at a bulleted 87 this week, singer Ronnie McDowell has spearheaded the recording of a famine-relief single and video starring artists based in Nashville. The song, titled "One Big Family," was written by McDowell, Troy Seals and Mike Reid.

Among those heard on the recording and seen in a concurrent video are McDowell, George Jones, Jerry Reed, Tanya Tucker, Lynn Anderson, the Kendalls, Kathy Mattea, Lane Brody, Ray Sawyer, Faron

Young, Dobie Gray, Eddy Arnold, the Jordanaires, O.B. McClinton, Porter Wagoner, Chet Atkins, Boots Randolph, Little Jimmy Dickens, Rex Allen Jr., Karen Taylor-Good, Roy Acuff, Webb Pierce, Ronnie Robbins, Bob Bare, Leona Williams and Rick Shulman. Buddy Killen produced the sessions.

Several of country music's best-known artists withdrew from the project, reportedly under pressure from their labels. Artists signed to RCA and MCA had originally promised McDowell they would participate in the recording, but no artists from either label came to the sessions. Spokesman for RCA and MCA would not comment on the reasons for their artists' withdrawal from the project, but a knowledgeable source says most of Nashville's major labels are planning a different, joint effort to aid impoverished Americans.

Before McDowell undertook his famine-relief recording, Warner Bros. executive vice president Jim Ed Norman had suggested a similar project to a meeting of major-label executives, according to Dale

Franklin Cornelius, the executive director of the Nashville Music Assn.

"We only met once, and we kept it quiet because we didn't know which cause we'd give the money to," says Cornelius. "Jim Ed mentioned the idea to me, and I jumped at it. We met with all the other label heads, and we'll meet again when [RCA Nashville chief Joe] Galante returns from Europe." Insiders expect the discussion at the meeting, which they say is set for Thursday (18), to focus on setting a date during Fan Fair in June for a multi-label charity project.

"It's a really sad situation," adds Cornelius. "I applaud what McDowell's trying to do, but I wanted them to be aware that we were trying to do a whole industry event."

But McDowell says he, too, had hoped to involve the entire industry here in his recording. "I think it's real sad all of the labels couldn't say, 'We'd be glad to be a part of this,'" he says. "Now I understand that the labels want to do a project, but I didn't know they were going to do anything when I started this."

(Continued on page 46)

'Nashville's Been Good to Us'

Dirt Band Is Cleaning Up

BY EDWARD MORRIS

NASHVILLE The Nitty Gritty Dirt Band will spring into its second album for Warner Bros. on the strength of three high-charting singles from its first, "Plain Dirt Fashion." "Partners, Brothers And Friends" is set to ship on June 24 and leads with the single, "Modern Day Romance," this Wednesday (17).

"Nashville's been a good influence on us," observes the Dirt Band's Jeff Hanna. He smiles tolerantly about the purity tests to which former pop acts are routinely put on their way to country acceptance.

"It's a little bit of a pain," he admits, "when you've been playing at least a variant of country music since 1969." He cites a line in the title cut from the upcoming album: "Is it folk or rock or country? Seems like everybody cares but us."

The move of pop acts to country has more than one explanation, Hanna contends: "Rather than this being a bandwagon—which is the obvious way to perceive it from a

negative point of view—I think it's just that the environment here is really fresh. A lot of my friends who had been playing music in Los Angeles are enjoying the atmosphere here. It's where it's happening."

Noting that fellow bandsman (Continued on page 50)

Arthritis Telethon

Set for April 28

NASHVILLE The fourth annual Arthritis Telethon will be aired live from the Grand Ole Opry House April 28. Mickey Gilley will host.

The broadcast runs from 11 a.m. to 7 p.m. and is scheduled to feature Earl Thomas Conley, the Judds, Eddie Rabbitt, Bill Anderson, Janie Fricke, Lacy J. Dalton and Margo Smith, among others. The telethon will be aired in more than 60 markets.

Last year's telethon raised more than \$2.2 million for the Arthritis Foundation.



Ladies' Night. When Reba McEntire hosted "Nashville Now" in host Ralph Emery's absence, she brought along friends Nicolette Larson, center, and Emmylou Harris to help out musically.

NASHVILLE SCENE

by Kip Kirby



LOOK FOR Dan Fogelberg's excellent new album, "High Country Snows," to help fan the sudden contemporary flames sweeping through country. Fogelberg returned to his roots—and to Nashville—to make "High Country Snows," and he chose the Opry House to debut the album.

The concert was a sellout; the audience reacted to the country/bluegrass arrangements with manic fervor. On the stage with Fogelberg (as on the album) were such legendary musicians as Chris Hillman, Russ Kunkel, Herb Pedersen, Al Perkins, Jerry Douglas and virtuoso mandolinist David Grisman. The music they unreel was dazzling and often reminiscent of groundbreaking '60s efforts such as Gram

since then. With this act of heroism, Rice joins Merlin Littlefield of ASCAP in Scene's Crime-Stoppers Hall of Fame. Police chief Joe Casey promises to have authentic replica badges for both ready shortly.

George Vecsey, who did so well with Loretta Lynn's autobiography, "Coal Miner's Daughter," is hoping lightning will strike twice when his new country biography, "Sweet Dreams," is released by Pinnacle Books. Pinnacle will be issuing a special movie tie-in edition to coordinate with the upcoming Jessica Lange film based on the life of Patsy Cline.

It was producer Bernard Schwartz who asked Vecsey to author the Cline book. Schwartz is the man who brought "Coal Miner's Daughter" to the silver screen and convinced the film studio that actress Sissy Spacek could pull off the singing role on her own. The film and book will concentrate on Cline's stormy relationship with her husband during her rise to fame. There's a good possibility the premiere of "Sweet Dreams" will be held in Nashville when the movie opens late this year. Many of its scenes were shot in Music City.

THE OAK RIDGE BOYS add another first to their lengthy list of career accomplishments when they become the sole American act to perform at the gala 47-day opening ceremonies for the Acropolis, a mega-convention center being unveiled in Nice, France.

The Oaks will join the ranks of such worldwide celebrities as Placido Domingo and Charles Aznavour when they make their May 14 concert appearance. We aren't quite sure how Nice ends up with a facility called the Acropolis, but it's being heralded as the most advanced exhibition hall of its kind anywhere, containing 537,000 square feet of space and state-of-the-art enhancements.

International entrepreneur Jim Halsey of the Tulsa-based Jim Halsey Co. takes the bow for lining up the Oaks' newest coup. Halsey is president of FIDOF, which is involved with worldwide festivals, and is currently negotiating foreign radio and television broadcast rights for the Oaks' Acropolis performance.

The Oaks will be donating their performance fee to Feed The Children. The money is slated to go toward drilling four sorely needed water wells in Kenya. The wells, each named after one of the four Oaks, will be finished by the end of this year.

International press and foreign dignitaries will be on hand during the grand opening festivities, May 6-June 22. Jacques Medecin, the mayor of Nice, will also be on hand; it was he who arranged for the Oak Ridge Boys to participate as the representatives of American entertainment.

The winds of change are starting to blow

Parsons' "Grievous Angel" and Emmylou Harris' "Pieces Of The Sky."

There's something happening right now in country that remains undefined but real. It's an excitement rising from the tired ashes of the formula country that has prevailed for several years. It's tied in with artists like Rodney Crowell and Karen Brooks and Pam Tillis, with groups like RCA's Restless Heart and Warner Bros.' Southern Pacific, with outreaches like Sugar Hill Records and Rounder and MCA's revived Dunhill label for new generation country.

Will radio respond? That's a big question mark for record companies that are now grappling with ways to meet the unspoken challenge. If the trend continues, it could signal a rebirth in country—and could bring back a lost demographic who grew up with the Byrds and the Burritos and Crosby, Stills, Nash & Young and Creedence Clearwater Revival. A lot of people in Nashville sense the winds of change blowing and recognize that it's time for new directions. But in the end, it will be radio that will make the difference between country's new breed and country's old tried-and-true formulas.

NASHVILLE SCENE'S All-American Hero of the Week Award goes to Top Billing's athletic chairman of the board Tandy Rice. Rice chased a mugger on foot five blocks down Music Row several weeks ago to recapture a woman's purse. Says Rice (with a touch of wry understatement), "He probably thought I was just some old out-of-shape music executive who couldn't run two blocks."

That was the mugger's downfall: Rice was a track star in high school, and he hasn't slowed noticeably

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On Fire. Singer Leon Everette lays tracks with new producer Bill Rice at Nashville's Music City Music Hall. Rice produced Everette's first PolyGram album, "Where's The Fire."

NASHVILLE ARTISTS OFFER FAMINE AID

(Continued from page 45)

All of a sudden, I ran into all this politics."

After recording the basic tracks for the song with his band and drummer Clay Caire at the Sound Shop on March 30, McDowell began calling artists to ask them to participate in the vocal sessions. Most artists agreed immediately, but on April 2 many began calling back to cancel their participation.

"About 3 p.m., people started calling and saying 'I'm not doing it,'" says Steve von Hagel, who directed the video of "One Big Family." "Louise Mandrell called and said, 'I want to do it, but my label says I can't.' Then the whole thing started

unfolding."

The proceeds from "One Big Family" will be split between charities for Americans and Africans, according to McDowell.

No distributor has yet been found for the single. But a source at PolyGram confirms that executives there will meet with Buddy Killen to discuss "One Big Family."

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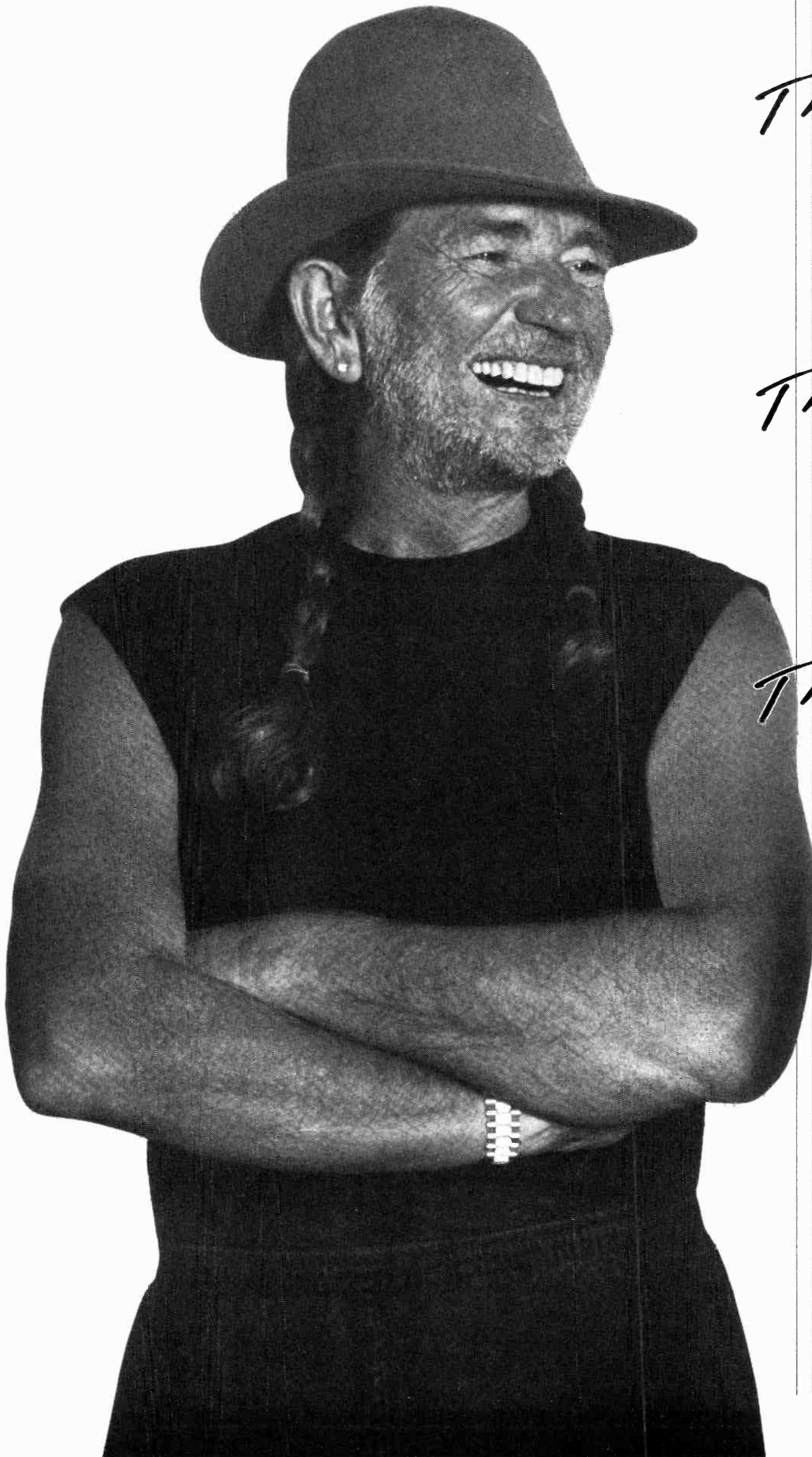
Billboard TOP COUNTRY ALBUMS

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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	1	9	ALABAMA ▲	RCA AHL1-5339 (8.98) (CD) 4 weeks at No. One	40 HOUR WEEK
2	2	2	35	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
3	4	5	18	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
4	3	4	25	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
5	5	3	22	THE JUDDS ●	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
6	6	7	25	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
7	11	13	26	ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
8	7	11	8	JOHN FOGERTY	WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
9	12	12	11	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
10	14	16	8	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
11	8	6	25	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
12	9	8	40	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
13	15	15	23	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
14	10	9	33	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
15	16	14	30	EXILE	EPIC FE-39424	KENTUCKY HEARTS
16	17	25	5	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
17	18	34	3	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
18	13	10	45	HANK WILLIAMS, JR. ●	WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
19	22	22	7	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
20	23	19	49	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
21	20	20	10	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
22	19	17	45	LEE GREENWOOD	MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
23	29	42	4	GEORGE STRAIT	MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
24	30	35	4	DAVID ALLAN COE	COLUMBIA FC 39617	DARLIN', DARLIN'
25	21	18	26	KENNY ROGERS	RCA AJL-5335 (8.98) (CD)	WHAT ABOUT ME
26	28	23	23	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
27	24	24	9	RICKY SKAGGS	EPIC FE-39409 (8.98)	FAVORITE COUNTRY HITS
28	47	65	4	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
29	27	28	16	MICHAEL MARTIN MURPHEY	EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
30	32	31	44	THE BELLAMY BROTHERS	MCA/CURB 5489/MCA (8.98)	RESTLESS
31	25	26	34	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98)	MEANT FOR EACH OTHER
32	33	30	38	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
33	26	21	34	THE OAK RIDGE BOYS ●	MCA 5496 (8.98) (CD)	GREATEST HITS 2
34	NEW			THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
35	35	63	3	BARBARA MANDRELL	MCA 5566 (8.98)	GREATEST HITS
36	NEW			CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
37	34	29	38	WILLIE NELSON ●	COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
38	39	40	5	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	41	44	27	EDDIE RABBITT	WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
40	NEW			THE KENDALLS	MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
41	42	43	21	MARK GRAY	COLUMBIA FC-39518	THIS OL' PIANO
42	44	37	73	JIM GLASER	NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
43	43	49	53	ALABAMA ▲ ²	RCA AHL1-4939 (8.98) (CD)	ROLL ON
44	40	36	23	DAN SEALS	EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
45	31	27	27	JOHNNY LEE	WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
46	50	51	3	REBA MCENTIRE	MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
47	48	54	44	MERLE HAGGARD	EPIC FE-39364	IT'S ALL IN THE GAME
48	53	55	83	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
49	38	39	9	RAZZY BAILEY	MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE
50	37	32	22	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
51	46	50	23	GEORGE JONES	EPIC FE-39272	LADIES CHOICE
52	45	33	9	SHELLY WEST	VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
53	36	38	45	DON WILLIAMS	MCA 5493 (8.98)	CAFE CAROLINA
54	51	52	21	MERLE HAGGARD	EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
55	49	46	24	THE EVERLY BROTHERS	MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
56	57	48	5	NICOLETTE LARSON	MCA 5556 (8.98)	SAY WHEN
57	60	58	187	WILLIE NELSON ▲ ²	COLUMBIA KC 237542 (CD)	GREATEST HITS
58	59	57	161	WILLIE NELSON ▲ ³	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
59	54	45	76	GEORGE STRAIT ●	MCA 5450 (8.98)	RIGHT OR WRONG
60	67	73	7	VARIOUS ARTISTS	EPIC FE 39597 (8.98)	19 HOT COUNTRY REQUESTS
61	64	70	103	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
62	62	67	162	ALABAMA ▲ ³	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
63	63	69	109	ALABAMA ▲ ²	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	65	—	131	RONNIE MILSAP	RCA AHL-3772	GREATEST HITS
65	NEW			MERLE HAGGARD	EPIC FE-39602	KERN RIVER
66	68	66	363	WILLIE NELSON ▲ ³	COLUMBIA JC 35305 (CD)	STARDUST
67	52	41	32	JANIE FRICKE	COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
68	71	61	18	DOLLY PARTON	RCA AHL1-4422 (8.98)	GREATEST HITS
69	69	74	116	WILLIE NELSON & MERLE HAGGARD ▲	EPIC FE 37958 (CD)	PANCHO & LEFTY
70	58	53	26	TOM JONES	MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO
71	61	62	28	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
72	73	68	15	ED BRUCE	RCA AHL1-5324 (8.98)	HOME COMING
73	74	64	4	GUS HARDIN	RCA CLP1-5358 (8.98)	WALL OF TEARS
74	55	56	52	GARY MORRIS	WARNER BROS. 25069 (8.98)	FADED BLUE
75	56	47	21	GENE WATSON	MCA/CURB 5520/MCA (8.98)	HEARTACHES, LOVE & STUFF

○ 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.



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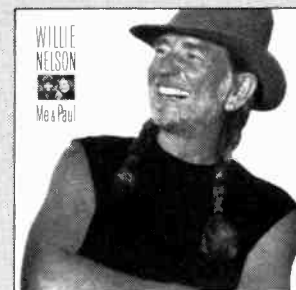
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HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Lists country singles chart from week 1 to 50.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Lists country singles chart from week 51 to 100.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	SALES	
1	3	I NEED MORE OF YOU	THE BELLAMY BROTHERS	1		
2	2	HIGH HORSE	NITTY GRITTY DIRT BAND	2		
3	4	TIME DON'T RUN OUT ON ME	ANNE MURRAY	3		
4	5	GIRLS NIGHT OUT	THE JUDDS	4		
5	7	THERE'S NO WAY	ALABAMA	5		
6	6	DON'T CALL IT LOVE	DOLLY PARTON	6		
7	9	THE COWBOY RIDES AWAY	GEORGE STRAIT	7		
8	12	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	8		
9	1	HONOR BOUND	EARL THOMAS CONLEY	9		
10	11	I'M THE ONE MAMA WARNED YOU ABOUT	MICKY GILLEY	10		
11	13	STEP THAT STEP	SAWYER BROWN	11		
12	15	WARNING SIGN	EDDIE RABBITT	12		
13	14	RADIO HEART	CHARLY MCCLAIN	13		
14	18	FALLIN' IN LOVE	SYLVIA	14		
15	19	IN A NEW YORK MINUTE	RONNIE MCDOWELL	15		
16	17	THAT'S WHAT YOU DO	THE FORESTER SISTERS	16		
17	25	WORKING MAN	JOHN CONLEE	17		
18	23	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	18		
19	20	CALIFORNIA	KEITH STEGALL	20		
20	10	MAJOR MOVES	HANK WILLIAMS, JR.	23		
21	29	DON'T CALL HIM A COWBOY	CONWAY TWITTY	19		
22	8	COUNTRY GIRLS	JOHN SCHNEIDER	33		
23	28	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	42		
24	21	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	MAINES BROS.	24		
25	24	CRAZY	KENNY ROGERS	36		
26	27	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	21		
27	16	WALTZ ME TO HEAVEN	WAYLON JENNINGS	27		
28	26	FOUR WHEEL DRIVE	THE KENDALLS	28		
29	30	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	25		
30	---	NATURAL HIGH	MERLE HAGGARD	22		

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	AIRPLAY	
1	3	I NEED MORE OF YOU	THE BELLAMY BROTHERS	1		
2	2	HIGH HORSE	NITTY GRITTY DIRT BAND	2		
3	4	TIME DON'T RUN OUT ON ME	ANNE MURRAY	3		
4	6	GIRLS NIGHT OUT	THE JUDDS	4		
5	5	THERE'S NO WAY	ALABAMA	5		
6	7	DON'T CALL IT LOVE	DOLLY PARTON	6		
7	8	THE COWBOY RIDES AWAY	GEORGE STRAIT	7		
8	11	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	8		
9	10	I'M THE ONE MAMA WARNED YOU ABOUT	MICKY GILLEY	10		
10	12	STEP THAT STEP	SAWYER BROWN	11		
11	14	WARNING SIGN	EDDIE RABBITT	12		
12	15	RADIO HEART	CHARLY MCCLAIN	13		
13	16	FALLIN' IN LOVE	SYLVIA	14		
14	18	IN A NEW YORK MINUTE	RONNIE MCDOWELL	15		
15	19	THAT'S WHAT YOU DO	THE FORESTER SISTERS	16		
16	20	WORKING MAN	JOHN CONLEE	17		
17	21	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	18		
18	1	HONOR BOUND	EARL THOMAS CONLEY	9		
19	25	DON'T CALL HIM A COWBOY	CONWAY TWITTY	19		
20	24	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	21		
21	23	CALIFORNIA	KEITH STEGALL	20		
22	27	NATURAL HIGH	MERLE HAGGARD	22		
23	26	EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	MAINES BROS.	24		
24	28	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	25		
25	29	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	26		
26	30	FOUR WHEEL DRIVE	THE KENDALLS	28		
27	9	MAJOR MOVES	HANK WILLIAMS, JR.	23		
28	---	COUNTRY BOY	RICKY SKAGGS	29		
29	17	WALTZ ME TO HEAVEN	WAYLON JENNINGS	27		
30	---	LITTLE THINGS	THE OAK RIDGE BOYS	30		

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (18)	22
MCA/Curb (4)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (8)	13
Viva (2)	
Warner/Curb (2)	
Full Moon (1)	
EPIC (9)	10
Full Moon/Epic (1)	
POLYGRAM	9
Mercury (9)	
COLUMBIA	8
CAPITOL (4)	7
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA	4
AMI	1
AXBAR	1
GOLDMINE	1
LUV	1
MOON SHINE	1
NSD	1
Mesa (1)	
REVOLVER	1
SABA	1
SASPARILLA	1
TEXAS	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
84 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
88 BLUE DAYS BLACK NIGHTS	(Rightsong, BMI)	
20 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
29 COUNTRY BOY	(Ackee, ASCAP)	
33 COUNTRY GIRLS	(Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	
7 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
36 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
73 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI) CPP	
61 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
68 DO ME RIGHT	(Dane Bryant, BMI/Peppermint Flash, BMI)	
19 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
6 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
57 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
62 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
24 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	(Hall-Clement, BMI)	
14 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
55 A FEW GOOD MEN	(Hall-Clement, BMI)	
60 FIRE IN THE SKY	(Longjohns, ASCAP)	
50 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI) CPP/ALM	
53 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
28 FOUR WHEEL DRIVE	(Anbern, ASCAP)	
4 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
90 GIVE HER ALL THE ROSES	(Chappell, ASCAP/Fruit, BMI)	
85 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
48 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
64 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI)	
69 HERE I AM AGAIN	(Evil Eye, BMI)	
2 HIGH HORSE	(Unami, ASCAP)	
9 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	
75 I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
1 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
76 I'D RATHER BE CRAZY	(Don Pfriemer, ASCAP/Dejamas, ASCAP/Dick James, BMI)	
25 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
79 I'M ON FIRE	(Bruce Springsteen, ASCAP)	
10 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
15 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
89 IS THERE ANYTHING I CAN DO	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
56 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA	
80 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
97 IT'S ME AGAIN, MARGARET	(Acuff-Rose, BMI)	
44 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
49 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
31 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
43 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
30 LITTLE THINGS	(Reynson, BMI)	
83 LOOK WHAT LOVE DID TO ME	(Publicare, ASCAP)	
66 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
98 LOVE, IT'S THE PITS	(Tree, BMI/Blackwood, BMI)	
23 MAJOR MOVES	(Bocephus, BMI) CPP	
47 MAYBE MY BABY	(Salespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
96 MEXICO	(Great American Goldmine, ASCAP)	
52 MODERN DAY MARRIAGES	(Razzy Bailey, ASCAP)	
86 MY MIND IS ON YOU	(Leeds, ASCAP/Patchwork, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP)	
41 MY OLD YELLOW CAR	(Debdave, BMI/Briarpatch, BMI)	
92 MY ONLY LOVE	(Stallier Brothers, BMI)	
63 MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
22 NATURAL HIGH	(Mount Shasta, BMI)	
32 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
51 NOTHING CAN HURT ME NOW	(Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	
58 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)	
77 ONE HELL OF A HEARTACHE	(Cavesson, ASCAP)	
71 ONLY A DREAM AWAY	(MDS, ASCAP)	
95 ONLY LOVE WILL MAKE IT RIGHT	(Hall-Clement, BMI)	
70 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
13 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
37 ROLLIN' LONELY	(MCA/Dick James/BMI) MCA	
42 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
35 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
45 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
72 SHOWDOWN	(See No Evil, ASCAP/Kick Drum, ASCAP/Cool, ASCAP)	
8 SOMEBODY SHOULD LEAVE	(Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	
18 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
65 STARLITE	(Bil-Kar, SESAC)	
93 STAY WITH ME	(Careers, BMI)	
11 STEP THAT STEP	(Gid, ASCAP)	
78 STILL ON A ROLL	(Auodad, ASCAP/WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)	
16 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
26 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
5 THERE'S NO WAY	(Alabama Band, ASCAP)	
3 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
82 TO BE LOVERS	(Acuff-Rose, BMI/Marlidge, ASCAP)	
54 TOO GOOD TO SAY NO TO	(April, ASCAP/Swallowfork, ASCAP)	
40 TRUE LOVE	(Benefit, BMI)	
94 UNTIL WE MEET AGAIN	(Banfield Flyer, BMI)	
34 WALKING A BROKEN HEART	(Combine, BMI)	
27 WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP	
12 WARNING SIGN	(Deb Dave, BMI/Briarpatch, BMI)	
87 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
67 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
91 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)	
39 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
74 WHEN YOU HELD ME IN YOUR ARMS	(Eoquillas Canyon, BMI/Atlantic, BMI)	
38 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
46 WHO'S THE BLOND STRANGER	(Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
99 WHY DIDN'T I THINK OF THAT	(Tree, BMI/Cross Keys, ASCAP)	
100 WILL YOU LOVE ME IN THE MORNING	(Axbar, BMI)	
17 WORKING MAN	(Tapadero, BMI)	
59 YOU'RE EVERY STEP I TAKE	(Music Makers, ASCAP/Silver Dust, ASCAP)	
21 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	
81 YOU'VE GOT A GOOD LOVE COMIN'	(Warner House of Music, BMI/WB Gold, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Aimo	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.

New Firm Serves Buyers, Promoters

NASHVILLE A new company, The Source, has been formed here to serve talent buyers and promoters. Andrea Smith, formerly president of International Celebrity Services, and Marcia Morren, who served as talent buying coordinator at the 1982 Knoxville World's Fair, are principals in the new venture.

The Source will represent clients involved in the areas of fairs, nightclubs, rodeos and venues. While the firm is based in Nashville, says Smith, it will not be restricted to activity in the country music field.

The Source is located at 3618 Saratoga Dr., Nashville, Tenn. 37205. Telephone: (615) 889-3958.

NITTY GRITTY DIRT BAND

(Continued from page 45)

John McEuen (who has just released his first solo album) spends much of his time in Nashville, Hanna says he also wants to work more here, away from the group's Colorado home base. He is particularly interested in developing his songwriting and is currently doing some co-writing with Russell Smith. Hanna notes that the thought that some other act might want to record his songs came almost as a revelation to him.

As with the first Warner effort, Paul Worley and Marshall Morgan produced the upcoming album. "Paul and Marshall are like the sixth and seventh members of the band," Hanna asserts.

In 1983, manager Chuck Morris

put the band and the production team together for the Liberty single, "Colorado Christmas." "It was a kind of mutual audition," Hanna recalls.

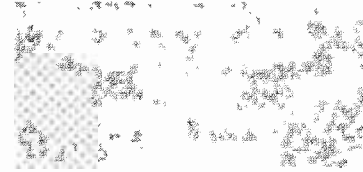
So far the Dirt Band has not produced any music videos, and none is in the works. But Hanna says he believes in them: "At this point the quality is almost incidental—not to the artist or the record company—but just the fact that you're on tv all of a sudden at various hours of the day tends to make you legitimate in the music business right now."

Hanna reveals that the band was ready to throw in the towel around 1980 until it regained life via the singles "An American Dream" and "Make A Little Magic," both of

which also crossed over to country.

The group has a full schedule of concerts for the remainder of the year. In addition to headlining its own dates and co-headlining with the Judds, the band will open some shows for Hank Williams Jr. and Don Williams.

A spokesman for Feyline Presents, the Dirt Band's management company, says their concert fees range from \$10,000 to \$15,000 and adds, "We're looking at a half-million-dollar summer."



Austin Hosting Music Festival

AUSTIN The Celebrate Austin Music Festival, the second annual showcase of Austin-based national and regional musicians, is set for April 19-21 at the Paddock Area of Manor Downs. Again this year, the festival will be produced by Rod Kennedy and will include five outdoor concerts in three days.

Headliners for the festival include Joe Ely, Jerry Jeff Walker, Sippie Wallace, Marcia Ball, Angela Strehli, Karen Kraft, the LeRoi Brothers, Lou Ann Barton, Joe "King" Carrasco & the Crowns, and Alvin Crow & the Pleasant Valley Boys.

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL

130 REPORTERS

NEW ADDS	TOTAL ON
54	57
43	44
40	74
34	39
30	89

LEE GREENWOOD	DIXIE ROAD	MCA
THE STATLER BROTHERS	HELLO MARY LOU	MERCURY
WILLIE NELSON	FORGIVING YOU WAS EASY	COLUMBIA
EDDY RAVEN	OPERATOR, OPERATOR	RCA
EXILE	SHE'S A MIRACLE	EPIC

NATIONAL

64 REPORTERS

NUMBER REPORTING

RICKY SKAGGS	COUNTRY BOY	EPIC	23
T.G. SHEPPARD	YOU'RE GOING OUT OF MY MIND	WARNER/CURB	19
BARBARA MANDRELL	THERE'S NO LOVE IN TENNESSEE	MCA	18
CONWAY TWITTY	DON'T CALL HIM A COWBOY	WARNER BROS.	16
THE WHITES	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	MCA/CURB	15

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
WPXK Washington, DC
WVVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WBXQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WOOO Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WVVO Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WVSL Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKR Rockford, IL
WKLR Toledo, OH
WTOO 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
WQAF 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
KFOI 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
KOUJ 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
KYYX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMO 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
KMIK Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

REGION 1

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

REGION 2

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

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD

REGION 3

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

Bibb One Stop Charlotte, NC
Oean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Arc Oistributing Cincinnati, OH
Arrow Oist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville, OH
Radio Ooctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

REGION 5

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

Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Uptown Records St. Louis, MO

REGION 6

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

ABC One Stop San Antonio, TX
Camelot Austin, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handlemans Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Singer One Stop Chicago, IL
Record Service Houston, TX
Sound Warehouse Metairie, LA
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

REGION 7

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

REGION 8

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

Charts Records & Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Oist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Las Vegas, NV

American Stereo Springfield, OR
Major Oist. Seattle, WA
Sea Port 1-Stop Portland, OR
Tower Fresno, CA

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

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



Get the Hint. Members of Exile make sure producer Buddy Killen is clear that more No. 1 records are in order, as they take a break in the studio to celebrate their recent fourth consecutive chart-topper, "Crazy For Your Love."



Everyone Join In. That's what producer Tom Collins seems to be saying as he works out a part at the piano with new Capitol/EMI America artist Lisa Angelle. Watching them are Connie Bradley, ASCAP's Southern regional director, and ASCAP membership rep Bob Doyle.



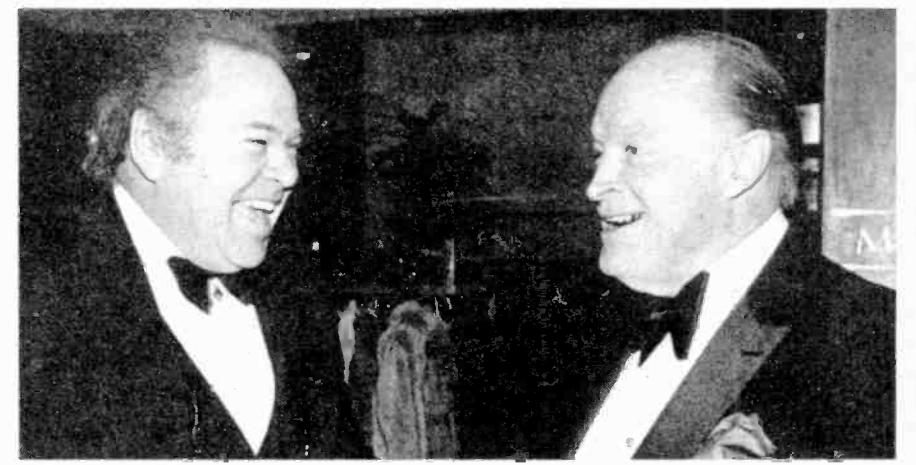
Welcome Aboard. Kenny Rogers welcomes two members of RCA's newest Nashville act, Restless Heart, backstage in Las Vegas following his concert with Dolly Parton. Shown with Rogers are David Innis, vocalist and keyboardist for Restless Heart, and Larry Stewart, the group's lead vocalist.



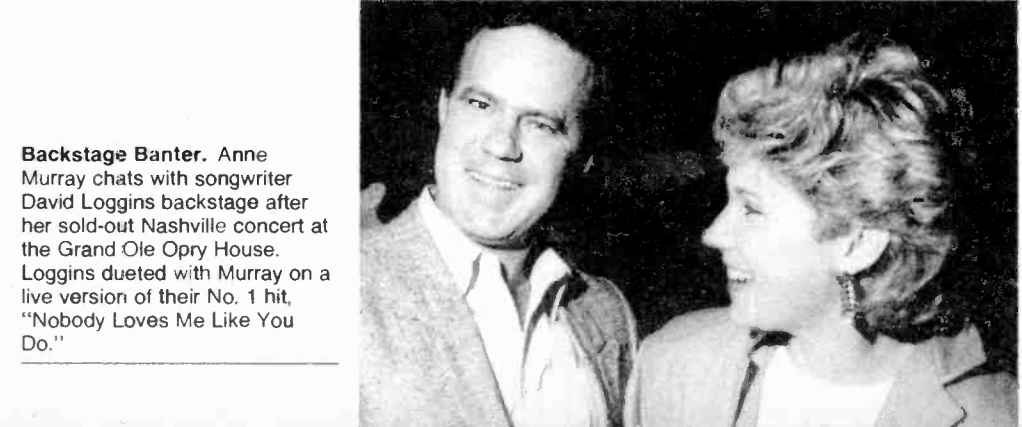
Girls' Night Out. And who knows what the topic of conversation is when Wynonna Judd, Gail Davies, Juice Newton and Naomi Judd get together, as they did recently at the Country Radio Seminar in Nashville?



Emerald Energy. The Bellamy Brothers spent time at Nashville's Emerald Studio to record the duo's upcoming MCA/Curb album. Listening to a playback at the board are David Bellamy, new Bellamy manager Georgeann Galante, producer Emory Gordy Jr. and Howard Bellamy.



Tulsa Talent Time. Roy Clark cracks up at one of Bob Hope's one-liners at a recent black-tie gala honoring Clark for his efforts in raising more than \$800,000 to benefit the Children's Medical Center in Tulsa.



Backstage Banter. Anne Murray chats with songwriter David Loggins backstage after her sold-out Nashville concert at the Grand Ole Opry House. Loggins dueted with Murray on a live version of their No. 1 hit, "Nobody Loves Me Like You Do."



Friendship Personified. Ray Charles blasts out a song from his "Friendship" album during a television taping at Radio City Music Hall in New York. The taping honored The Nashville Network's second anniversary. Looking on is host Mickey Gilley. (Photo: Chuck Pulin)

NEW WOES FOR PHILLY'S NU-TEC

Gov't Seeks Foreclosure on Entertainment Complex

BY MAURIE H. ORODENKER

PHILADELPHIA A suit has been filed in U.S. District Court here by the Small Business Administration (SBA) seeking to foreclose on the New Uptown Theater & Entertainment Center (NU-TEC) because of its failure to pay off a \$283,000 loan.

NU-TEC is a rejuvenated rhythm & blues entertainment complex, consisting of a 1,900-seat art deco theatre, a restaurant, a disco and a jazz room. Located in a run-down uptown neighborhood, it was opened four years ago at a cost of more than \$3 million. It was intended to be to black music what Nashville's Grand Ole Opry is to country music.

NU-TEC has been on the selling block since last October, but there have been no takers. Assistant U.S. Attorney James G. Sheehan, who filed the suit, says the SBA will try to sell NU-TEC unless its present owners can arrange financing to pay off their loan, which he says is four years overdue.

In addition to grants from federal

and city sources, the renovation of the once famous Uptown Theater was financed by John Bowser (who died in August, 1983), who borrowed \$550,000 from the Continental Bank and the Girard Bank, now the Mellon Bank. The SBA guaranteed 90% of these loans.

Last summer, according to Sheehan, Mellon Bank called in its loan, forcing the SBA to make good on its guarantee. According to the suit, NU-TEC now owes the SBA more than \$365,000, with interest charges added to the \$283,000 loan. In addition to a lien on the entertainment complex, Sheehan says the SBA has a security interest in NU-TEC's accounts receivable and equipment, and in the home of Bowser's widow.

The SBA would like someone to come in and pay off the lien without interfering with the operation of the business. While the theatre is being leased out to various local concert promoters for scattered r&b shows, as well as for public meetings, a private membership keeps the rest of the complex open nightly.

Joseph Stafford, now president of

NU-TEC in behalf of the Bowser family, says there has been no potential buyer since the entertainment complex was put up for sale last October. In January, city commerce director David W. Brenner said the city would move to acquire NU-TEC only as a last resort if no investor could be found. He said continued operation of NU-TEC was "tenuous" because it had defaulted on several loans.

Mayor S. Wilson Goode, who had tried to get the city to guarantee another million-dollar loan to NU-TEC, said earlier in the year that he wanted to save the theatre because of its "great symbolic meaning" in the attempt to rejuvenate the depressed shopping area where it is located.



Salt and Pepper Soul. Producer Marti Sharron is shown with Modern Records artist Natalie Cole at Music Grinder Studios in Los Angeles, where they cut five songs from her album "Dangerous." The title cut was released as the single.

Perry Faces 'Roadblocks'

As Gwen Guthrie's Manager

NEW YORK "To be a black manager in the entertainment industry is to be faced with many roadblocks," says Andre Perry, manager of Island artist Gwen Guthrie and former manager of the Reggie Lucas-James Mtume production team. "Since Benjamin Ashburn developed the Commodores, it's been hard for a black manager to break through with an major act.

"The perception of many black artists," he continues, "is that, in light of the Richard Pryor-David Franklin lawsuits, we cannot be trusted—and that we don't have the contacts at record labels to take them to that superstar level."

In addition, Perry maintains, "The record companies themselves often find it hard to accept black managers, which inhibits their effectiveness. And even if all things were equal, there is also the problem of financing. The capital needed to establish an artist like Gwen, extremely talented yet not well known outside the industry, can drain you."

As a result of this financial reality, Perry has decided to merge with Spectrum Music, an entertainment management company owned by Jerry Wagner and Spencer Taylor, both of whom have had record industry experience. "I came to the conclusion that at least part of the answer is in partnership with white managers so we can maximize our

strengths," Perry says. In addition to Guthrie, Perry is handling a teen-aged vocal group from New Jersey called the Gents.

Perry, once a product manager at Arista, was approached by Guthrie about managing her just a few months ago. "After working with Mtume-Lucas for three years and watching them close down their operation, I took some time to figure out what I wanted to do," he says. "I still advised Reggie. I played a part in Reggie's deal with Warner Bros. and Madonna, acting as a liaison between them. But basically I re-evaluated the industry.

"One of the things I did before joining with Gwen was go get a graduate degree in television and film from Brooklyn College. I felt I had to be able to understand that technology, since that is where the music industry is going."

Despite his interest in new technology, Perry is emphasizing a grass-roots approach in touting Guthrie's third Island album, "Just For You." "Gwen has never been on an extensive promotional tour before, so we're looking to get her out there," he says. In recent weeks she has done benefits for radio stations in Boston and Washington, and spoken at a New Jersey high school. She will also be involved with the United Negro College Fund.

"We've got to stop recycling the same acts over and over again," observes Perry about the current black music scene. "Except for New Edition, Stacy Lattisaw and Johnny Gill, we haven't seen the black music community developing many new faces in recent years. We've got to start building a new foundation for the future of the music."

THE RHYTHM & THE BLUES

by Nelson George



TO WATCH SOME OF the freshest young acts in black music today is to experience both *déjà vu* and the shock of the new. Two cases in point are the vocal groups New Edition and the Force MD's.

Both are young standup vocal groups, something you didn't see just a few years ago when it was only veterans such as the Spinners, Temptations, Four Tops and Manhattans perpetuating the genre. Once self-contained bands, following the lead of Sly & the Family Stone, Earth, Wind & Fire, and Parliament-Funkadelic, were considered the future of black music. And with the exception of Shalamar, everyone in the vocal group style was well over 30.

But New Edition and the Force MD's are right in the traditional mold. They all dress the same on stage, with New Edition favoring tuxedos and blazers, while the Force MD's go in for preppy sweaters and match-

Everything old is fresh for hot young acts

ing jumpsuits. Both make extensive use of doo-wop harmony arrangements and, as if to echo the doo-wop era, wear those chemically created curls (or smaller waves) that are the contemporary equivalent of the process. Both groups come from the Northeast—New Edition from Boston and the Force MD's from New York's Staten Island, doo-wop's spiritual home.

Also worth mentioning here are Process & the Doo Rags, Rick James' new wave doo-woppers from Buffalo who, even more calculatedly, are trying to capture the look and sound of the street corner vocal era.

But what distinguishes New Edition and the Force MD's is that despite the trappings of nostalgia, these guys are very much the products of today's youthful hip-hop lifestyle. Onstage, New Edition electric boogies to the screams of its predominantly female adolescent fans, and they have rap passages in at least a third of their songs. One of the highlights of their live show is when Bobby Brown imitates the Fat Boys' "Human Beat Box," a.k.a. Darren Robinson, during the group's "Pass The Beat."

The Force MD's, in between their Temptations-style steps, get down on the floor and make very aggressive break dancing moves an important part of their set, as well as rapping and scratching.

It's a fascinating combination, this mix of r&b traditions that go back to the '50s and '80s flash. This combination, in fact, could also be seen quite graphically

in the James Brownisms of Michael Jackson and Prince on their respective tours.

What does this mean? Well, the theory here is that this mix of old and new, traditional values taken with a contemporary slant, will continue to grow in impact. Some once-endangered styles, such as the standup vocal group, will return to prominence.

The Fresh Fest rap tour, which utilized several acts with only one or two hits, was quite reminiscent of the old rhythm & blues revues. A great many of the black indie records and tapes being released, and a number of acts seeking major label deals, are either musically or visually harking back to older styles.

This isn't quite nostalgia, since many of the acts and their fans only have a vague memory (if any) of what they're imitating. Everything old isn't new again, but it just might be fresh.

SHORT STUFF: Tina Turner's new single, "Show Some Respect," is good, but don't be surprised if the B side, a live version of Prince's "Let's Pretend We're Married" recorded in Chicago by Westwood One, generates considerable airplay on its own. Maybe it'll inspire Prince to provide her with an original song for her next studio effort . . . A doo-wop harmony song and video are being prepared in New York in yet another fund-raising effort for Ethiopian famine relief.

Arthur Crier, formerly of the Mellows and currently a member of a community planning board in the Bronx, is coordinating, along with his son Sabu, the bassist in GQ. The song, "Don't Let Them Starve," will feature a slew of oldies-but-goodies groups, including the Del-Vikings, Cadillacs, Drifters, Channels, Teenagers, Chords, Chiffons, Jive Five, Tokens, Halos, Dubs and Orioles. The recording will take place at New York's Mayfair Studio on April 25 and will be videotaped by the New York City Board of Education Film Division . . . Malaco Records has added Bobby "Blue" Bland to its roster, which should be a match made in heaven. Malaco has shown it knows how to market r&b and, alas, MCA didn't seem to be able to generate a lot of business with the great blues singer. Bland's first Malaco album, cut in the label's homey studio in Jackson, Miss., could be a standout.

Norma Jean, Chic's original lead singer, has a single on MCA-distributed Mirage Records called "Shot In The Dark," produced and co-written by ex-Chic sideman Raymond Jones. Jones is the writer of two of Jeffrey Osborne's best known recordings, "Stay With Me Tonight" and "Borderlines" . . . Former Epic Records executive and T-Electric Records president Jim Tyrell is now managing Arista artist Lala.

ACTIONMART

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Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	SALES	
					HOT BLACK POSITION
1	1	NIGHTSHIFT	COMMODORES		9
2	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK		7
3	8	WE ARE THE WORLD	USA FOR AFRICA		3
4	3	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY		1
5	5	'TIL MY BABY COMES HOME	LUTHER VANDROSS		5
6	6	RHYTHM OF THE NIGHT	DEBARGE		2
7	4	BE YOUR MAN	JESSE JOHNSON'S REVUE		4
8	9	IN MY HOUSE	MARY JANE GIRLS		6
9	7	NEW ATTITUDE	PATTI LABELLE		14
10	11	SMOOTH OPERATOR	SADE		8
11	17	FRESH	KOOL & THE GANG		10
12	21	LOST IN LOVE	NEW EDITION		12
13	14	I FOUND MY BABY	THE GAP BAND		13
14	16	INNOCENT	ALEXANDER O'NEAL		11
15	15	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS		15
16	24	INTO THE NIGHT	B.B.KING		16
17	12	HEARTBEAT	THE DAZZ BAND		18
18	22	SCIENTIFIC LOVE	MIDNIGHT STAR		17
19	10	PRIVATE DANCER	TINA TURNER		26
20	27	STEP BY STEP	JEFF LORBER FEATURING AUDREY WHEELER		31
21	30	YOU SEND ME	THE MANHATTANS		20
22	28	BAD HABITS	JENNY BURTON		19
23	—	READ MY LIPS	MELBA MOORE		23
24	13	MISSING YOU	DIANA ROSS		32
25	18	OUTTA THE WORLD	ASHFORD & SIMPSON		34
26	—	MY GIRL LOVES ME	SHALAMAR		22
27	25	SOME KINDA LOVER	THE WHISPERS		28
28	19	KING OF ROCK	RUN-D.M.C.		25
29	—	YOU GIVE GOOD LOVE	WHITNEY HOUSTON		21
30	—	MEETING IN THE LADIES ROOM	KLYMAXX		24

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	
					HOT BLACK POSITION
1	1	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY		1
2	4	RHYTHM OF THE NIGHT	DEBARGE		2
3	2	BE YOUR MAN	JESSE JOHNSON'S REVUE		4
4	5	WE ARE THE WORLD	USA FOR AFRICA		3
5	7	IN MY HOUSE	MARY JANE GIRLS		6
6	3	'TIL MY BABY COMES HOME	LUTHER VANDROSS		5
7	9	SMOOTH OPERATOR	SADE		8
8	12	FRESH	KOOL & THE GANG		10
9	11	INNOCENT	ALEXANDER O'NEAL		11
10	14	LOST IN LOVE	NEW EDITION		12
11	17	INTO THE NIGHT	B.B.KING		16
12	13	BAD HABITS	JENNY BURTON		19
13	19	I FOUND MY BABY	THE GAP BAND		13
14	8	NEW ATTITUDE	PATTI LABELLE		14
15	6	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK		7
16	16	SCIENTIFIC LOVE	MIDNIGHT STAR		17
17	20	YOU GIVE GOOD LOVE	WHITNEY HOUSTON		21
18	22	RAINBOW	EUGENE WILDE		27
19	15	YOU SEND ME	THE MANHATTANS		20
20	10	NIGHTSHIFT	COMMODORES		9
21	18	MY GIRL LOVES ME	SHALAMAR		22
22	21	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS		15
23	29	MEETING IN THE LADIES ROOM	KLYMAXX		24
24	25	READ MY LIPS	MELBA MOORE		23
25	26	I JUST WANNA HANG AROUND YOU	GEORGE BENSON		30
26	27	BRING BACK YOUR LOVE	GLENN JONES		29
27	—	FEEL SO REAL	STEVE ARRINGTON		37
28	—	CAN'T STOP	RICK JAMES		35
29	—	ELECTRIC LADY	CON FUNK SHUN		33
30	—	WHERE DID OUR LOVE GO	THE REDDINGS		41

BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	12
Philly World (3)	
Cotillion (1)	
Island (1)	
Mirage (1)	
Prism/Island (1)	
COLUMBIA	10
MCA (8)	10
Constellation/MCA (1)	
MCA/Curb (1)	
WARNER BROS. (7)	10
Geffen (1)	
Qwest (1)	
Sire (1)	
CAPITOL	7
MOTOWN (3)	7
Gordy (4)	
EPIC (2)	6
Tabu (2)	
Portrait (1)	
Private I (1)	
RCA (2)	6
Planet (3)	
Total Experience (1)	
ARISTA (3)	4
Jive/Arista (1)	
ELEKTRA (1)	4
Solar (3)	
A&M	3
POLYGRAM	3
De-Lite (1)	
Mercury (1)	
Polydor (1)	
POP ART	2
SELECT	2
EMI-AMERICA	1
EMERGENCY	1
ISLAND	1
4th & Broadway/TTED (1)	
JWP	1
PANDISC	1
PRELUDE	1
Savoy (1)	
PRETTY PEARL	1
PROFILE	1
SRO	1
SOUNDTOWN	1
SUPERTRONICS	1
TEMPRE	1
TIMTRAX/HEAT	1
TOMMY BOY	1

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BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	PERFORMANCE RIGHTS	SHEET MUSIC
50 AXEL F	(Famous, ASCAP)		
89 BABIES	(Nick-O-Val, ASCAP)		
65 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-AI, BMI/Kings Road, BMI)		
1 BACK IN STRIDE	(Amazement, BMI)		
81 BACKSTABBIN'	(Philly World, BMI/Persempre, ASCAP)		
19 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)		
4 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)		
98 BEHIND THE MASK	(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)		
73 BIG MOUTH	(Zomba, ASCAP)		
29 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)		
35 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)		
43 CARELESS WHISPER	(Chappell, ASCAP)		
47 COLD TEARS	(Pierponte, BMI)		
67 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)		
42 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)		
71 DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)		
56 DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)		
96 DON'T YOU FEEL IT LIKE I FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)		
93 EASY LOVER	(Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)		
33 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)		
64 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)		
79 FALLING FOR YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.Dapper, BMI)		
37 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)		
46 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)		
10 FRESH	(Delightful, BMI)		
55 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)		
86 FULFILL YOUR FANTASY	(Supertronic, BMI)		
48 GENTLE	(New Trend, BMI)		
94 GIMME, GIMME, GIMME	(Minong, BMI)		
40 HALF CRAZY	(DeCred, ASCAP/Large Jar, ASCAP)		
18 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP)		
82 HE'S GOT THE BEAT	(T-Boy, ASCAP)		
13 I FOUND MY BABY	(Temp. Co., BMI)		
70 I GUESS IT MUST BE LOVE	(Flyte Tyme, ASCAP)		
30 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)		
39 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)		
83 I WANT YOUR LOVIN' (JUST A LITTLE BIT)	(Wilrad, ASCAP/Struggle, ASCAP/Scorpio-Rose, ASCAP)		
7 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)		
78 I'M STILL	(We, BMI/Fercliff, BMI)		
6 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)		
11 INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
16 INTO THE NIGHT	(MCA, ASCAP) MCA		
63 JAMMIN'	(April, ASCAP/Midnight Magnet, ASCAP)		
66 JUST FOR YOU	(Tricky-Trac, BMI)		
25 KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)		
77 LET ME KNOW	(Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)		
68 LET'S GO TOGETHER	(Guadeloupe, BMI)		
12 LOST IN LOVE	(Colgems-EMI, ASCAP)		
76 LOVE & HAPPINESS	(Irving, BMI/AI Green, BMI)		
53 LOVE'S CALLING	(Hombre Del Mundo, ASCAP)		
59 MATERIAL GIRL	(Minong, BMI)		
24 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)		
32 MISSING YOU	(Brockman, ASCAP)		
61 MOVIN' & GROOVIN'	(V-Kidd, BMI)		
84 MY BABY LOVES ME	(Sigidi's, BMI/Meek-A-Beak, BMI)		
22 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip-Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)		
15 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)		
36 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Liesrika, BMI)		
62 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)		
14 NEW ATTITUDE	(Unicity/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockmatic, BMI/Robinhill, ASCAP)		
9 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP		
91 NOT TOO YOUNG TO FALL IN LOVE	(Phileto, BMI/Ensign, BMI)		
58 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)		
80 ONE MORE NIGHT	(Pun, ASCAP)		
34 OUTTA THE WORLD	(Nick-O-Val, ASCAP)		
92 POO POO LA LA	(Ubiquity, ASCAP/Warner Bros., ASCAP)		
26 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM		
74 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)		
51 RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)		
27 RAINBOW	(Philly World, BMI)		
88 RAPPIN' DUKE	(Bar-John, BMI)		
23 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)		
60 THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)		
2 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)		
49 ROCK ME TONIGHT	(Bush Burnin', ASCAP)		
44 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)		
100 ROXANNE'S REVENGE	(Pop Art, ASCAP)		
17 SCIENTIFIC LOVE	(Hip-Trip, BMI/Midstar, BMI)		
52 SENSE OF PURPOSE	(Worlers, ASCAP)		
8 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)		
85 SOLID LOVE AFFAIR	(Harlem, BMI/Hay Boogie, BMI)		
28 SOME KINDA LOVER	(Hip-Trip, BMI/Midstar, BMI)		
87 STAR	(Jobete, ASCAP/Old Brompton Road, ASCAP)		
31 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)		
90 STOMP AND SHOUT	(Stone City, ASCAP)		
54 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)		
95 SUGAR WALLS	(Tionna, ASCAP)		
99 TAKE ME WITH U	(Controversy, ASCAP)		
57 THIEF IN THE NIGHT	(Mycenae, ASCAP)		
97 THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP		
72 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropus, BMI/Tom John, BMI)		
5 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA		
38 TONIGHT	(Ready For The World, BMI)		
3 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)		
75 WE NEED LOVE	(Persempre, ASCAP/Philly World, BMI)		
45 WEEKEND GIRL	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
69 WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP)		
41 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)		
21 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)		
20 YOU SEND ME	(Abkco, BMI)		

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	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

NEW ADDS	TOTAL ON
READY FOR THE WORLD DEEP INSIDE YOUR LOVE MCA	29 41
ASHFORD & SIMPSON BABIES CAPITOL	26 27
GLADYS KNIGHT KEEP GIVING ME LOVE COLUMBIA	21 22
POINTER SISTERS BABY COME AND GET IT PLANET	21 44
KLIQUE A WOMAN, A LOVER, A FRIEND MCA	20 21

NATIONAL 137 REPORTERS

NUMBER REPORTING	
ATLANTIC STARR FREAK-A-RISTIC A&M	30
FREDDIE JACKSON ROCK ME TONIGHT CAPITOL	23
RICK JAMES CAN'T STOP GORDY	18
GEORGE DUKE THIEF IN THE NIGHT ELEKTRA	15
BILLY OCEAN SUDDENLY ARISTA	13

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

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYW 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
WVWZ 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
WVDM Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

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

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
WTLK 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
WYQQ 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 1-Stop Boston, MA
Cavages Cheektowaha, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ

C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD

Record & Tape Ltd. Washington, DC
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Southern Music Orlando, FL
Specs Records Miami, FL
Tara Records Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

A weekly national indicator of "breakout" singles, i.e., 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.

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

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

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

CML-One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
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Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch One Stop Houston, TX
Wherehouse Metairie, LA

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

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
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Mid-Cities Los Angeles, CA
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Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
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World Of Records Los Angeles, CA

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THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
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Billboard IMIC '85

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY		ARTIST
				TITLE	ARTIST	
Compiled from a national sample of dance club playlists.						
				TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	7	POINT OF NO RETURN	ARISTA AD1-9326	EXPOSE
2	2	3	9	TURN YOUR BACK ON ME	EMI-AMERICA V-7850	KAJA
3	5	8	8	DO YOU WANT IT RIGHT NOW (REMIX)	QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
4	9	14	4	FRESH	DE-LITE 880 623-1	◆ KOOL & THE GANG
5	6	10	7	WE CLOSE OUR EYES	CHRYSLIS 4V9-42853	◆ GO WEST
6	4	5	9	STEP BY STEP	ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
7	1	1	8	IN MY HOUSE	MOTOWN 4529MG	◆ MARY JANE GIRLS
8	7	9	8	BOY/BOOK OF LOVE	I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
9	10	11	7	VICIOUS GAMES	ELEKTRA 0-66919	◆ YELLO
10	14	21	4	BEHIND THE MASK	PLANET YW-14024/RCA	GREG PHILLINGANES
11	12	13	4	FEEL SO REAL	ATLANTIC 0-86904	STEVE ARRINGTON
12	19	39	3	RHYTHM OF THE NIGHT	MOTOWN 4532MG	◆ DEBARGE
13	15	18	6	DON'T YOU (FORGET ABOUT ME)	A&M SP-12125	◆ SIMPLE MINDS
14	16	17	4	TOO LATE FOR GOODBYES (REMIX)	ATLANTIC 0-86899	◆ JULIAN LENNON
15	18	23	4	SMOOTH OPERATOR	PORTRAIT (PROMO)	◆ SADE
16	11	12	9	JUST ANOTHER NIGHT	COLUMBIA 44-05181	◆ MICK JAGGER
17	28	—	2	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880 659-1	◆ TEARS FOR FEARS
18	8	6	12	TAKE ME TO HEAVEN/SEX	MEGATONE MT-133	SYLVESTER
19	26	43	3	NEVER YOU DONE THAT	I.R.S. SP-70413/A&M	GENERAL PUBLIC
20	22	24	6	BE YOUR MAN	A&M SP-12122	◆ JESSE JOHNSON'S REVUE
21	21	22	6	I'M NO ANGEL/ECSTASY	TSR TSR835	MADLEEN KANE
22	25	28	5	WHEN THE RAIN BEGINS TO FALL/COME TO ME	ARISTA AD1-9317	◆ JERMAINE JACKSON & PIA ZADORA
23	44	—	2	AXEL F/LIKE EDDIE DID	CLUB CL-101	BEVERLY HILLS VERSION
24	42	—	2	ALL SHE WANTS TO DO IS DANCE (REMIX)	GEFFEN 0-20314/WARNER BROS.	◆ DON HENLEY
25	27	30	8	MY GIRL LOVES ME	SOLAR 0-66913/ELEKTRA	SHALAMAR
26	13	2	8	MATERIAL GIRL (REMIX)	SIRE 0-20304/WARNER BROS.	◆ MADONNA
27	33	41	3	NEVER ENDING STORY	EMI-AMERICA V-7854	◆ LIMAH
28	32	34	4	MOVIN' AND GROOVIN'	4TH & B'WAY/T.T.L.D. ITT-205/ISLAND	REDD'S AND THE BOYS
29	37	—	2	ZIE ZIE WON'T DANCE	COLUMBIA 44-05175	◆ PETER BROWN
30	41	—	2	THIEF IN THE NIGHT	ELEKTRA 0-66912	◆ GEORGE DUKE
31	47	—	2	DO YOU WANNA GET AWAY	EMERGENCY/MIRAGE 0-96892/ATLANTIC	SHANNON
32	NEW			SAY IT AGAIN	COLUMBIA 44-05168	◆ SANTANA
33	24	27	8	MAKE LUV TONITE	POSSE POS 5001/SPRING	PRITTI BOYZ FEATURING FELIX
34	35	49	3	VICTIM OF LOVE/BREAK ME	PASSION AP3001/PERSONAL	CHARADE FEATURING NORMA LEWIS
35	46	—	2	MEETING IN THE LADIES ROOM	CONSTELLATION 23540/MCA	KLYMAXX
36	48	—	2	DANGEROUS	TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
37	34	37	4	BACK IN STRIDE	CAPITOL V-8626	◆ MAZE FEATURING FRANKIE BEVERLY
38	NEW			IMAGINATION	CAPITOL V-8638	BELOUIS SOME
39	45	—	2	SUSSUDIO	ATLANTIC 0-86895	◆ PHIL COLLINS
40	23	19	9	SCIENTIFIC LOVE	SOLAR (PROMO)/ELEKTRA	MIDNIGHT STAR
41	17	16	8	LUCKY	EMI-AMERICA V-7855	◆ GREG KIHN
42	NEW			THINGS CAN ONLY GET BETTER	ELEKTRA 0-66915	◆ HOWARD JONES
43	20	7	11	BAD HABITS	ATLANTIC 0-86909	◆ JENNY BURTON
44	NEW			CALL ME MR. TELEPHONE	MCA 23546	CHEYNE
45	50	50	3	SENSE OF PURPOSE	COLUMBIA 44-05146	◆ THIRD WORLD
46	49	—	2	LET'S GO TOGETHER	ATLANTIC (PROMO)	CHANGE
47	31	31	8	THE BEAST IN ME/TIGHT BLUE JEANS	PRIVATE 1 ZS4-05166	◆ BONNIE POINTER
48	NEW			I WONDER IF I TAKE YOU HOME	LISA LISA AND CULT JAM WITH FULL FORCE	IMPORT (CBS, UK)
49	NEW			YOU'RE SO ROMANTIC	NEW YORK MUSIC COMPANY NYMD-1202	SHERYL LEE RALPH
50	NEW			DATE WITH THE RAIN	PROFILE PRO-7066	ARNIE'S LOVE
BREAKOUTS	Titles with future chart potential, based on club play this week.					
	1. GET ON TOP GO FOR YR GUN EPIC					
	2. BABY COME AND GET IT POINTER SISTERS PLANET					
	3. LOVE ME TONIGHT ROCHELLE WARNER BROS.					
	4. RAGING WATERS (REMIX) AL JARREAU WARNER BROS.					
	5. TAKING HIM OFF YOUR HANDS MAHOGANY WATKINS 4TH & B'WAY					
	6. WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND					
	7. THINKING ABOUT YOUR LOVE SPIRITWORTH & TURNER 4TH & B'WAY					
	8. PLEASE DON'T BREAK MY HEART THE AFFAIR FEATURING ALYSON EASY STREET					
	9. FETISH VICIOUS PINK MANHATTAN					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES		ARTIST
				TITLE	ARTIST	
Compiled from a national sample of retail store sales reports.						
				TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	3	WE ARE THE WORLD	COLUMBIA US2-05179	◆ USA FOR AFRICA
2	1	1	6	NEW ATTITUDE/AXEL F	MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
3	4	4	6	OBSESSION	MERCURY 880 266-1	◆ ANIMATION
4	3	7	4	RHYTHM OF THE NIGHT	MOTOWN 4532MG	◆ DEBARGE
5	5	5	6	IN MY HOUSE	MOTOWN 4529MG	◆ MARY JANE GIRLS
6	6	8	4	NIGHTSHIFT	MOTOWN 4533MG	◆ COMMODORES
7	7	9	4	DON'T YOU (FORGET ABOUT ME)	A&M SP-12125	◆ SIMPLE MINDS
8	11	42	3	FRESH	DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
9	30	34	3	AXEL F/LIKE EDDIE DID	CLUB CL-101	BEVERLY HILLS VERSION
10	13	29	3	SOME LIKE IT HOT AND THE HEAT IS ON	CAPITOL V-8631	◆ THE POWER STATION
11	28	28	3	I WONDER IF I TAKE YOU HOME	LISA LISA AND CULT JAM WITH FULL FORCE	IMPORT (CBS, UK)
12	16	19	6	ONE NIGHT IN BANGKOK	RCA PW13959	◆ MURRAY HEAD
13	8	6	6	CARELESS WHISPER	COLUMBIA 44-05170	◆ WHAM FEATURING GEORGE MICHAEL
14	12	12	5	FEEL SO REAL	ATLANTIC 0-86904	STEVE ARRINGTON
15	26	18	6	BE YOUR MAN	A&M SP-12122	◆ JESSE JOHNSON'S REVUE
16	14	10	6	'TIL MY BABY COMES HOME	EPIC 49-05159	LUTHER VANDROSS
17	17	21	6	YOU SPIN ME ROUND (LIKE A RECORD)	IMPORT (EPIC, UK)	DEAD OR ALIVE
18	NEW			EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880 659-1	◆ TEARS FOR FEARS
19	9	3	6	MATERIAL GIRL (REMIX)	SIRE 0-20304	◆ MADONNA
20	29	—	2	QUEEN OF ROX (SHANTE ROX ON)	POPART PA-1408	ROXANNE SHANTE
21	23	30	6	SINDERELLA	JAMAICA JR 9004	BETTY WRIGHT
22	44	—	2	DO YOU WANNA GET AWAY	EMERGENCY/MIRAGE 0-96892/ATLANTIC	SHANNON
23	33	37	3	MEETING IN THE LADIES ROOM	CONSTELLATION 23540/MCA	KLYMAXX
24	18	22	5	DO YOU WANT IT RIGHT NOW	QWEST 0 20302/WARNER BROS.	◆ SIEDAH GARRETT
25	36	41	3	INNOCENT	TABU 429-05140	◆ ALEXANDER O'NEAL
26	49	46	3	WHY?	MCA 23538	BRONSKI BEAT
27	19	23	6	STEP BY STEP	ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
28	15	15	6	DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE	IMPORT (FANTASIA, UK)	PAUL PARKER
29	10	13	6	BAD HABITS	ATLANTIC 0-86909	◆ JENNY BURTON
30	40	—	2	THINGS CAN ONLY GET BETTER	ELEKTRA 0-66915	◆ HOWARD JONES
31	20	33	4	POINT OF NO RETURN	ARISTA AD1-9326	EXPOSE
32	32	27	6	PLEASE DON'T GO	FEVER SF-802/SUTRA	NAYOBE
33	31	—	2	IF LOOKS COULD KILL	MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
34	24	35	6	VICIOUS GAMES	ELEKTRA 0-66919	◆ YELLO
35	39	40	3	THE HEAT IS ON	MCA 23540	◆ GLENN FREY
36	35	14	6	SUGAR WALLS	EMI-AMERICA V-7852	◆ SHEENA EASTON
37	21	16	6	THE REAL ROXANNE	SELECT FMS62256	ROXANNE WITH UTFO
38	25	39	6	WE CLOSE OUR EYES	CHRYSLIS 4V9-42853	◆ GO WEST
39	NEW			WELCOME TO THE PLEASURE DOME	ZTT/ISLAND 0-96889	FRANKIE GOES TO HOLLYWOOD
40	NEW			BIG MOUTH	JIVE JD1-9332/ARISTA	WHODINI
41	47	31	6	TAKE ME TO HEAVEN/SEX	MEGATONE MT-133	SYLVESTER
42	NEW			SAY IT AGAIN	COLUMBIA 44-05168	◆ SANTANA
43	43	—	2	SWEAR	EMI-AMERICA V-7847	◆ SHEENA EASTON
44	41	17	6	ROXANNE, ROXANNE	SELECT FMS62254	UTFO
45	27	20	4	JUST ANOTHER NIGHT	COLUMBIA 44-05181	◆ MICK JAGGER
46	38	—	2	BEHIND THE MASK	PLANET YW-14024/RCA	GREG PHILLINGANES
47	37	32	6	I WANT TO KNOW WHAT LOVE IS	SAVOY SCS0004/PRELUDE	THE NEW JERSEY MASS CHOIR
48	NEW			NEVER ENDING STORY	EMI-AMERICA V-7854	◆ LIMAH
49	34	24	5	BOY/BOOK OF LOVE	I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
50	22	11	5	GIVE ME YOUR LOVE	IMPORT (HIGH FASHION, BELGIUM)	FUN FUN
BREAKOUTS	Titles with future chart potential, based on sales reported this week.					
	1. LOVE ME TONIGHT ROCHELLE WARNER BROS.					
	2. BE NEAR ME ABC IMPORT (NEUTRON, UK)					
	3. ROCK ME TONITE FREDDIE JACKSON CAPITOL					
	4. BASS DRUM MA BASS DRUM/DIN DUB DUB GEORGE KRANZ PERSONAL					
	5. FEEL IT SAMANTHA GILLES JDC					
	6. BABY COME AND GET IT POINTER SISTERS PLANET					

○ 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.

TALENT IN ACTION

(Continued from page 43)

band moved from one driving tune to the next with hardly a breath, making "Be With You," the lone mid-paced number (and the first single off their MCA album), a welcome respite.

A Brent Eccles drum solo heralded "Take A Long Line," the band's best known AOR track, at the close of a one-hour set, and he again took center stage to intro the 15-minute encore. "Take Me Away To Marseilles," the other radio track from the band's three-album catalog, closed the show. By that time, even the Madonna and John Taylor clones in the audience were getting into the call-and-response act.

Following this date, Angel City headed to Canada to open arena dates for Triumph. That should give them the type of crowd they need to go over. If they're going to keep playing trendy clubs like the Palace, they should just tell everyone they come from Detroit.

ETHLIE ANN VARE



Finders Keepers. The Gap Band's lead vocalist Charlie Wilson poses with the group's "tiny spokesperson," Brandon Adams, who will be a centerpiece in Total Experience Records' campaign for both the recovery of lost children and the Gap Band's next single and video, "I Found My Baby."

DANCE TRAX

by Brian Chin

ASSORTED CUTS, on album and EP: Yello's "Stella" album (Elektra) is their hands-down most accessible, ever. "Desire," a less echoey version of earlier hits, "Desert Inn" and "Oh Yeah," all varied in tempo and texture, make side one a really listenable collection of dance/mood music. Side two does get more obscure for Yello diehards, with the notable exception of the hard rocker "Angel No," which somehow reminded us of Meat Loaf and Ellen Foley—AOR take note.

The "Power Station" album (Capitol) is just an entire succession of stomping dance-rock cuts that probably will sound great in clubs or on the radio, with their walloping big-room drum sound and almost parodistically hyper lead guitar attack. Especially: "Murderess," and "Communication." We worry a bit, frankly, that no one along the line found yet another disco remake of "Bang A Gong" just a little silly—but the award for timely coverage goes to the very good version here of the Isley Brothers' "Harvest For The World." (That's the second Isleys cover of late to come from British musician/fans, and it proves that some people don't take that group for granted.)

"Fuzz Dance," a compilation EP on Sire, contains four representative cuts of disco from Italy, a hot-spot of recording activity completely overshadowed by Britain and Germany except for the relatively far-between successes of such phantom acts as Change, Klein & MBO, Kano and Clubhouse. Alexander Robotnick's "Problemes d'Amour" reprises the several French-rap novelties of recent years in a wave-ier context; "Hesitation" from Mya & the Mirrors again shows how much disco now sounds like rock, texturally and attitude-wise.

SINGLES: some hits from the street. Cheyne's "Call Me, Mr. Telephone" (MCA), which had appeared as a breakout while a Belgian import, looks to be an easy pick for club/pop crossover, with its clean electronic arrangements and teenage vocal. DJ/remixer Marc Kamins produced; the song, by the way, was of Italian origin, written and produced in a rarer import version by Tony Carrasco, of 1982's underground hit "Dirty Talk" . . . Skipworth & Turner's "Thinking About Your Love" (4th & Broadway 12-inch) recalls the great soul-groove records of the late '70s, "Deeper" and "Mainline," in particular. New York DJ veteran Bacho Manguel mixed, with an obvious sense of both tradition and contemporaneity.

Rick James' "Can't Stop" (Gordy 12-inch) is almost top 40 rock, and is his freshest piece of work since the "Street Songs" breakthrough of 1981 . . . Ashford & Simpson's "Babies" is redone by Francois Kevorkian on Capitol 12-inch; it's one of their best stories ever, aside from being the clearest vocal and production adventure on the "Solid" album . . . Jazzy Jeff's "King Heroin" (Jive 12-inch) revisits—even to the point of exact title and literary device—the James Brown record of the early '70s, though it's been spawned clearly as part of the current anti-drug movement in London.

Milton Smith & Stimulus' "I Wanna Get Next To You" (Roulette 12-inch) is crossover radio/club stuff, with a good, prominent bass-

synth hook, mixed out front by Jonathan Fearing . . . Tim Greene's "The Facts Of Life" (Sugarscoop 12-inch) is a boy-and-girl rap with a strong forward-pitched rhythm that makes it danceable instead of leaden . . . Alex Brown's "Shout" (Mercury 12-inch) is uptempo pop with a lot of teen appeal . . . Nomo's "Red Lipstick" (Atco 12-inch) is also a bouncy pop song, sort of a lighter Men At Work, if you're interested. Bruce Forest mixed, surprisingly . . . George Kranz' "Bass Drum, Ma Bass Drum" (Personal 12-inch) is on his usual slightly-off note rhythmically, though clearly akin to "Din Daa Daa."

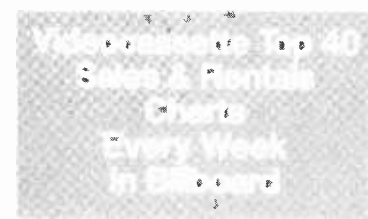
WE'RE NEVER AT A LOSS, it seems, for news about Tina Turner: her new U.S. single is "Show Some Respect," which has been edited into a long version on a Capitol commercial 12-inch, with her Prince cover, "Let's Pretend We're Married," on the flip. But a cut of even greater interest to DJs appears on the "We Are The World" benefit album: a cover of the Motels' "Total Control." The 1979 original has been playing for years in late-night sets on a rare Canadian 12-inch; Turner's version is sparse, hard and quite dangerous.

The press material provided with the album indicates that a longer version exists, and we hope there's a way to bring it out for the further benefit of the USA For Africa project. But as is, it's more firm evidence of Turner's power as an interpreter. Turner told us earlier this year that her management would prefer her to do fewer covers in her stage show so as to wean her further from her past career as a cabaret singer with no original material at all. (She was at the time considering adding Foreigner's "I Want To Know What Love Is.") But remakes as impressive as this one can only increase her reputation as a vocalist.

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Love Reaction—Hotline
Satisfaction—Hi Fidelity 3
Dangerous—Magda Dion
Parents of Roxanne—Gigolo Tony
Don't Want To Find Out—Geraldine Cordeau
One Shot Lover (Remix)—Venus
Let Me Be Your Fantasy—Donna Garaffa
Fighting For Our Lives (Remix)—Sharazz
Runaway (Remix)—Tapps

EUROPEAN 12"

I'll Never Fall In Love—Pamela Nightingale
No Time—Maxine Dee
Hi Girl—Jimmy McFoy
Mixing It Up Vol 1
Eh Ah Oh—Zeta
Make Me Believe In You—Chantelle
Man In A Million—Liferforce
Shame (Remix)—B. Blase
I'll Be Waiting—Bonnie Bededict
Night Time—Linda Sammartino
L'Amour Toujours—Telox
Girls It Ain't Easy—Peggy Blue
Eat You Up—Angie Gold

King Kut—Word Of Mouth (Feat. DJ Cheese)
Computer Music—Suzy Q

Limelight—Jessica Williams
Let's Stay Together—Ris
Don't Stop The Train—Christine
The Visitors—Koto
Rise Up For My Love—Yvonne K

DISCO CLASSICS

Supernature—Cerrone
Give My Love/Trippin On The Moon—Cerrone
I Need Love—Capricorn
Over And Over—Disco Circus
Now That We Found Love—Third World
At Midnight—T Connection
Mandolay—La Flavour

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	21	VANESSA BELL ARMSTRONG ONYX RO 3825	9 weeks at No. One CHOSEN
2	1	13	WALTER HAWKINS LIGHT LS5857	LOVE ALIVE III
3	3	41	ANDRAE CROUCH LIGHT 5863	NO TIME TO LOSE
4	5	13	THE WINANS LIGHT LS5853	TOMORROW
5	9	33	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
6	4	21	KEITH PRINGLE HEARTWARMING 3784/ONYX	PERFECT PEACE
7	7	41	JACKSON SOUTHERNAIRES MALACO 4392	MADE IN MISSISSIPPI
8	10	97	REV. F.C. BARNES AND SISTER BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
9	17	41	SHIRLEY CAESAR MYRRH 6732	SAILIN'
10	12	25	THE GEORGIA MASS CHOIR SAVOY 7088	I'M GONNA HOLD OUT
11	6	25	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR MYRRH 6763	MIRACLE "LIVE"
12	NEW		THE WILLIAMS BROTHERS MALACO MAL 4400	BLESSED
13	8	9	MATTIE MOSS CLARK DME 7772	HUMBLE THYSELF
14	15	41	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10077	NO TEARS IN GLORY
15	NEW		REV. MARVIN YANCY NASHBORO NA 8656/MCA	HEAVY LOAD
16	14	53	LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16019	JESUS SAVES
17	21	9	PHILIP BAILEY MYRRH 701679606-X	THE WONDERS OF HIS LOVE
18	13	13	LUTHUR BARNES/RED BUDD GOSPEL CHOIR ATLANTA INT'L 10075	HE CARES
19	18	81	SANDRA CROUCH LIGHT LS-5825	WE SING PRAISES
20	11	41	THE RICHARD SMALLWOOD SINGERS ONYX 3833	PSALMS
21	16	25	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR BIRTHRIGHT 4045	ANGELS WILL BE SINGING
22	23	21	AL GREEN MYRRH 7-01-678306-5	TRUST IN GOD
23	26	5	THE EVEREADYS MALACO 4396	JUST THINK OF HIS GOODNESS
24	40	29	ALBERTINA WALKER SAVOY 12	THE IMPOSSIBLE DREAM
25	NEW		DELEON RICHARDS MYRRH 7-01-680406-2/WORD	DELEON
26	20	13	BEBE & CECE WINANS PTL 1843	LORD LIFT US UP
27	RE-ENTRY		THE NEW JERSEY MASS GOSPEL CHOIR SAVOY SGL-7086	LIVE AT THE RITZ
28	25	17	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
29	19	53	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
30	27	73	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR SAVOY 7072	THIS TOO WILL PASS
31	32	65	THE MIGHTY CLOUDS OF JOY MYRRH 001	SING AND SHOUT
32	22	93	VANESSA BELL ARMSTRONG ONYX R-3831	PEACE BE STILL
33	30	61	THE TRUHHETTES MALACO 4386	TAKE IT TO THE LORD IN PRAYER
34	24	5	REV. JASPER WILLIAMS JR CHURCHDOOR 22032	A GOOD SOLDIER
35	36	85	TRAMAIN HAWKINS LIGHT LS521	DETERMINED
36	35	33	THE SENSATIONAL NIGHTINGALES MALACO 4391	I SURRENDER ALL
37	34	77	NICHOLAS MESSAGE 1002	WORDS CAN'T EXPRESS
38	37	139	FLORIDA MASS CHOIR SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
39	39	53	THE PILGRIM WONDERS CHURCHDOOR 22021	THE TIME IS NOW
40	38	49	BISHOP JEFF BANKS SAVOY 14749	LORD LIFT ME UP

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GOSPEL LECTERN

by Bob Darden



PETRA PLAYS HARD ROCK music. (In fact, "petra" means rock in ancient Greek.) In the past 11 years, the group's albums have sold more than a million units. They were the best-selling contemporary Christian group in 1984, and they sell out halls that would make some of the bigger secular acts green with envy.

This kind of acceptance, this size of ministry, has come only after years of back-breaking service, in

singer Greg X. Volz says emphatically. "It is, after all, rock'n'roll. Music is cultural; each generation views it differently. It's a cultural tool.

"There is a diversity of gifts within the Body; each person has a different gift. Our gift is to perform a certain music for a certain audience, regardless of the prevailing tastes of the day or of the older generation."

In recent years, though, even

Years of back-breaking service pay off for hard-rocking Petra

the face of sometimes vicious attacks form within the Christian community. Albums like "More Power To Ya," "Never Say Die," "Not Of This World" and the current "Beat The System" have shown that it's possible to combine tough, uncompromising lyrics with music to match.

Their reach has been significantly broadened with "Beat The System," the first Word Records album to be distributed to secular record stores through Word's new agreement with A&M.

"Our music is not for everyone,"

some of the more conservative churches have accepted the validity of Petra's ministry. All songwriter/guitarist Bob Hartman asks is that they judge this particular tree by its fruit.

"Our message will insure that we'll probably never be on mainstream radio stations or MTV, no matter what the A&M agreement means," Hartman says. "That blatant, out-front gospel message will still come through in every concert, on every record we make.

"At the same time, we've become more and more interested in the

rock concert as a setting. Kids go to a secular concert expecting a show along with the music. We've had to grow in that area, as well. Little by little we've added more and more, including a full square lighting truss we inherited from Kansas. Going into semis to transport all your gear is a scary thing, but you've got to do it. Kids expect a first-class show."

"Beat The System" is a little different from the last three albums," Volz says. "It's more of an '80s sound, more current, more keyboard-influenced—but still with that guitar-based Petra sound. We don't want to change that. We want to make rock'n'roll that's current, and that means incorporating the new technologies.

"The thing is, too many people confuse ministry and music. Because they don't like a style of music, then God couldn't possibly like that particular style of music. Then they start looking for verses to back them up.

"Man, I had to audition for three churches because I had long hair. None would take me. Boy, was I hurt. God doesn't care about hair or music. He cares about people."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE NAME OF Mercury Records isn't often mentioned in discussions of the great jazz labels of the '40s, '50s and '60s. But the fact is that Mercury, along with its EmArcy, Limelight and Philips subsidiaries, recorded an awful lot of important jazz in those years—much of which, for various reasons, has remained unissued.

PolyGram Classics, in association with Nippon Phonogram, is marking the 40th anniversary of Mercury's founding with an impressive four-record set consisting entirely of previously unreleased material spanning the years 1945-65. The 47-track anthology includes newly discovered performances by Dizzy Gillespie, Clifford Brown, Dinah Washington, Roland Kirk, Cannonball Adderley, Quincy Jones, Erroll Garner and others.

"The Mercury 40th Anniversary V.S.O.P. Album" was put together by the enterprising Japanese jazz writer/producer Kiyoshi Koyama, who has been unearthing all sorts of treasures from the Mercury vaults over the past two years. The first fruits of Koyama's labors were the two albums of newly discovered tracks by Brown and Max Roach released last year; now, in addition to the ambitious "V.S.O.P." set, PolyGram is releasing five other compilations of Koyama discoveries.

These albums consist of material that has either never been commercially available in any form, or has been released only as singles. Gerry Mulligan's sextet of 1955-56 is represented by two albums, as are Quincy Jones' late-'50s and early-'60s big bands. The other album documents Max Roach's 1957-58 small groups.

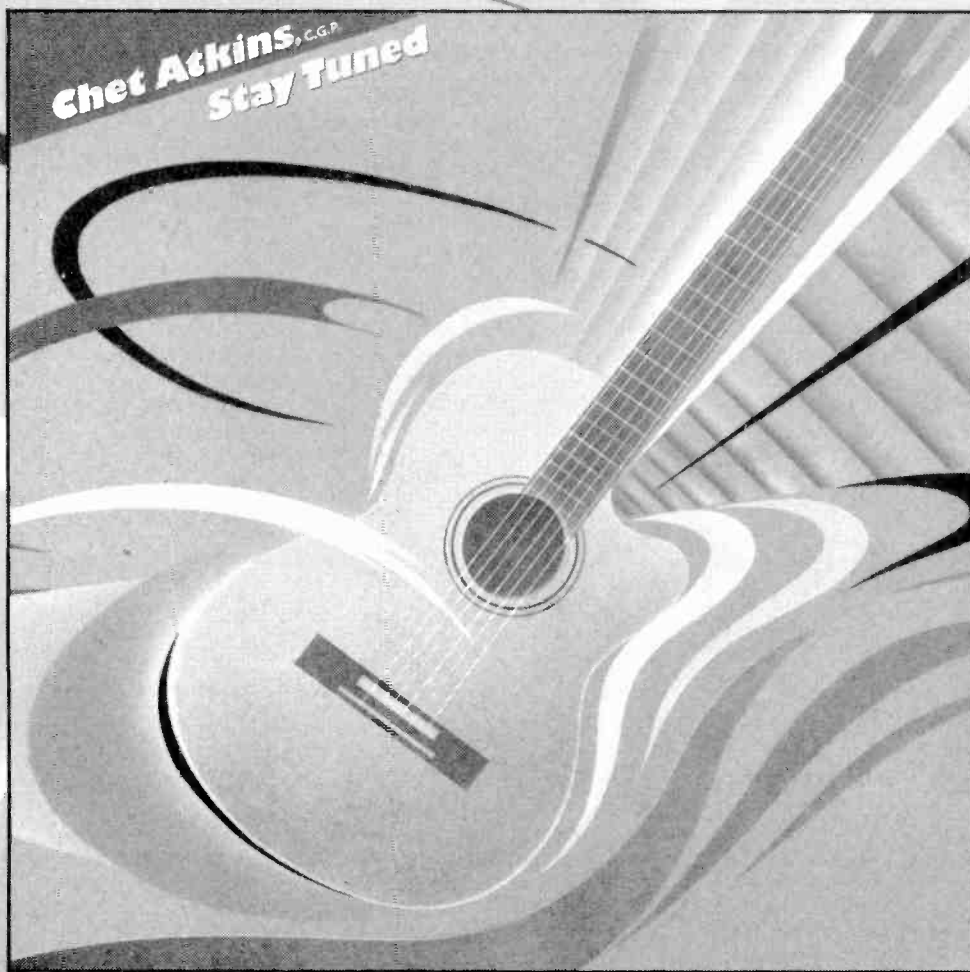
The single albums list for \$9.98. The four-record package, which will also be available later this year as a Compact Disc, lists for \$39.92.

ALSO NOTED: Jem Records, the New Jersey-based independent label/distribution combine, has formed a new label, Passport Jazz, which will concentrate on fusion artists. The label's first release is "Blades," a live recording by guitarist Steve Khan. Also signed to Passport Jazz are bassist Jeff Berlin and writer/producer Kenny Pore. The head of the new operation is Jim Snowden, recently heard from as one of the prin-

Gems unearthed from the Mercury vaults

cipals of the Zebra label . . . The San Francisco area now has its first cable tv jazz series. "Professor Video," seen on Viacom Cable Channel 6, features performances by, and interviews with, both locally and nationally known musicians. Pianist David Halliday hosts . . . An organization called Musical Memories is organizing what it says will be "New York's first jazz art show." Being sought is any and every kind of artwork (paintings, sculptures, cartoons, etc.) related to jazz. Contact 253 W. 72nd St., Suite 211A, New York 10023. And in other New York jazz/art news, the Dynasen Gallery in SoHo is showcasing the work of "a select group of artists who depict jazz as a visual theme" through April 30.

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
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TOP LATIN ALBUMS

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	15	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	2	2	17	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	5	7	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	VAYA 106
	4	3	3	LUIS RAMIREZ	ALEGRES Y ROMANTICOS	CAYMAN 9011
	5	6	13	EMMANUEL	EMMANUEL	RCA 7337
	6	9	15	RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	7	15	13	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	8	11	9	FAUSTO REY	MI LINDA MUSICA	DORADO 601
	9	7	3	VIARIOS ARTISTAS	LAS SUPERESTRELLAS	SONO-RODVEN 2005
	10	8	11	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	11	13	3	MARVIN SANTIAGO	EL SONERO DEL PUEBLO	TH 2326
	12	4	9	DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	13	—	3	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	14	—	1	LUICIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	15	—	30	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
CALIFORNIA	1	1	15	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	5	17	EMMANUEL	EMMANUEL	RCA 7337
	3	4	5	LUICIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	4	2	21	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	5	—	1	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	6	6	7	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	7	3	13	ANTONIO DE JESUS	SIGUEME	A&M 37010
	8	11	5	LARA Y MONARREZ	LARA Y MONARREZ	A&M 37602
	9	14	15	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	10	7	5	MARISELA	SIN EL	PROFONO 90305
	11	—	1	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	12	—	1	CARLOS MATA	MARISELA	ALHAMBRA 65103
	13	13	3	LOS IRACUNDOS	TU CON EL	RCA 7350
	14	8	7	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	15	—	1	RAY CAMACHO	TE LLAME PORQUE TE QUIERO	RADIO HIT 7013
FLORIDA	1	1	15	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	2	19	EMMANUEL	EMMANUEL	RCA 7337
	3	5	7	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	FANIA 106
	4	4	17	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	5	—	3	LUIS RAMIREZ Y REY DE LA PAZ	ALEGRES Y ROMANTICOS	CAYMAN 9011
	6	6	13	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	7	10	5	ANTONIO CORTEZ	CHIQUITETE ERES MIA	ZAFIRO 620
	8	8	11	ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	9	13	5	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	10	—	1	LUICIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	11	7	3	LITA DEL REAL	VIVIR VIVIR	MELODEX 1001
	12	—	1	NAPOLEON	CONTRA VIENTO Y MAREA	RCA 6045
	13	12	5	SUSY LEMAN	YO SOY ASI	TH 2316
	14	—	1	BASILIO	TANTO TANTO AMOR	CBS 313001
	15	—	7	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
TEXAS	1	1	11	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	2	4	13	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	7	33	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	4	2	5	LOS PLEBEYOS	EL PIPIRIPAO	DMY 013
	5	8	13	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	6	—	1	RAMON AYALA	VIDRIOS ROTOS	FREDDIE 1305
	7	—	5	ANTONIO DE JESUS	SIGUEME	A&M 37010
	8	5	15	EMMANUEL	EMMANUEL	RCA 7337
	9	3	35	LOS BUKIS	MI FANTASIA	PROFONO 3122
	10	14	3	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	11	—	1	LOS YONICS	15 EXITOS	PROFONO 90412
	12	—	1	JOAN SEBASTIAN	RUMORES	MUSART 6005
	13	9	3	LA MAFIA	NEON STATIC	CARA 066
	14	—	11	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	15	6	3	LUICIA MENDEZ	CORAZON DE PIEDRA	ARIOLA 6053
PUERTO RICO	1	2	15	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	21	LISSETTE	CARICATURA	CBS 10358
	3	3	25	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	4	7	26	WILKINS	LA HISTORIA SE REPITE	MASA 012
	5	4	11	CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	6	5	11	EMMANUEL	EMMANUEL	RCA 7337
	7	—	3	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	8	10	15	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	9	—	9	JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002
	10	—	1	RUBEN BLADES	MUCHO MEJOR	FANIA 630
	11	6	9	FREDDIE KENTON	HELLO	TH 2314
	12	—	1	VIARIOS ARTISTAS	LAS SUPERESTRELLAS	SONO-RODVEN 2005
	13	15	34	EL GRAN COMBO	EN ALASKA	COMBO 2039
	14	12	3	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	15	13	27	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033

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LATIN NOTAS
by Enrique Fernandez



LATIN ARTISTS are gathering this month to produce a single and an album for the benefit of suffering people in Africa and Latin America (Billboard, March 30). Under the direction of Albert Hammond, José Quintana and Humberto Gatica, and supervised by Lalo Schiffrin, some of the biggest stars in the Latin market are singing vocal arrangements by Juan Carlos Calderon for this project.

The lineup includes Herb Alpert, Basilio, Miguel Bose, Miguel Cancel, Roberto Carlos, Maria Conchita, Celia Cruz, Guillermo Dávila, Plácido Domingo, Emmanuel, Sergio Facheli, Jose Feliciano, Miguel Gallardo, Lucho Gatica, Lani Hall, Albert Hammond, Julio Iglesias, Antonio de Jesus, Jose Jose, Valeria Lynch, Sergio Mendes, Lucia Mendez, Menudo, Amanda Miguel, Miami Sound Machine, Palito Ortega, Pimpinela, Miguel Rios, Danny Rivera, Jose Luis Rodriguez, Diego Verdaguer and Yuri.

The Hermanos del Tercer Mundo group, which was inspired by Britain's Band Aid and America's USA For Africa, will donate half of the proceeds from the sale of the single, album and all related product to the USA For Africa Foundation. The remainder will go to impoverished Latin countries.

WILL THEY LET Nicolas rock and roll? The RCA artist is struggling to impose his rocker's sensibility on a reluctant Latin scene. He's convinced that if radio will play his music, it will sell.

Though he wraps his background in mystery, Nicolas admits to a solid rock'n'roll background. "I played rockabilly before they called it that," he boasts.

For his first RCA album, Nicolas was talked into toning down his material and including some Latin pop ballads. As usual, the argument was that U.S. Latin radio won't play rock.

"But you've got to have that hard-edged sound, those heavy electric guitar solos," insists Nicolas. "And no more lip-synching," he adds, referring to a

practice common in Latin pop performances. "From now on, I'm coming out with a live band."

CHIQUITETE is a Spanish pop singer with flamenco roots whose single "Cobardia" has taken the Miami radio scene by storm. The singer is distributed by the young Revival Enterprises Inc., which also handles classical singer Jose Carreras.

The singer, whose real name is Antonio Cortes Pantoja, does an upbeat pop version of traditional flamen-

Another all-star effort to aid the hungry

co that is not uncommon in Spain. This beat is catching on in the U.S. Latin market with Chiquitete's success.

Revival Enterprises Inc. is located at 2120 Northwest 21st St., Miami, Fla. 33142. Phone: (305) 325-9272.

NEW RELEASES from Discos CBS include "Roberto Carlos '85" by the top-rated Brazilian balladeer, and "Tu Amigo de Siempre" by the Venezuelan Pecos Kanvas. Some innovative releases by the major are Spain's leading new wave group, Alaska y Dinarama, and the Paris-based Andean folk/rock group Los Jaiwas.

A BOOK BY composer Marco Rizo titled "Musical Heritage Of Latin America," meant for use as a school text, will be introduced at a McDonald's-sponsored concert at Newark's Symphony Hall Wednesday (17) ... "Ojoreja" and "Musicalisimo" are new music shows on the SIN-TV network ... Pimpinela performs Saturday (20) at the Dade County Auditorium in Miami.

CLASSICAL KEEPING SCORE
by Is Horowitz



TWENTY-TWO YEARS AGO, when the Concert Music Broadcasters Assn. (CMBA) was first organized, it served, for some of those pioneering commercial radio stations, as a sort of mutually shared crying towel. Then, as now,

Problems there are, but they're not of the critical variety, if one rules out the potential for harm implicit in the threat of regulations that would bar beer and wine advertising from the airwaves. This is a threat classical radio shares in

and marketing chief, respectively, of PolyGram Classics; and Ellen Stolzman of CBS Masterworks. RCA and Angel are also slated to send reps, says Warren Bodow, CMBA president and head of WQXR New York.

The once perennial complaint of erratic record servicing—more recently, of Compact Disc—is not likely to excite much attention this time. Bodow informs that CD servicing to CMBA stations is reasonably efficient, and no longer a stubborn irritant. Without much urging, labels are expected to disclose details of upcoming releases, and will join with station management in discussing ideas for joint promotions.

One topic that might ruffle a few feathers is that of record company advertising. It has diminished, stations say, and the once popular retail showcase format—paid for by the labels—has become a relative rarity.

Among other convention sessions likely to spark special inter-

the format was in the minority, but it was a lot less affluent.

The situation is much different today. For instance, five markets—New York, Chicago, San Francisco, Phoenix and Portland, Ore.—support not one but two classical outlets.

When the association holds its annual convention May 1-3 in San Francisco, it will convene in an atmosphere of prosperity. And when the 32 member stations report their financial status, billing increases are expected to average double-digit percentages.

fearful unity with broadcasters generally.

One of the panels at the St. Francis Hotel, scene of the conclave, will be devoted to this problem. John DeLuca, president of the California Wine Institute, will brief the station execs on "wine and Washington."

Interchanges with record company representatives have become traditional at CMBA conventions, and they will be continued this time. Already committed to appear on the panel are Gianfranco Rebullia and John Harper, president

Broadcasters prepare to meet in an atmosphere of prosperity

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BRITAIN (Courtesy Music Week) As of 4/13/85

This Week	Last Week	SINGLES
1	1	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
2	2	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZTT
3	5	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
4	3	PIE JESU SARAH BRIGHTMAN & PAUL MILES-KINGSTON HIS MASTERS VOICE
5	6	WE CLOSE OUR EYES GO WEST CHRYSALIS
6	4	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
7	NEW	WE ARE THE WORLD
8	14	MOVE CLOSER PHYLLIS NELSON CARRERE
9	7	EVERY TIME YOU GO AWAY PAUL YOUNG CBS
10	12	COULD IT BE I'M FALLING IN LOVE DAVID GRAND & JAKI GRAHAM CHRYSALIS
11	9	WIDE BOY NIK KERSHAW MCA
12	8	DO WHAT YOU DO JERMAINE JACKSON ARISTA
13	18	SPEND THE NIGHT COOL NOTES ABSTRACT DANCE
14	17	THE HEAT IS ON GLENN FREY MCA
15	10	KISS ME STEPHEN 'TINTIN' DUFFY 10/VIRGIN
16	11	MATERIAL GIRL MADONNA SIRE
17	13	HANGIN' ON A STRING LOOSE ENDS VIRGIN
18	27	CLOUDS ACROSS THE MOON REH BAND RCA
19	28	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
20	16	COVER ME BRUCE SPRINGSTEEN CBS
21	15	SOME LIKE IT HOT POWER STATION PARLOPHONE
22	21	GRIMLY FIENDISH DAMNED MCA
23	29	LOVE IS A BATTLEFIELD PAT BENATAR CHRYSALIS
24	24	WON'T YOU HOLD MY HAND NOW KING CBS
25	38	LIFE IN A NORTHERN TOWN DREAM ACADEMY BLANCO Y NEGRO
26	36	BE NEAR ME ABC NEUTRON
27	NEW	ONE MORE NIGHT PHIL COLLINS VIRGIN
28	25	BETWEEN THE WARS BILLY BRAGG GO! DISCS
29	23	DANCING IN THE DARK BIG DADDY MAKING WAVES
30	20	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
31	22	NOW THAT WE'VE FOUND LOVE THIRD WORLD ISLAND
32	40	BLACK MAN RAY CHINA CRISIS VIRGIN
33	19	THE LAST KISS DAVID CASSIDY MLM
34	39	SUPER GRAN BILLY CONNOLLY STIFF
35	30	NIGHTSHIFT COMMODORES MOTOWN
36	35	SOMEBODY BRYAN ADAMS A&M
37	33	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
38	26	SHAKESPEARE'S SISTER SMITHS ROUGH TRADE
39	NEW	THAT WAS YESTERDAY FOREIGNER ATLANTIC
40	37	LET'S GO TOGETHER CHANGE COOLTEMPO
1	NEW	ALBUMS
2	1	VARIOUS THE HITS ALBUM 2 CBS/WEA
3	2	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
4	3	PHIL COLLINS NO JACKET REQUIRED VIRGIN
5	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
6	5	PLACIDO DOMINGO/SARAH BRIGHTMAN/LORIN MAAZEL REQUIEM HMV
7	7	BRUCE SPRINGSTEEN BORN IN THE USA CBS
8	5	ALISON MOYET ALF CBS
9	6	HOWARD JONES DREAM INTO ACTION WEA
10	9	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
11	NEW	GO WEST CHRYSALIS
12	8	TINA TURNER PRIVATE DANCER CAPITOL
13	18	WHAM! MAKE IT BIG EPIC
14	12	POWER STATION PARLOPHONE
15	11	BRYAN ADAMS RECKLESS A&M
16	20	PRINCE & REVOLUTION PURPLE RAIN-SOUNDTRACK WARNER BROS.
17	15	MADONNA LIKE A VIRGIN SIRE
18	16	ZZ TOP ELIMINATOR WARNER BROS.
19	14	THE VERY BEST OF BRENDA LEE MCA
20	14	ERIC CLAPTON BEHIND THE SUN DUCK
21	36	VARIOUS THE HITS ALBUM CBS/WEA
22	17	SADE DIAMOND LIFE EPIC
23	13	MEAT LOAF HITS OUT OF HELL CLEVELAND INTERNATIONAL
24	25	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
25	21	PAUL YOUNG NO PARLEZ CBS
26	NEW	STRAWBERRY SWITCHBLADE KOROVA
27	22	PHIL COLLINS FACE VALUE VIRGIN
28	19	LUTHER VANDROSS THE NIGHT I FELL IN LOVE EPIC
29	28	KING STEPS IN TIME CBS
30	27	VARIOUS BEVERLY HILLS COP-SOUNDTRACK MCA
31	NEW	BREWING UP WITH BILLY BRAGG GO! DISCS
32	38	SISTERS OF MERCY FIRST AND LAST AND ALWAYS MERCIFUL RELEASE
33	40	BILLY BRAGG LIFE'S A RIOT WITH SPY VS SPY GO! DISCS
34	24	DON HENLEY BUILDING THE PERFECT BEAST GEFEN
35	33	FOREIGNER AGENT PROVOCATEUR ATLANTIC
36	NEW	NIK KERSHAW THE RIDDLE MCA
37	29	PHILIP BAILEY CHINESE WALL CBS
38	23	WORKING WEEK WORKING NIGHTS VIRGIN
39	26	CLANNAD LEGEND RCA
40	NEW	BOB MARLEY AND THE WAILERS LEGEND ISLAND
41	39	HOWARD JONES THE 12" ALBUM WEA

CANADA (Courtesy The Record) As of 4/11/85

	SINGLES
1	7 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
2	2 ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA
3	1 SHOUT TEARS FOR FEARS MERCURY/POLYGRAM
4	4 TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
5	3 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
6	6 MATERIAL GIRL MADONNA SIRE/WEA
7	5 CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC/CBS
8	12 CRAZY FOR YOU MADONNA SIRE/WEA
9	9 NEUTRON DANCE POINTER SISTERS PLANET/RCA
10	NEW WE ARE THE WORLD USA FOR AFRICA COLUMBIA/CBS
11	10 CARELESS WHISPER WHAM! COLUMBIA/CBS
12	8 TOO LATE FOR GOODBYES JULIAN LENNON ATLANTIC/WEA
13	17 A CRIMINAL MIND GOWAN COLUMBIA/CBS
14	14 JUST ANOTHER NIGHT MICK JAGGER COLUMBIA/CBS
15	NEW LOVERGIRL TEENA MARIE COLUMBIA/CBS
16	NEW NIGHTSHIFT COMMODORES MOTOWN/QUALITY
17	13 CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS./WEA
18	11 EASY LOVER PHILIP BAILEY WITH PHIL COLLINS COLUMBIA/CBS
19	15 SOLID ASHFORD & SIMPSON CAPITOL
20	NEW DON'T YOU FORGET (ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
1	ALBUMS
2	1 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
3	3 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/POLYGRAM
4	4 BRYAN ADAMS RECKLESS A&M
5	6 CHICAGO 17 FULL MOON/WEA
6	2 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
7	5 TINA TURNER PRIVATE DANCER CAPITOL
8	7 POINTER SISTERS BREAK OUT PLANET/RCA
9	10 MADONNA LIKE A VIRGIN SIRE/WEA
10	11 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
11	9 JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
12	NEW SADE DIAMOND LIFE COLUMBIA/CBS
13	8 MICK JAGGER SHE'S THE BOSS COLUMBIA/CBS
14	13 ALISON MOYET ALF COLUMBIA/CBS
15	17 GOWAN STRANGE ANIMAL COLUMBIA/CBS
16	15 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT/CBS
17	16 REO SPEEDWAGON WHEELS ARE TURNING EPIC/CBS
18	12 WHAM! MAKE IT BIG COLUMBIA/CBS
19	14 DON HENLEY BUILDING THE PERFECT BEAST GEFEN/WEA
20	20 THE FIRM THE FIRM ATLANTIC/WEA
21	20 DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA

AUSTRALIA (Courtesy Kent Music Report) As of 4/15/85

	SINGLES
1	1 WE ARE THE WORLD USA FOR AFRICA CBS
2	3 I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
3	2 SHOUT TEARS FOR FEARS MERCURY
4	4 NEUTRON DANCE POINTER SISTERS PLANET
5	5 YOU SPIN ME ROUND DEAD OR ALIVE EPIC
6	6 MATERIAL GIRL MADONNA SIRE
7	8 LOVERBOY BILLY OCEAN LIBERATION
8	7 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
9	10 BORN IN THE USA BRUCE SPRINGSTEEN CBS
10	12 BARBADOS MODELS MUSHROOM
11	11 SUSSUDIO PHIL COLLINS WEA
12	9 BOYS OF SUMMER DON HENLEY GEFEN
13	NEW THE HEAT IS ON GLENN FREY MCA
14	13 I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
15	14 CALIFORNIA GIRLS DAVID LEE ROTH WARNER BROS.
16	20 ROUND AND ROUND SPANDAU BALLET CHRYSALIS
17	NEW YOU'RE SO STRONG MENTAL AS ANYTHING REGULAR
18	NEW I'M ON FIRE BRUCE SPRINGSTEEN CBS
19	NEW I'M AN INDIVIDUAL JACKO CBS
20	17 STRUT SHEENA EASTON EMI
1	ALBUMS
1	1 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	3 PHIL COLLINS NO JACKET REQUIRED WEA
3	2 INXS DEKADANCE WEA
4	5 CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
5	4 VARIOUS 1985 COMES ALIVE EMI
6	6 PARADE SPANDAU BALLET CHRYSALIS
7	8 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	7 MADONNA LIKE A VIRGIN SIRE
9	9 DON HENLEY BUILDING THE PERFECT BEAST GEFEN
10	12 VERY BEST OF THE BEACH BOYS J+B
11	13 ORIGINAL SOUNDTRACK AMADEUS FANTASY
12	10 MICK JAGGER SHE'S THE BOSS CBS
13	11 JOHN FOGERTY CENTERFIELD WARNER BROS.
14	18 BRUCE SPRINGSTEEN BORN TO RUN CBS
15	14 NEIL YOUNG GREATEST HITS REPRISE
16	20 BRUCE SPRINGSTEEN THE RIVER CBS
17	NEW POINTER SISTERS BREAK OUT PLANET
18	15 FOREIGNER AGENT PROVOCATEUR ATLANTIC
19	NEW LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN
20	16 ALISON MOYET ALF CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/15/85

	SINGLES
1	3 LIVE IS LIFE OPUS POLYDOR/DGG
2	2 YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
3	1 YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIELA
4	4 NIGHTSHIFT COMMODORES MOTOWN/RCA
5	9 COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC
6	6 THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
7	5 SOLID ASHFORD & SIMPSON CAPITOL/EMI
8	7 COMANCHERO RAGGIO DI LUNA MOON RAY/ARIELA
9	8 WOODPECKERS FROM SPACE VIDEO KIDS POLYDOR/DGG
10	10 LOVE & PRIDE KING CBS
11	NEW WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD ISLAND/ARIELA
12	15 JET SET ALPHAVILLE WEA
13	16 MATERIAL GIRL MADONNA SIRE/WEA
14	NEW WE ARE THE WORLD U.S.A. FOR AFRICA CBS
15	NEW COMPUTERLIEBE PASODOBLE WEA
16	14 FOTONOVELA IVAN CBS
17	12 LET'S DANCE TONIGHT PIA ZADORA CURB/INTERCORD
18	19 GIVE ME YOUR LOVE FUN FUN TELDEC
19	NEW VICIOUS GAMES YELLO VERTIGO/PHONOGRAM
20	11 DELIRIO MIND SCOTCH ZYX/MIKULSKI
1	ALBUMS
2	1 PHIL COLLINS NO JACKET REQUIRED WEA
3	6 HERBERT GROENEMEYER 4630 BOCHUM EMI
4	8 TINA TURNER PRIVATE DANCER CAPITOL/EMI
5	5 COMMODORES NIGHTSHIFT MOTOWN/RCA
6	9 MICK JAGGER SHE'S THE BOSS CBS
7	3 MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
8	7 ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/ARIELA
9	4 JENNIFER RUSH CBS
10	4 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/PHONOGRAM
11	NEW PAUL YOUNG THE SECRET OF ASSOCIATION CBS
12	10 FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
13	15 OPUS LIVE IS LIFE POLYDOR/DGG
14	11 YELLO STELLA VERTIGO/PHONOGRAM
15	12 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
16	16 ERIC CLAPTON BEHIND THE SUN WARNER BROS./WEA
17	17 ALISON MOYET ALF CBS
18	13 ROLAND KAISER DIE SCHOENSTEN LIEBESLIEDER DER WELT HANSA/ARIELA
19	NEW CHRIS REA SHAMROCK DIARIES MAGNET/DGG
20	NEW PRINCE AND REVOLUTION PURPLE RAIN SOUNDTRACK WARNER BROS./WEA
21	14 ASHFORD & SIMPSON SOLID CAPITOL/EMI

JAPAN (Courtesy Music Labo) As of 4/15/85

	SINGLES
1	1 ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA THREE STARS
2	2 MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC.CABIN-NTV.M
3	NEW DJ. IN MY LIFE SHIBUGAKITAI CBS-SONY/JOHNNY'S
4	3 ROMANTIC GA TOMARANAI C-C-B POLYDOR/NICHION
5	4 SOTSUGYO MOMOKO KIKUCHI VAP/BERMUDA/JCM-GEIEI
6	5 NEVER ENDING STORY LIMAHL TOSHIBA-EMI/TOSHIBA-EMI.M
7	9 FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
8	NEW MACHIKUTABIRETE YOKOHAMA YOSHIE KASHIWABARA PHONOGRAM/DREAM.M
9	8 SOTSUGYO YUKI SAITO CANYON/PMP-TOHO-FUJI ONGAKU
10	10 SAI O FURE ISSEIFUUBI SEPIA TJC/ISSEIFUUBI.P
11	7 ORA TOKYO SA IGUDA IKUZO YOSHI TJC/DAICHI ONGAKU
12	6 CINDERELLA WA NEMURENAI ALFEE CANYON/TANABE
13	14 SHIROI BASKET SHOES MIYOKO YOSHIMOTO TEICHIKU/GEIEI
14	13 KAZE NO CORRIDOR TATSURO YAMASHITA MOON/SMILE.P.LOLLIPOP
15	11 TENSHINO WINK SEIKO MATSUDA CBS-SONY/SUN
16	12 FURAREKIBUNDE ROCK 'N' ROLL TOM CAT CANYON/YAMAHA
17	15 JEALOUS TRAIN NAOKO KAWAI COLUMBIA/GEIEI
18	NEW SUMMERTIME GRAFFITI TOM CAT CANYON/YAMAHA
19	NEW SUNAONINATTE DARLING SHOJI JOTAI PHONOGRAM/NICHION-BOND
20	17 YOUNG BLOODS MOTOHARU SANO EPIC-SONY/THUNDER.M
1	ALBUMS
2	NEW AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
3	NEW MASAHICO KONDO THE MATCHY CBS-SONY
4	1 KOJI KIKAWA INNOCENT SKY SMS
5	2 PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER
6	5 YUTAKA OZAKI KAIKISEN CBS-SONY
7	3 MICK JAGGER SHE'S THE BOSS CBS-SONY
8	6 HOWARD JONES DREAM INTO ACTION WARNER-PIONEER
9	NEW THE SQUARE RESORT CBS-SONY
10	7 SENRI OOE MISEINEN EPIC/SONY
11	4 YUKIKO OKADA FAIRY CANYON
12	10 SOUND TRACK NEVER ENDING STORY TOSHIBA-EMI
13	8 YOSUI INOUE 9.5 CARATS FOR LIFE
14	11 MADONNA LIKE A VIRGIN WARNER-PIONEER
15	12 SOUNDTRACK VISION QUEST CBS-SONY
16	9 SEIKO MATSUDA SEIKO-TRAIN CBS-SONY
17	18 TUNNELS NARIMASU VICTOR
18	20 ERIC CLAPTON BEHIND THE SUN WARNER-PIONEER
19	16 TOSHIYUKI OSAWA CONFUSION EPIC-SONY
20	17 WHAM! MAKE IT BIG EPIC-SONY
21	13 THE FIRM VICTOR

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/13/85

	SINGLES
1	1 NIGHT SHIFT COMMODORES MOTOWN
2	2 LOVE AND PRIDE KING CBS
3	7 WE ARE THE WORLD USA FOR AFRICA CBS
4	4 YOU'RE MY HEART MODERN TALKING HANSA
5	5 JUST CAN'T GET ENOUGH DEPECHE MODE MUTE
6	3 IK MEEN 'T ANDRE HAZES EMI BOVEAMA
7	9 SLIPPERY PEOPLE TALKING HEADS EMI
8	8 LOVE LIKE BLOOD KILLING JOKE POLYDOR
9	NEW YOU SPIN ME ROUND DEAD OR ALIVE CBS
10	NEW POPIE JOPIE PISA EMI
1	ALBUMS
2	1 PHIL COLLINS NO JACKET REQUIRED WEA
3	4 COMMODORES NIGHTSHIFT MOTOWN
4	2 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	3 TALKING HEADS STOP MAKING SENSE EMI
6	7 ERIC CLAPTON BEHIND THE SUN WARNER BROS.
7	5 MICK JAGGER SHE'S THE BOSS CBS
8	6 ALAN PARSONS PROJECT VULTURE CULTURE ARISTA
9	8 ANDRE HAZES JIJ EN IK EMI
10	9 SADE DIAMOND LIFE EPIC
11	NEW KILLING JOKE NIGHT TIME POLYDOR

ITALY (Courtesy Germano Ruscitto) As of 4/9/85

	SINGLES
1	2 EROS RAMAZZOTTI UNA STORIA IMPORTANTE DDD/CBS
2	NEW MIXING DURAN DURAN EMI
3	1 RAGAZZI DI OGGI LUIS MIGUEL EMI
4	13 SHOUT TEARS FOR FEARS POLYGRAM
5	3 THE WILD BOYS DURAN DURAN EMI
6	7 SPANDAU BALLET I'LL FLY FOR YOU RCA
7	5 THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/RICORDI
8	NEW WE ARE THE WORLD USA FOR AFRICA CBS
9	18 ONE NIGHT IN BANGKOK MURRAY HEAD RCA
10	12 WHEN THE RAIN BEGINS TO FALL JACKSON & ZADORA ARISTA/CGD MM
11	6 GHOSTBUSTERS RAY PARKER JR. CGD MM
12	4 EVERYTHING SHE WANTS WHAM! EPIC/CBS
13	NEW THIS IS NOT AMERICA DAVID BOWIE EMI
14	9 DO THEY KNOW IT'S CHRISTMAS BAND AID POLYGRAM
15	17 THINGS CAN ONLY GET BETTER HOWARD JONES WEA
16	10 SE MI INNAMORO RICCHI E POVERI BABY
17	15 SORRISI NEW GLORY CBS
18	14 SUSSUDIO PHIL COLLINS WEA
19	16 SQUARE ROOM AL CORLEY POLYGRAM
20	20 NOTTE SERENA CRISTIAN POLYGRAM

CBC Tops the List

22 Apply for Toronto FM Frequency

BY KIRK LaPOINTE

TORONTO This city and surrounding area of almost four million people is one of the most competitive radio markets on the continent. It is also one of the most tightly regulated.

For those reasons, one might expect reluctance when the one remaining FM frequency is opened for bids by the Canadian Radio-Television & Telecommunications Commission. After all, the broadcast regulator is known to be looking for a station that is anything but run-of-the-mill to fill the spot on the dial.

Applications closed March 31. Formal announcement is expected shortly of a hearing into the bids, once the CRTC has poured through financial plans to weed out the not-so-well-heeled.

But the preliminary list of those in line contains 22 applicants, including some of the country's heavyweights and some fringe players looking for a big-city break.

Topping the list is the Canadian Broadcasting Corp., the publicly owned radio network. It already has an FM outlet in the city, but wants another. Then there's Moffat Communications, a respected chain, and Wescom Radio Group, another western-based chain. Telemedia Inc., a Quebec-based chain, already has one holding in Toronto, an AM station. KEY Radio Ltd. has a Toronto AM outlet, too. Rounding out the major players is former CHUM Ltd. executive J. Robert Wood.

Four other broadcast concerns are vying for the Toronto license, including JMR Radio Ltd. of Mississauga, Middlesex Broadcasters,

Grant Broadcasting Ltd. and MI Radio Ltd. A new ethnic group, Toronto Community Broadcasting Group, has been formed to bid for the license.

Steven Harris, a former pay-tv executive who now works for Cineplex Corp., is also an applicant. Others listed by the CRTC include L. Paddy, Robert Whyte, Phillip Cogan, Leszek Brodowski, R.E. Redmond, Louis C. Cooper, Donald Pickett and Martin Unger.

The CRTC has not released information about what formats these applicants propose. The applicants themselves are tight-lipped, waiting for their applications to be published in the Canada Gazette before discussing the details of their proposals.

More CRIA Metal for Home-Grown Talent

TORONTO March was another solid month for Canadian content recordings, as five releases gained certification by the Canadian Recording Industry Assn. (CRIA). But it was Huey Lewis and Twisted Sister who made the biggest splash.

Huey Lewis & the News' "Sports" continues to roll on in Canada, where it is doing better than in any other territory worldwide. The Chrysalis-MCA album has now shot past the 700,000-unit sales mark, seven times platinum in Canada.

Speaking of world standards, the Canadian market has been better to Twisted Sister than any other. CRIA reports that the "Stay Hungry" album qualified as quintuple platinum in February. Official half-million sales status was bestowed in March.

But March was also a good 31 days for home-grown talent. Corey Hart's "First Offense" moved past the double platinum mark, while the self-titled Honeymoon Suite album

and the Parachute Club's "At The Feet Of The Moon" were certified platinum. Triumph's "Thunder Seven" became MCA's first domestic gold in some time, providing a boost at retail just as the group is touring nationwide. Meanwhile, Bryan Adams' relentless "Reckless" album has spawned its first single success, with "Run To You" going gold in March.

Wham! scored triple platinum for "Make It Big," as did the Pointer Sisters with "Break Out." Hart's release and Daryl Hall & John Oates' "Big Bam Boom," both double platinum, were the month's other multiple platinum certifications.

The 26 CRIA honors included six platinum albums. In addition to those for the Parachute Club and Honeymoon Suite, "Perfect Strangers" by Deep Purple, Bronski Beat's "The Age Of Consent," "Animalize" by Kiss and the "Beverly Hills Cop" soundtrack checked in with sales of more than 100,000 units by month's end.

Philip Bailey's "Easy Lover" single with Phil Collins went gold and platinum in March, while his "Chinese Wall" album was one of eight gold album certifications. Included on the gold list was one of the first gospel certifications in recent memory, "Age To Age" by Amy Grant. Alabama's "40 Hour Week," the Judds' "Why Not Me," Eurythmics' "1984 (For The Love Of Big Brother)" and the Triumph album also went gold.

Two CBS breakout artists had gold albums in the month. CRIA certified both Sade's "Diamond Life" and Accept's "Balls To The Wall" for sales of 50,000 units.

The Bailey and Adams singles were certified gold in March. So were Bronski Beat's "Smalltown Boy," the Pointers' "Neutron Dance" and Murray Head's "One Night In Bangkok," a release from the relatively quiet but acclaimed "Chess" cast album. **KIRK LaPOINTE**

Maple Briefs

THE EL MOCAMBO, best known as the nightclub where the Rolling Stones recorded a live album eight years ago, is up for sale. Asking price is between \$1 million and \$1.5 million for the upstairs and downstairs facility, which is no longer at the center of the city's club scene.

STEVIE RAY VAUGHAN was busy on his recent trip through southern Ontario. He played two blistering shows at Massey Hall (2,700 seats) on March 29, travelled to Kitchener the next night, and then whipped back to Toronto in the late night hours to play a telethon. CBS presented him with a gold album for "Couldn't Stand The Weather."

SETTING THE RECORD straight, we think: We've said Stevie Wonder's "I Just Called To Say I Love

You" is the largest selling single of all time in Canada. Not quite so, points out WEA Music, whose "Le Freak" single by Chic in seven- and 12-inch format sold an estimated 448,000 copies. Wonder has sold some 408,000 seven-inch singles, making "I Just Called" the largest-selling seven-incher in Canadian history, but not quite the biggest overall.

BEFORE IT'S ALL OVER, however, "Tears Are Not Enough" may eclipse Wonder's and Chic's songs. CBS Records Canada reports sales of 150,000 copies of the all-star charity single in the first week-and-a-half of national sales. A 12-incher shipped Wednesday (10), and both are being augmented by high rotation at MuchMusic and almost every other video show of the clip of the session.

IS A TORONTO broadcaster about to be tabbed as the replacement for Paul Klingle, the CRTC commissioner who retired last week after seven years? An announcement is expected quickly.

NEW CRTC REGULATIONS have streamlined reporting procedures for radio stations. Program logs now don't have to be kept at the station, available to CRTC staff within one year.

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.

U.K. Chains Stock 'World' Only Boots The Chemist Holds Out

LONDON Most U.K. retail chains are now stocking the USA For Africa single "We're The World," released here April 1, following CBS U.K.'s decision to cut its dealer price by 10% (Billboard, April 6).

Only Boots The Chemist among major High St. multiples is sticking to its original refusal to handle the release, despite the personal intercession of Maurice Oberstein, chairman of both CBS Records U.K. and the British Phonographic Industry. The nationwide chain says it is committed to its own initiatives on famine relief.

W.H. Smith, however, says it is now satisfied with the new arrangements for handling the record on a non-profit basis, while Woolworth

confirms: "In the light of further discussions with our suppliers, we'll be stocking USA For Africa." Mike Isaacs, head of specialist retail chain Our Price, says the company has also reversed its earlier refusal and will carry the record.

CBS's Oberstein notes: "I hope people are not going to look on this record as any less credible, valuable or beneficial because it's American and not British. Anything that is done for Ethiopia is all part of the same effort."

He adds an assurance that, though the complexities of the U.S. licensing deal make it impossible to give an exact breakdown, the maximum amount of money possible will be sent to Ethiopia.

Imports Play Growing Role In Czech Music Industry

PRAGUE There has been a dramatic and profitable increase in the number of ready-made albums being imported into Czechoslovakia in the past six months or so, notably from CBS in Austria and EMI in the U.K.

In past years, imports played a distinctly low-key part in the Czech recorded music industry. Ready-made product was imported only from other Socialist countries, while Western material was released here on locally pressed releases via license deals.

A policy change some four or five years ago had importation of Western material pressed on license either in India or Yugoslavia. This came about because customs clearance and other deals between Czechoslovakia and these two territories helped overcome deep-rooted currency hassles.

But towards the end of last year

and in the first quarter of this year the picture changed again. Around 250,000 ready-made albums were imported from CBS Austria and EMI in London, mainly contemporary Western pop titles. One Michael Jackson album sold around 100,000 units here, a remarkably high figure for an import in Czechoslovakia.

Among other big-selling artists were Queen (around 70,000 units) and David Bowie (around 50,000), while Bruce Springsteen thus far has registered sales of some 20,000 albums in this territory.

With imports from Socialist countries of around 500,000 albums annually, local license releases of Western material of some 750,000, around 100,000 copies imported from Yugoslavia and these new import flurries from the West, the total of import/licensed albums last year has topped 1.5 million units.

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'Europe, 75014 Paris. 1-543-4879
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610
- Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137
- Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021
- Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456
- Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641
- Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725
- Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto
- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80
- Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551
- South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
- South Korea—BYUNG-HOO SUH, Joong-Ang Weely, 58-9 Sosomun-Dong, Chung-Ku, Seoul. 28-8219
- Spain—JOSE RAMON PARDO, Fermin Caballero 62, Madrid 34.
- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Congratulations!



The 1985 National Assn. of Recording Merchandisers (NARM) convention, held at the Diplomat Hotel in Hollywood, Fla., March 29-April 1, was the occasion for a number of NARM award presentations, pictured here. Merchandiser of the Year awards went to Paul David of Camelot Enterprises and Bob Higgins of Trans World Music. The presentation was made by Paul Smith of CBS and Henry Droz of WEA. David is seen in the left photo with Droz, left, and Smith, right. Higgins is in the right photo with the CBS and WEA executives.



Outgoing NARM president Noel Gimbel, right, presents outgoing association director Lou Fogelman with a plaque expressing members' appreciation. Gimbel is with Sound Video Unlimited, Fogelman with Show Industries.



NARM members also expressed their appreciation of Noel Gimbel's tenure as president. His successor, Jack Eugster of The Musicland Group, presents him with the appropriate plaque.



Noel Gimbel presents Isaac Stern with NARM's Presidential Award. The master violinist is the first classical artist so honored.



Mirage recording artist Natalie Cole made a number of NARM trophy presentations. Top row from left is Cole with Jack Craigo of Chrysalis with the prize for Huey Lewis & the News' "Sports," named best selling album; Cole with Don Dempsey of Epic/Portrait/CBS Associated labels with the award for Cyndi Lauper's best selling album by a female artist ("She's So Unusual"); Cole with Irv Schwartz, left, and Jerry Weiner of Kid Stuff/IJE, for best selling children's album (the "Care Bear" series). Photo at immediate left shows Natalie with Lou Dennis of Warner Bros., who picked up one of seven NARM trophies generated by Prince's "Purple Rain."

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

RECOMMENDED

ALCATRAZZ

Disturbing The Peace
PRODUCER: Eddie Kramer
Capitol ST-12385

New producer, new label give likely entree for this hard rock quintet, which here taps a richer AOR vein; likely launching pad is the sardonic "God Blessed Video."

MUSIC BY PETER GABRIEL FROM THE FILM

Birdy
PRODUCERS: Peter Gabriel, Daniel Lanois
Geffen GHS 24070

Instrumental score from the offbeat Alan Parker drama, including "recycled material" from Gabriel's recent studio sets; atmospheric electronics should bridge both hardcore fans and electronic music buffs.

SAVATAGE

Power Of The Night
PRODUCER: Max Norman
Atlantic 81247

Florida quartet's hard rock adds enough studio polish to capture AOR niche, while still adhering to metal fans' demand for punch; style taps usual vocal gruffness, buzzsaw guitars.

KAJA

Extended Play
PRODUCERS: Colin Thurston, Kaja
EMI America ST-17157

One of two Kajagoogoo spinoff projects, this U.K. quartet's nine-song set yields only ordinary material. Best tracks: "Big Apple," "Turn Your Back On Me."

THE SLICKEE BOYS

Uh-Oh . . . No Breaks
PRODUCERS: The Slickee Boys
Twin-Tone TTR 8544

Nihilistic punk, Minneapolis-style, with just-fair vocals but decent production. Best is "Dream Lovers."

FISHBONE

PRODUCER: David Kahane
Columbia B6C 40032

Shades of Oingo Boingo surround this inner city L.A. band's six-song debut EP; hopped-up, high-speed rock drawn from a variety of sources and put across with humor and good horn work.

KATRINA & THE WAVES

PRODUCERS: Katrina & the Waves, Pat Collier
Capitol ST-12400

Katrina Leskanich's solid vocals aid immeasurably in raising this otherwise humdrum quartet a cut above the norm. Best tracks: "Red Wine And Whiskey," "Walking On Sunshine."

DEL SHANNON

Runaway Hits!
PRODUCERS: Various
Bug Records BUG 1

Reverent retrospective, licensed from the U.K. by Shannon's publisher, Bug Music, boasts great songs, detailed notes; variable quality of original mono masters is unavoidable, although generous 16-track program compensates. Contact: 6777 Hollywood Blvd., ninth floor, Hollywood, Calif. 90028.

THE THOUGHT

PRODUCER: Craig Leon
MCA MCA-5559

Uninspired, somnambulant quartet from the Netherlands features monochromatic vocals and dull tunes.

FLASH KAHAN

PRODUCERS: Greg Edward, Doug Kahan
Capitol ST-12415

Mixture of L.A. rock, recycled boogie and ballads, helped along by good vocals and some blue chip sessioneers.

ORIGINAL MOTION PICTURE SOUNDTRACK

Ladyhawke
PRODUCER: Alan Parsons
Atlantic 81248

Film's medieval fantasy and teen audience prompts an odd pastiche of symphonic lyricism, moody electronics and soft rock instrumentation; briefer segments adhere to more conventional orchestrations.

COUNTRY

PICKS

JOHN SCHNEIDER

Tryin' To Outrun The Wind
PRODUCERS: Jimmy Bowen, John Crutchfield
MCA MCA-5583

Schneider takes a quantum leap forward in his quest to qualify as a serious, sensitive artist. He's put thought and feeling into this excellent album, and his conviction is especially noticeable on the pain-tinged ballads where his one-one-one vocal dynamics excel. The unfettered country arrangements are perfect. This is an album with heart.

LEE GREENWOOD

Greatest Hits
PRODUCER: Jerry Crutchfield
MCA MCA-5582

This sampler takes Greenwood from his "It Turns Me Inside Out" debut through his current "Dixie Road." Also included: "Fool's Gold," "I.O.U.," "Going, Going, Gone" and "Somebody's Gonna Love You."

RECOMMENDED

ATLANTA

Atlanta
PRODUCERS: David Hungate, Jimmy Bowen
MCA-5576

Styrofoam lyrics extolling pastel emotions.

GOSPEL

PICKS

DAVID MEECE

PRODUCERS: Various
Myrrh 7-01-681206-5

There are six producers on this album, and they all capture the high energy and intensity of Meece. This is a move away from electric bubblegum for Meece, who has several co-writers on this transitional album and is emerging as a mature artist while still appealing to his young followers.

NEW AND NOTEWORTHY

YNGWIE MALMSTEEN

Rising Force
PRODUCER: Yngwie J. Malmsteen
Polydor 825 324

Young Swedish guitar hero, who captured his first U.S. notoriety with Alcatraz, has become a cult favorite via import copies of this set, originally issued by Polydor in Japan. While the instrumentation and material are geared to hard rock, Malmsteen's underlying technique and influences attest to broader appeal; like Eddie Van Halen and Steve Morse, he's a guitarist's guitarist who'll find fans beyond the metal barricades.

NOMO

The Great Unknown
PRODUCER: Richard Rudolph
Atco 90258

Although the opening hook of "We Go To Sleep Believing" sounds amazingly similar to Jackson Browne's "Lawyers In Love," the rest of this clean, modern-sounding trio's album is, for the most part, fresh and appealing. An added plus: guest appearances by Policeman Andy Summers and Michael Sembello.

RECOMMENDED

FLETCH WILEY

The Art Of Praise
PRODUCER: Fletch Wiley
Star Song SPCN 7-102-05886-1

An incredibly beautiful, gentle album that shines with simplicity. Wiley plays flute and Lee Anne Turner guitar on such gems as "El Shaddai," "Tis A Gift To Be Simple" and "Jesu, Joy Of Man's Desiring."

JIMMY SWAGGART

Sweet Anointing
PRODUCER: Joe Huffman
Jim EP 144

It's been a while since Swaggart cut loose on the piano, and his skill is as devastating as that of his cousin, Jerry Lee Lewis. This is down-home, foot-stompin' Swaggart, gone back to his roots.

JAZZ-FUSION

RECOMMENDED

CHICK COREA

Voyage
PRODUCER: Manfred Eicher
ECM 25013

Actually a duet project with Corea band member Steve Kujala on flute, and imbued with the free-form lyricism of the pianist's best acoustic solo and small group sets for the label; immaculate digital sonics.

MICHEL PETRUCCIANI TRIO

Live At The Village Vanguard
PRODUCER: Gabreal Franklin
George Wein Collection/Concord Jazz GW-3006.

Teamed with Palle Danielsson (bass) and Eliot Zigmund (drums), the diminutive keyboard whirlwind shines in this double set, digitally recorded; rich originals and material from Monk, Miles and Sonny Rollins, too.

DIDIER LOCKWOOD GROUP

PRODUCER: Jean-Michel Kajadan
Gramavision 18-8412

Cool electric violin fusion from the young French virtuoso and his quartet. Though it's not quite as imaginative as previous outings, he can sure play that fiddle.

ALLAN HOLDSWORTH WITH I.O.U.

Metal Fatigue
PRODUCER: Allan Holdsworth
Enigma 72-002

Holdsworth's amazing technique strikes awe into the hearts of every

guitarist who hears him; cult following stretches back to stints with progressive rock titans U.K., Gong and Soft Machine. Second I.O.U. band project, however, still suffers from mediocre songwriting.

BILL CONNORS

Step It
PRODUCERS: Steve Khan, Doug Epstein
Pathfinder PTF 9503

"Step On It" might have been a more apt title; former Return To Forever axeman shows formidable chops, speedy and inventive solos, and some of his best songwriting yet. Drummer Dave Weckl and bassist Tom Kennedy also shine.

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

TINA TURNER

Show Some Respect (3:17)
PRODUCER: Terry Britten
WRITERS: T. Britten, S. Shifrin
PUBLISHERS: Chappell/Rightsong/Sookloozy, ASCAP/BMI
Capitol B-5461 (12-inch version also available, Capitol V-8635)

Hard-driving DOR on the A side; a live version of Prince's "Let's Pretend We're Married" on the flip. A top pop radio add this week.

SURVIVOR

The Search Is Over (4:13)
PRODUCER: Ron Nevison
WRITERS: F. Sullivan, J. Peterik
PUBLISHERS: Rude, BMI/WB/Easy Action, ASCAP
Scotti Bros. Z54-04871 (c/o CBS)

Ceremonious power ballad follows two uptempo hits from their latest gold LP, "Vital Signs".

FREDDIE MERCURY

I Was Born To Love You (3:41)
PRODUCERS: Mack, Freddie Mercury
WRITER: F. Mercury
PUBLISHER: Queen, BMI
Columbia 38-04869

Playful solo debut spotlights a singer who's always been partial to the grand gesture; lack of guitars distinguishes it from Queen-gone-disco.

RECOMMENDED

WANG CHUNG

Fire In The Twilight (3:41)
PRODUCER: Keith Forsey
WRITERS: Jack Hues, Keith Forsey, Steve Schiff
PUBLISHERS: Chong/MCA, ASCAP/Music Corporation of America, BMI
A&M AM-2728

High-momentum dance-rock production from the "Breakfast Club" soundtrack.

SLADE

Little Shelia (3:56)
PRODUCER: John Punter
WRITERS: N. Holder, J. Lea
PUBLISHER: Wild John, ASCAP/PRS
CBS Associated Z54-04865

Proto-metalists are still bashing away, raucous and good-natured as ever.

JOHN HUNTER

Valentine (3:07)
PRODUCERS: John Hunter, Phil Bonanno
WRITER: J. Hunter
PUBLISHERS: Poetic License/American League, BMI
Private I Z54-04878 (c/o CBS)

MTV-style rocker recalls Turtles, Styx, and Kurt Weill in quick succession.

BON JOVI

Only Lonely (3:58)
PRODUCER: Lance Quinn
WRITERS: J. Bon Jovi, D. Bryan
PUBLISHERS: Famous/Bon Jovi, ASCAP
Mercury 880 736-7

Existential angst at 110 dB.

BRONSKI BEAT

Why? (3:54)
PRODUCER: Mike Thorne
WRITERS: Sommerville, Steinbachek, Bronski
PUBLISHERS: Bronski/William A. Bong
MCA 52565 (12-inch reviewed Mar. 23)

LRB

Blind Eyes (3:53)
PRODUCER: Spencer Proffer
WRITERS: Farnham, Hirschfelder, Chapman
PUBLISHER: Australian Tumbleweed, BMI
Capitol B-5469

Power rock ballad with a social conscience.

ELLIOT EASTON

Shayla (2:47)
PRODUCERS: Stephen Hague, Jon Mathias
WRITERS: Elliot Easton, Jules Shear
PUBLISHERS: Musicie 33, ASCAP/Funzalo, BMI
Elektra 7-69645

Cars guitarist telescopes mid-'60s Americana from Four Seasons through Association.

CHAZ JANKEL

No. 1 (Manhattan Mix) (3:48)
PRODUCER: Zeus B. Held
WRITERS: Jankel, Dury, Watt-Roy
PUBLISHERS: Heathwave/WB, ASCAP
A&M AM-2707

Sharp, blue-eyed, British accented techno-soul.

BLACK

PICKS

KENNY G & KASHIF

Love On The Rise (4:01)
PRODUCER: Kashif
WRITERS: Dee Cooley, Wayne A. Brathwaite
PUBLISHERS: MCA/Little Tanya/Wayne A. Brathwaite, ASCAP/MCA/New Music Group, BMI
Arista AS1-9336

Producer lends a hand on vocals in this track from the new Kenny G album "Gravity"; a midtempo, midnight-whispers love song.

PAUL HARDCASTLE

King Tut (3:57)
PRODUCER: Paul Hardcastle
WRITER: P. Hardcastle
PUBLISHER: Oval, PRS
Profile PRO-5070

More of the lyrical instrumental sound that made "Rain Forest" a club and radio hit (and opened ears to the likes of "Axel F").
Contact: (212) 582-8555.

JERMAINE STEWART

I Like It (3:31)
PRODUCER: Peter Collins
WRITERS: J. Stewart, J. Lindsay
PUBLISHERS: 10/Nymph
Arista AS1-9314

Followup to his hit debut "The Word Is Out" again uses a high-pressure dance beat to tug at the singer's fragile tenor.

RECOMMENDED

NARADA MICHAEL WALDEN

The Nature Of Things (4:01)
PRODUCER: Narada Michael Walden
WRITERS: Narada Michael Walden, Jeffrey Cohen, Preston Glass
PUBLISHERS: Gratitude Sky, ASCAP/Bellboy/
Polo Grounds, BMI
Warner Bros. 7-29017

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.

RANK	THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
			TITLE	ARTIST	
1	1		WE ARE THE WORLD	USA FOR AFRICA	1
2	3		CRAZY FOR YOU	MADONNA	2
3	4		NIGHTSHIFT	COMMODORES	3
4	2		ONE MORE NIGHT	PHIL COLLINS	4
5	7		RHYTHM OF THE NIGHT	DEBARGE	5
6	6		OBSESSION	ANIMOTION	7
7	10		I'M ON FIRE	BRUCE SPRINGSTEEN	6
8	11		DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	8
9	5		MISSING YOU	DIANA ROSS	10
10	14		ONE NIGHT IN BANGKOK	MURRAY HEAD	9
11	16		SOME LIKE IT HOT	THE POWER STATION	12
12	9		MATERIAL GIRL	MADONNA	13
13	8		LOVER GIRL	TEENA MARIE	15
14	20		ALL SHE WANTS TO DO IS DANCE	DON HENLEY	11
15	23		SMOOTH OPERATOR	SADE	16
16	21		NEW ATTITUDE	PATTI LABELLE	24
17	24		DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	20
18	15		SOMEBODY	BRYAN ADAMS	18
19	13		JUST ANOTHER NIGHT	MICK JAGGER	25
20	12		CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	23
21	26		THAT WAS YESTERDAY	FOREIGNER	17
22	29		ROCK AND ROLL GIRLS	JOHN FOGERTY	22
23	27		RADIOACTIVE	THE FIRM	28
24	—		EVERYTHING SHE WANTS	WHAM	19
25	—		EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	26
26	—		ALONG COMES A WOMAN	CHICAGO	14
27	—		SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	21
28	25		LUCKY	GREG KIHN	61
29	19		TOO LATE FOR GOODBYES	JULIAN LENNON	32
30	17		HIGH ON YOU	SURVIVOR	31

RANK	THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
			TITLE	ARTIST	
1	1		WE ARE THE WORLD	USA FOR AFRICA	1
2	3		CRAZY FOR YOU	MADONNA	2
3	2		ONE MORE NIGHT	PHIL COLLINS	4
4	7		RHYTHM OF THE NIGHT	DEBARGE	5
5	6		NIGHTSHIFT	COMMODORES	3
6	5		I'M ON FIRE	BRUCE SPRINGSTEEN	6
7	10		OBSESSION	ANIMOTION	7
8	8		ALONG COMES A WOMAN	CHICAGO	14
9	11		ALL SHE WANTS TO DO IS DANCE	DON HENLEY	11
10	13		ONE NIGHT IN BANGKOK	MURRAY HEAD	9
11	4		MATERIAL GIRL	MADONNA	13
12	15		DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	8
13	14		MISSING YOU	DIANA ROSS	10
14	19		SOME LIKE IT HOT	THE POWER STATION	12
15	18		THAT WAS YESTERDAY	FOREIGNER	17
16	21		SMOOTH OPERATOR	SADE	16
17	9		LOVER GIRL	TEENA MARIE	15
18	23		EVERYTHING SHE WANTS	WHAM	19
19	24		SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	21
20	25		FOREVER MAN	ERIC CLAPTON	27
21	26		ROCK AND ROLL GIRLS	JOHN FOGERTY	22
22	12		SOMEBODY	BRYAN ADAMS	18
23	—		EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	26
24	—		AXEL F	HAROLD FALTERMEYER	30
25	30		VOX HUMANA	KENNY LOGGINS	33
26	—		SUDDENLY	BILLY OCEAN	29
27	16		CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	23
28	29		THE BIRD	THE TIME	36
29	17		JUST ANOTHER NIGHT	MICK JAGGER	25
30	28		RADIOACTIVE	THE FIRM	28

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	14
Geffen (4)	
Full Moon/Warner Bros. (1)	
Sire (1)	
Warner Bros./Slash (1)	
ATLANTIC (9)	13
ZTT/Island (2)	
Bronze/Island (1)	
Mirage (1)	
COLUMBIA	13
EPIC (5)	8
Scotti Bros. (2)	
Portrait (1)	
MCA (7)	8
Camel/MCA (1)	
RCA (6)	8
Planet (2)	
CAPITOL	7
POLYGRAM	6
Mercury (4)	
De-Lite (2)	
A&M	5
EMI-AMERICA	5
ARISTA (2)	4
Jive/Arista (2)	
MOTOWN (1)	4
Gordy (3)	
CHRYSALIS	2
ELEKTRA	2
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
11 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
14 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP	
30 AXEL F	(Famous, ASCAP) CPP	
47 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)	
100 BACK IN STRIDE	(Amazement, BMI)	
73 BASKETBALL	(Neutral Gray, BMI/Mo Funk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	
63 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
87 BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	
36 THE BIRD	(Tionna, ASCAP)	
77 CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	
23 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
55 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP) CPP	
53 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	
39 CELEBRATE YOUTH	(Super Ron, BMI)	
78 CHANGE	(Land Of Dreams, ASCAP/Arista, ASCAP) CPP	
2 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
62 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP)	
20 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
8 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
83 EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	
26 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
19 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
27 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
34 FRESH	(Delightful, BMI)	
92 HEARTLINE	(Dejamus, ASCAP)	
41 THE HEAT IS ON	(Samous, ASCAP) CPP	
52 HEAVEN "LIVE"	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI)	
31 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
91 HIGH SCHOOL NIGHTS	(Albion, ASCAP/Warner Bros., ASCAP/Mel Bren, ASCAP)	
75 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
6 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
93 I'M THROUGH WITH LOVE	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI)	
42 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
48 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI)	
35 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	
25 JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP	
51 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	
97 LET'S TALK ABOUT ME	(Woolfsongs/BMI/Careers, BMI) CPP	
57 LONELY IN LOVE	(Herds of Birds, ASCAP/Greg Guffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	
46 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
96 LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP	
15 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
61 LUCKY	(Lexy Girl, ASCAP/Well Received, ASCAP) CPP	
74 MAGICAL	(Carbert, BMI/Mama Baby, ASCAP)	
13 MATERIAL GIRL	(Minong, BMI)	
99 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
79 MISLED	(Delightful, BMI) CPP	
10 MISSING YOU	(Brockman, ASCAP) CLM	
89 NAUGHTY NAUGHTY	(Carbert, BMI) HL	
80 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	
50 NEVER ENDING STORY	(Giorgio Moroder, ASCAP) WBM	
24 NEW ATTITUDE	(Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
3 NIGHTSHIFT	(Rightson, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL	
7 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
60 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI)	
98 THE OLD MAN DOWN THE ROAD	(Wenaha, ASCAP) CPP	
38 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
4 ONE MORE NIGHT	(Pun, ASCAP) WBM	
9 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
88 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP)	
58 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
44 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
28 RADIOACTIVE	(Not Listed)	
84 RAIN FOREST	(Oval, PRS)	
64 RELAX	(Perfect Songs, BMI/Island, BMI) WBM	
5 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
22 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
67 SAVE A PRAYER	(Tritec) HL	
68 SAY IT AGAIN	(Black Mountain Road, BMI)	
54 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP)	
70 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP)	
90 SECOND NATURE	(Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	
65 SHOW SOME RESPECT	(Chappell, ASCAP/Rightson, BMI/Sookloozy, BMI)	
16 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
49 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
95 SOLID	(Nick-O-Val, ASCAP) CPP	
12 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
21 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
18 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
72 STEADY	(Funzalo, BMI/Juters, BMI/Rella, BMI)	
29 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
81 SWEAR	(WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP) WBM	
66 TAKE ME WITH U	(Controversy, ASCAP) WBM	
85 TALK TO ME	(Small Hope, BMI)	
17 THAT WAS YESTERDAY	(Somerset Songstnc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM	
37 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner Bros., BMI/Warner-Tamerlane, BMI) WBM	
86 THIS IS NOT AMERICA	(Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP	
45 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP	
32 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
82 TURN UP THE RADIO	(Hatabrr, BMI)	
71 VOICES CARRY	(Intersong-USA, BMI/Til Tunes, BMI)	
33 VOX HUMANA	(Milk Money, ASCAP)	
40 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
59 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
1 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
43 WE CLOSE OUR EYES	(ATV, BMI) CLM	
56 WELCOME TO THE PLEASURE DOME	(Perfect, BMI) WBM	
76 WHY CAN'T I HAVE YOU	(Ric Ocacek, ASCAP/Lido, ASCAP) WBM	
94 WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)	
69 THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP) CPP	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

...newslines...

"A CHANGE IS GONNA COME" is a feature film biography of the late Sam Cooke being put together by Allen Klein, president of ABKCO Films. Klein, who was Cooke's manager, promises the "unbuttoned reality" surrounding the career of the singer/songwriter, who had a run of many hits before his death in 1964. Klein, now researching the project, expects to begin principal photography early next year. Meanwhile, RCA is releasing a live Cooke album recorded in Miami in 1963, and plans a two-volume set this summer under the supervision of Gregg Geller. Cooke had initial success on the Keen label, moving over to RCA to achieve his greatest recorded successes.

"WOMEN IN ROCK" is a weekend (19-21) salute from MTV. The Music News tribute to the ladies of rock starts at 6 p.m. Friday and continues through 1 a.m. Sunday, with profiles each hour of such stars as Christie (Hynde) Kerr, Madonna, Pat Benatar, Annie Lennox, Tina Turner, The Go-Go's, and the Bangles.

TOM BAILEY, LEAD SINGER OF THE THOMPSON TWINS, is recuperating at his home in Paris after collapsing March 28 at a Holiday Inn in the Chelsea section of London. The group's current recording project and a U.K. tour have been shelved for an indefinite period. According to Arista Records, Bailey's doctor has ordered a "total break" from his work schedule.

SETTING THE RECORD STRAIGHT: In the Feb. 16 edition of Newslines, it was noted that a search was on for early models of the Waring Blendor. Contrary to popular belief, the late orchestra leader/chorale master Fred Waring did not invent the kitchen appliance, but "developed, perfected and marketed" the appliance based on an idea by one Fred Osius. This is the word from Ruth S. Sibley, special assistant to the president of Shawnee Press Inc., the educational music print division of Fred Waring Enterprises. "It's a small point, but I do try to set the record straight whenever possible," says Sibley.

New Companies

JIA Music Productions, an independent record and management company, formed by John J. Adams. Label is exclusive to the group Arrival. First commercial release is a 12-inch single entitled "Slave Of Society." 1110 Ocean Ave., Brooklyn, N.Y. 11230; (718) 434-8972.

Bazaar Records, an independent record label and publishing company, formed by Pedie Cooper and Mont Seward. First release is a 12-inch single, "Try Love," by Janelle Hayman. P.O. Box 711048, Los Angeles, Calif. 90071; (213) 292-6162.

Platinum Boulevard Records & Publishing, an independent record label and publishing company, formed by Lawrence Davis. 1558 Linda Way, Reno, Nev. 89431; (702) 358-7484.

Walbrant Publishing, formed by Cyril Walker and Betty Bryant. Company aim is to develop and promote new artists. 3337 Washburn Ave., Charlotte, N.C. 28205; (704) 333-5252.

Passion Video Center, a video production company, formed by Tyrone McFloyd. First release is "Let's Go Dancing" by Tavasco & the Millionaires. 1239 S. Salcedo St., New Orleans, La. 70125; (504) 821-4056.

Pyrmont Records, a dance/rock label, formed by Dennis Cecere. First release is a 12-inch single, "Prima Donna," by Samie Rideout. 375A Westford Rd., Tyngaboro, Mass. (617) 649-3599.

Pacific Peninsula Management, a full-service artist management agency, formed by Carol A. McDermott. First signing is the group Strayhearts. 303 Water St., Suite 8, Santa Cruz, Calif. 95060; (408) 425-8511.

California Gold Record Co., formed by Lee McGloin. A licensed manufacturer and supplier of certified RIAA and custom gold and platinum record awards, video awards, and playable 24-karat gold and silver plated records. 2670 Walnut Ave., Tustin, Calif. 92680; (714) 730-7771.

HOLD THE PHONE!



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

Lifelines

BIRTHS

Boy, Jordan Robert, to **Trudella** and **Elwood Bunn**, March 22 in New York. He is a country singer and concert promoter in the New York area.

Girl, Denise Michelle, to **Jeff** and **Mitzi McMahon**, March 29 in Racine, Wis. He is store manager for Regency Mall's Recordland.

Girl, Christy Marie, to **Jeff** and **Terri Walker**, March 31 in Nashville. He is president of Aristo Music Associates. She is general manager of The Nashville Radio Connection.

Girl, Michelle Deann, to **Bobby G.** and **Alice Rice**, April 1 in Madison, Tenn. He is a Door Knob recording artist.

DEATHS

Matthew R. Marshall, 15, in a bicycle/automobile collision, March 22 in Belair, Calif. He is survived by his parents who operate Bainbridge Records, and a sister. Friends are asked to contribute to Mothers Against Drunk Driving, 19040 Vanowen, Reseda, Calif. 91335.

J. Fred Coots, 87, April 8 in New York. The composer/lyricist was a co-author of "Santa Claus Is Coming To Town," "For All We Know," "Love Letters In The Sand" and "You Go To My Head." His collaborators included Haven Gillespie, Dorothy Fields, Benny Davis, Charles Tobias and Nick Kenny. Coots, who began his career as a songplugger, joined ASCAP in 1922.

EXECUTIVE TURNTABLE

(Continued from page 4)

for the St. Louis and Kansas City branches. He was with Technical Representatives.

HOME VIDEO. **Wendy Marino** is promoted from executive vice president to president of World Premiere Home Video in Burbank. She will be replaced by **Gene Marino**.

Howard P. Miller joins King Of Video as controller in Las Vegas. He was head of his own accounting firm.

PUBLISHING. Nashville attorney **W. Robert Thompson** is elected president of SESAC. He assumes the post after a 20-year association with the licensing firm. Thompson, also a member of SESAC's board of directors, will be dividing his time between Nashville and New York.

Nicholas Firth resigns as president of Chappell International in London, a post he's held since 1978. He has been with the publishing group for 23 years.

PRO AUDIO/VIDEO. **Hank Myer** becomes manager of Sigma Sound Studios in New York, replacing **Barbara Tiesi**, who has relocated to France to handle the firm's international business. Myer was operations manager at Radio Band of America. Also, **Susan Planer** joins as consultant. She was president of Media Sound.

TRADE GROUPS. **Robert D. Summer**, president of RCA Records in New York, is named chairman of the board of directors of the Recording Industry Association of America (RIAA). (Separate story, page four).

Bubbling Under

THE HOT 100 SINGLES

- 101 **CAN YOU FEEL IT** FAT BOYS SUTRA 139
- 102 **I JUST WANNA HANG AROUND YOU** GEORGE BENSON WARNER BROS. 7-29042
- 103 **BAD HABITS** JENNY BURTON ATLANTIC 7-89583
- 104 **READ MY LIPS** MELBA MOORE CAPITOL 5437
- 105 **IMAGINATION** BELOUIS SOME CAPITOL 5464
- 106 **TORE DOWN A LA RIMBAUD** VAN MORRISON MERCURY 880669-7 (POLYGRAM)
- 107 **THE RIDDLE** NIK KERSHAW MCA 52544
- 108 **THROUGH THE FIRE** CHAKA KHAN WARNER BROS. 7-29025
- 109 **INNOCENT** ALEXANDER O'NEAL TABU 4-04718 (EPIC)
- 110 **REGGAE, ROCK'N ROLL** B.E.TAYLOR GROUP EPC 34-04862

THE TOP POP ALBUMS

- 201 **THE VELVET UNDERGROUND** THE VELVET UNDERGROUND & NICO VERVE 823290-1 (POLYGRAM)
- 202 **LLOYD COLE AND THE COMMOTIONS** RATTLESNAKES GEFEN GHS 24064 (WARNER BROS.)
- 203 **CHET ATKINS** STAY TUNED COLUMBIA FC 29591
- 204 **KAJA** EXTRA PLAY EMI-AMERICA ST-17157
- 205 **BRUCE SPRINGSTEEN** DARKNESS AT THE EDGE OF TOWN COLUMBIA JC 35311
- 206 **MOUNTAIN** GO FOR YOUR LIFE SCOTTI BROS. FZ 40006 (EPIC)
- 207 **WEATHER REPORT** SPORTIN' LIFE COLUMBIA FC 39908
- 208 **THE LORDS OF THE NEW CHURCH** THE METHOD TO OUR MADNESS I.R.S. SP 70049(A&M)
- 209 **STREETS** CRIMES IN MIND ATLANTIC 81246
- 210 **CHANGE** TURN ON YOUR RADIO ATLANTIC 91243

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 14-17, **63rd Annual National Assn. of Broadcasters Convention**, Las Vegas Convention Center. (202) 429-5300.

April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.

April 16-17, **Yankee Group PC Seminar**, Claremont Resort Hotel, Berkeley, Calif. (617) 542-0100.

April 21-23, **Amusement Business Seminar**, Hyatt Regency O'Hare, Chicago.

April 22-25, **Audio-Visual Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

April 28, **Arthritis Foundation National Telethon**, Grand Ole Opry House, Nashville. (404) 872-7100.

MAY

May 1, **Arthur Young's third annual Entertainment Industry Symposium**, Beverly Wilshire Hotel, Los Angeles.

May 4, **Pennsylvania Assn. of Songwriters, Composers & Lyricists Sound & Music Expo**, Airport Bingo Complex, Allentown, Pa. (215) 433-6787.

May 4-6, **Audio Engineering Society Convention**, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, **National Assn. of Video Distributors Trade Conference**, Hotel InterContinental, San Diego. (202) 452-8100.

May 6, **20th Annual Academy of Country Music Awards**, Knotts Berry Farm, Buena Park, Calif. (213) 462-2351.

May 7-8, **Video Retailers Assn. Trade Fair**, Harrahs, South Shore, Lake Tahoe, Nev. (916) 823-3497.

May 13-14, **Home Information Systems & Software Forum**, White Plains, N.Y. (214) 437-2400.

May 15-17, **Telemarketing/West Trade Expo**, Anaheim Convention Center. (800) 368-2066.

May 16-19, **National Assn. of Independent Record Distributors & Manufacturers Convention**, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, **National Public Radio Convention**, Marriott City Center, Denver.

May 24-25, **Jimmie Rodgers Memorial Festival**, Meridian, Miss. (615) 528-3066.

May 18-31, **International Trumpet Guild 1985 Conference**, Univ. of New Mexico, Albuquerque.

May 24-26, **Al Jolson Centennial Tribute**, Roosevelt Hotel, New York. (502) 452-2424.

JUNE

June 2-5, **1985 Summer Consumer Electronics Show**, McCormick Place, Chicago. (202) 457-8700.

June 5-6, **Independent Third Party Computer Maintenance Conference**, Halloran House, New York. (212) 233-1080.

DEALERS CHEER 'WORLD' ALBUM

(Continued from page 1)

The "We Are The World" single, meanwhile, has generated an estimated four million seven-inch disks, and 750,000 12-inchers. The single is in its second week at No. 1 on Bill-

board's Hot 100.

Dealers admit that cautious initial orders for the \$8.98 wholesale album, and wary reorders, may have exacerbated shipping lag. CBS's

RCA/COLUMBIA VIDEO

(Continued from page 1)

that "pricing is a valuable and useful promotional tool." The price promotion "doesn't reflect anything at all about our thoughts on pricing of recently released feature films," Blattner says.

The titles were pulled from the market on March 1. RCA/Columbia officially announces its program to distributors on Monday (15). The company will start taking orders from distributors on May 16, product will be in distributor warehouses on June 5, and the program will end on Aug. 30.

RCA/Columbia will be supporting the program with heavy point-of-purchase materials and print advertising, including a display merchandiser that holds 18 cassettes.

The company will be sending a poster to the 20,000 retailers on its direct mail list, along with a brochure explaining the program. Print advertisements will include place-

ments in all major video trade and consumer publications, in the national edition of TV Guide, and in 10 major metropolitan newspapers.

The message in the trade ads will be that "these are not titles you need to rent, these are titles that you should sell," Blattner says, while the consumer program will concentrate on letting people know the films are available at a sell-through price.

Several recent studies have shown that the rental market continues to hold a strong grasp on the marketplace and appears untouched by sell-through efforts. Looking at the numbers in the latest A.C. Nielsen study, CBS/Fox's Len White repeats his contention that the main accomplishment achieved by reducing prices on cassettes is to provide "lower priced rental inventory for the retailer."

RCA'S RICK SPRINGFIELD PUSH

(Continued from page 4)

the clips' production the actual sequence of releases.

In addition to a regular catalog of consumer print and tv advertising and dealer aids, the Springfield campaign also includes an unusual tie-in with the 450 amusement arcades operated by Bally's Aladdin's Castles, as developed by John Ford, vice president of RCA Records U.S.A. and Canada, and Michael Omansky, director of marketing. In-store play of the album at the parks has been arranged, coin-changing machines will be stickered with minis of the album, and games contests at the arcades will involve record giveaways.

In another example of dealing in a new world of audio and video marketing techniques—or as Ford puts it, "one rolls into the other"—a "video press kit" has been created. A

concept the label utilized before for another hit act, Autograph, the Springfield effort includes 10 minutes of concert footage and an interview.

Menendez indicates that the total expenditure for the Springfield campaign will run both the label and RCA/Columbia a combined total of more than \$1 million. Springfield's track record, of course, is strong enough to warrant such an outlay. But, Menendez claims, "The days of stringing video clips together" as a commitment to this art form are over.

Springfield's manager Miller adds that a "new excitement" level is the order of the day in video, an ingredient that he maintains has been provided in abundance on the Springfield project.



Investing in a "Capitol" Idea. Capitol Records president Don Zimmermann, right, and senior vice president of marketing/promotion Walter Lee, left, celebrate the signing of singer/songwriter Eric Martin, seen here receiving a gold album for his contribution to the label's top 40 "Teachers" soundtrack for the song "I Can't Stop The Fire."

plant closings for Good Friday, five days after the album's release, also affected reorders, a number of dealers contend.

Most sources view the charity album (proceeds are going towards the USA For Africa Foundation's famine relief efforts) as a mixed blessing. On the one hand, they bemoan the inventory and margin headaches; on the other, nearly all agree that it is creating lots of plus store traffic. Several merchandisers also take a broad view, typified by Record Shop's Loudon. He says he hopes there will be similar products, as was "hinted" at the recent NARM convention.

Comments on the tight markup vary. Both Hunter and Dan Kenne-

dy at Chicago-based JR's Music Shops mention mall gross receipt rentals, plus other costs eating into the dollar margin allowed. Mom-and-pop accounts complain of having less than a dollar margin when purchasing through one-stops.

Of the 1,200 accounts serviced by Central South, a few have complained, says Kirkpatrick, "but they usually do order at least one or two pieces."

One-stop serviced accounts are "selling and crying," says Steve Libman, president of Nova Distribution, Norcross, Ga., who claims purchases by consumers are reducing regular business according to his accounts. "Normally, a customer might buy two or three singles or

12-inchers, but now it's the \$10 album."

In the Northeast at Record World, president Roy Imber says, "It's getting mass exposure through airplay and video everywhere. The promotion is really already built into the price structure."

Comments on the price structure crop up in most interviews, with Imber mentioning the returns policy, too. He claims CBS's 18% returns policy is causing his chain to monitor orders carefully.

Adding an oddity, Kennedy of JR's Music Shops says a Phil Donahue tv segment identified the \$8.98 to retailers. "We had consumers coming in wanting it at that price."

USA For Africa Bootleggers Strike

BY SAM SUTHERLAND

LOS ANGELES Bootleggers are cashing in on the USA For Africa project, according to sources at the charity, who claim evidence of counterfeit sweatshirts, T-shirts and other merchandise in a growing number of major U.S. markets.

Thus far, no substantial evidence of counterfeit albums or singles has been turned up. But with the all-star "We Are The World" single and album heating up radio playlists, retail sales and national charts, pirates are reportedly moving in on the licensed merchandise market.

According to veteran attorney Jay Cooper of Cooper, Epstein & Hurwitz, counsel for the charity, bootleg apparel has turned up in Arizona, California, Michigan, Florida, Illinois and New York. New York City and the Los Angeles metropolitan area are reportedly harboring bootlegs in both established retail outlets and street sales by peddlers.

"We're already out in the field

buying merchandise to determine if it's authentic," Cooper adds. "We're sending cease-and-desist letters to those dealers carrying the bootlegs, and, if there's no response, we'll file infringement suits."

Major markets said to be hit include Chicago, Phoenix, Detroit and San Francisco. In New York, numerous outlets in Greenwich Village have been cited as carrying suspect goods, and street vendors have reportedly been found in midtown and Central Park. In Los Angeles, Beverly Hills and Westwood shops are reportedly carrying merchandise.

Harriet Sternberg, vice president of creative services at Kragen & Co., which continues to coordinate much of the media coverage for the project, notes several typical discrepancies seen in the suspicious merchandise. In some instances, the USA For Africa logo has been amended to include "and Hunger." Sternberg also reports sales for black T-shirts, although legitimate designs are all printed on white gar-

ments.

Attesting to the boldness of peddlers offering the pirate goods, says Sternberg, was a visit last week by one well rehearsed vendor to the offices of Macey Lipman Marketing, the independent industry marketing firm, which leases offices from Kragen & Co. headquarters.

With the USA For Africa album just shipped and retail sales for related merchandise just beginning, Cooper laments substantial potential losses. "We've done several million dollars [in gross sales] for merchandise at mail order, and that merchandise is just now reaching the retail front," he says. The bootleggers "are beating us into the stores," he adds, "so we may already be looking at several million dollars in lost sales."

Authorized merchandise is being distributed by Winterland, which is handling all garments as well as direct sales of posters, and Verkerke, which is vending posters to retail accounts.

KEEPING SCORE

(Continued from page 62)

est is one on computerizing music libraries, now thought to have greater pertinence with the arrival of CD. Wes Lockhart of Custom Business Systems will lead that discussion. Satellites and syndication will engage the attention of attendees at another panel, with Dick Kaye of WCRB Boston and WQXR's Larry Krents among the panelists. Peter Besheer of Concert Music Satellite Systems will also participate.

Ray Nordstrand of WFMT will preside over a series of research presentations by firms with new ways of identifying and measuring lifestyle data of classical audiences. Station-originated commercials will be given special attention at a sales and promotion seminar presided over by Len Mattson of KKHI and Laura Zarco of KDFC, both from San Francisco and hosts for the confab.

Up for reelection as officers of CMBA—or replacement—are, in addition to Bodow, vice president Sam Rosenblatt of WTMI Miami; secretary Steve Sheppard of KLEF Houston, and treasurer Lee Hanson of WQRS Detroit.

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TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	7	PHIL COLLINS ATLANTIC 81240 (9.98) 4 weeks at No. One	NO JACKET REQUIRED
2	3	3	44	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
3	4	4	15	SOUNDTRACK ▲ MCA 5553 (8.98)	BEVERLY HILLS COP
4	2	2	13	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
5	5	5	45	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
6	6	6	21	MADONNA ▲ ³ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
7	7	7	24	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	8	8	22	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
9	NEW			USA FOR AFRICA ● COLUMBIA USA 40043	WE ARE THE WORLD
10	12	20	9	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
11	9	9	16	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
12	10	10	22	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
13	14	14	6	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
14	15	16	8	SOUNDTRACK GEFGEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
15	35	—	2	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
16	13	13	19	DON HENLEY ● GEFGEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	17	18	8	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM
18	11	11	74	POINTER SISTERS ▲ ² PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
19	16	12	28	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
20	20	24	10	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
21	18	15	47	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
22	21	17	9	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
23	26	36	7	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
24	19	19	24	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
25	24	23	35	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
26	22	21	76	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
27	23	22	41	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
28	45	60	4	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
29	29	30	30	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
30	30	29	16	AUTOGRAPH ● RCA NFL1-8040 (6.98)	SIGN IN PLEASE
31	25	25	26	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
32	32	32	30	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
33	36	37	19	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
34	47	50	9	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
35	64	—	2	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
36	37	49	3	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
37	38	40	8	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
38	41	44	5	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
39	39	39	27	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
40	51	69	3	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
41	31	31	19	TEENA MARIE ● EPIC FE 39528	STARCHILD
42	34	35	39	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
43	44	45	6	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
44	27	26	70	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
45	28	28	9	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
46	46	46	7	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
47	33	27	27	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
48	43	34	21	DEEP PURPLE ● MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
49	48	33	22	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
50	52	55	5	SANTANA COLUMBIA FC39527	BEYOND APPEARANCES
51	40	38	24	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
52	63	75	4	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
53	53	56	5	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
54	55	48	19	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
55	42	43	20	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	70	22	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
57	49	42	14	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
58	50	41	26	GENERAL PUBLIC I.R.S. SP-70046, A&M (8.98) (CD)	ALL THE RAGE
59	NEW			HOWARD JONES ELEKTRA 60390 (8.98)	DREAM INTO ACTION
60	62	66	6	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
61	61	61	7	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
62	80	98	27	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
63	66	71	5	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
64	57	51	81	HUEY LEWIS AND THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
65	70	68	9	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
66	73	114	3	ALISON MOYET COLUMBIA BFC 39956	ALF
67	75	107	4	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
68	NEW			KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
69	56	52	55	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
70	69	57	20	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
71	65	59	88	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
72	71	65	22	WHODINI ● JIVE/ARISTA JL-8251/ARISTA (8.98)	ESCAPE
73	91	101	5	GO WEST CHRYSALIS FV 41495 (8.98)	GO WEST
74	54	54	7	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
75	59	47	24	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
76	77	77	78	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
77	74	63	23	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
78	78	80	9	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
79	81	81	12	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
80	76	72	31	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
81	88	105	6	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
82	84	76	8	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
83	67	67	14	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
84	68	53	19	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
85	85	87	7	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
86	72	64	20	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
87	87	89	5	TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
88	89	91	7	WILTON FELDER MCA 5510 (8.98)	SECRETS
89	82	73	86	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
90	90	92	8	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
91	92	96	7	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
92	58	58	27	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
93	111	116	3	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
94	96	84	52	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
95	79	79	13	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
96	86	83	16	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
97	98	74	79	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
98	108	115	4	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
99	83	82	31	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
100	107	112	4	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
101	93	62	21	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9.98) (CD)	ARENA
102	102	104	7	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
103	103	108	7	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
104	112	120	5	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
105	105	111	5	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
106	100	102	65	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
107	110	113	7	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
108	97	85	11	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
109	165	—	2	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
110	RE-ENTRY			DEBARGE ● GORDY 6012GL/MOTOWN (8.98)	ALL THIS LOVE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

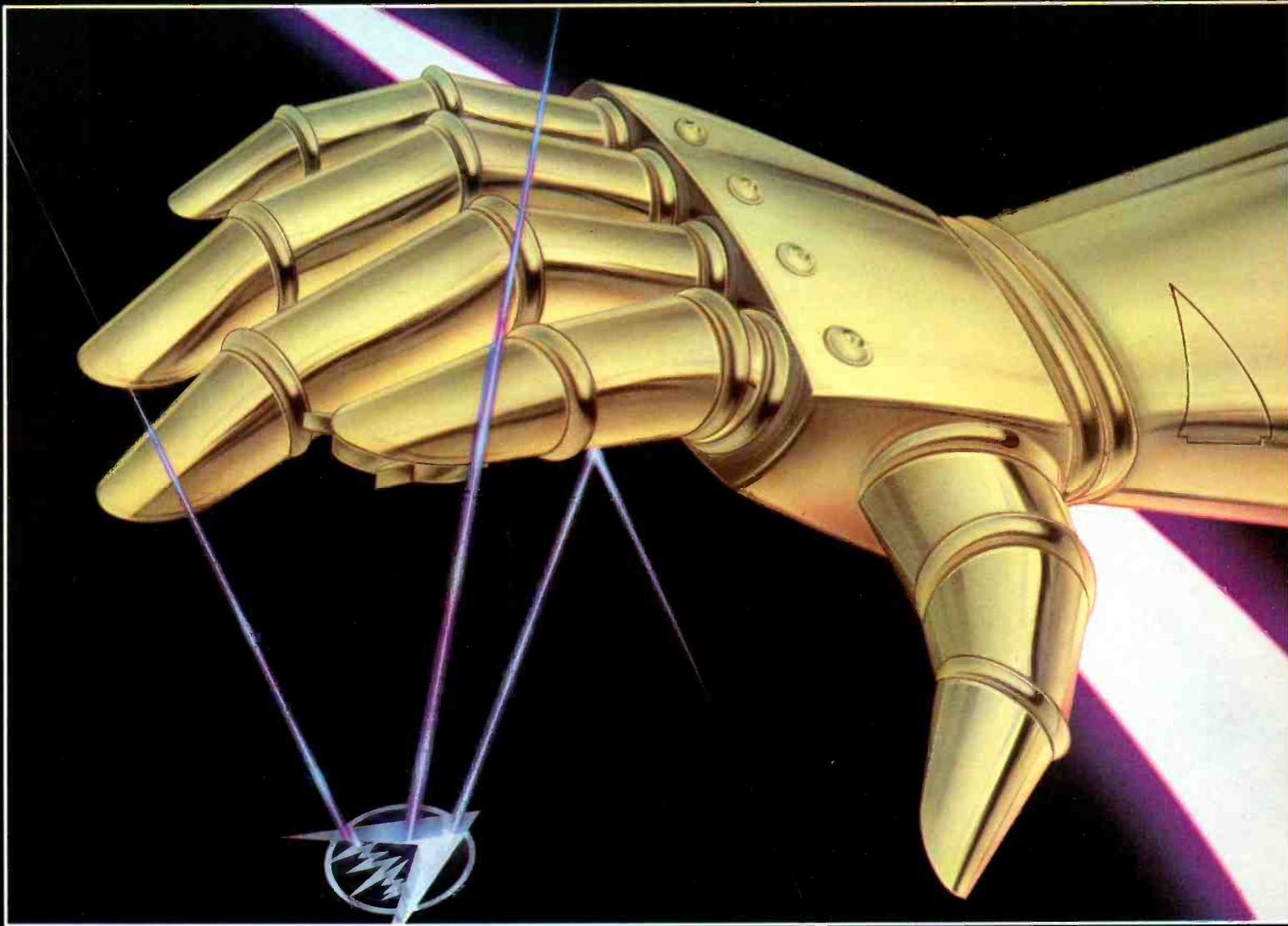
(Continued on page 77)

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Management: Suzy Frank Organization



RIAA FIRST QUARTER CERTIFICATIONS

(Continued from page 3)

the combined tally of the next two distributors—CBS, with seven, and RCA, with four.

Warner Bros. was the top combined label for gold albums, with seven. Next in line were Columbia, with four, and Atlantic and Capitol, with three each.

Five albums went platinum in March, including REO Speedwagon's "Wheels Are Turning" and John Fogerty's "Centerfield," which were certified gold and platinum simultaneously.

Among the month's other platinum albums were Phil Collins' "Hello, I Must Be Going," first released in November, 1982, and Sheena Easton's "A Private Heaven." The latter is the first platinum album for the Scottish singer, following four years of American stardom and 10 top 30 singles.

Ten albums went gold in March, including two long-available albums that had struggled to top the 500,000 sales mark: the Commodores' "All The Great Hits," first released in December, 1982, and Anne Murray's "A Little Good News," first issued in October, 1983.

In multi-platinum certifications, Cyndi Lauper's "She's So Unusual" advanced to the four million plateau, the same level reached by three other debut collections: Men At Work's "Business As Usual" and self-titled albums by Christopher Cross and Lionel Richie. But Boston's 1976 debut tops them all, with uncertified sales estimated between six and eight million.

Here's the complete list of March

certifications:

Multi-Platinum Albums

Cyndi Lauper's "She's So Unusual," Portrait. Four million.

Twisted Sister's "Stay Hungry," Atlantic. Two million.

Platinum Albums

REO Speedwagon's "Wheels Are Turning," Epic. Their fifth.

Phil Collins' "Hello, I Must Be Going," Atlantic. His first.

Sheena Easton's "A Private Heaven," EMI America. Her first.

John Fogerty's "Centerfield," Warner Bros. His first.

Julian Lennon's "Valotte," Atlantic. His first.

Gold Albums

REO Speedwagon's "Wheels Are Turning," Epic. Their ninth.

Kool & the Gang's "Emergency," De-Lite/PolyGram. Their eighth.

Anne Murray's "A Little Good News," Capitol. Her eighth.

Ashford & Simpson's "Solid," Capitol. Their fourth.

Commodores' "All The Great Hits," Motown. Their fourth.

Talking Heads' "Stop Making Sense," Sire/Warner Bros. Their third.

Survivor's "Vital Signs," Scotti Bros./Epic. Their second.

Philip Bailey's "Chinese Wall," Columbia. His first.

John Fogerty's "Centerfield," Warner Bros. His first.

Frankie Goes To Hollywood's "Welcome To The Pleasuredome,"

Island. Their first.

Gold Singles

Foreigner's "I Want To Know What Love Is," Atlantic. Their fourth.

Wham! featuring George Michael's "Careless Whisper," Columbia. Their second.

Philip Bailey with Phil Collins' "Easy Love," Columbia. Bailey's first; Collins' second.

LATIN STARS AIDING THEIR OWN PEOPLE

(Continued from page 6)

ey will go directly to Latin America hunger and medical relief."

Lopez's conclusion: "We want to focus attention on Latin American hunger which, for whatever reason, hasn't captured the imagination of the American media until now. It's all been directed toward African hunger, which is a very severe problem, but there are equally dramatic problems in Latin America."

The song was written by Albert Hammond, Anahi and Juan Carlos Calderon, and co-produced by Hammond and Jose Quintana. The song is in Spanish, with a chorus in English and a chorus in Portuguese to give it greater global appeal. Notes Lopez: "We think we have a legiti-

mate record for America, Japan and Europe—for the world as a whole—and not just Latin America."

The principal Hermanos sponsor is Pepsi-Cola, which donated \$150,000 to underwrite the major costs of producing the record and video. Lopez says he contacted Pepsi president Roger Enrico through Rockbill president Jay Coleman, and had a commitment from Enrico within 24 hours "which literally made this event possible."

Lopez adds that Winterland Productions is working with Hermanos merchandising T-shirts, posters and pins. Winterland is also doing all merchandising for the USA For Africa project.

Hermanos is also taking a cue from USA For Africa in setting the economics of the record. Lopez says the single will retail for about \$2 in the U.S. and the album for either \$8.98 or \$9.98.

Lopez, who called the Hermanos session "the event of the century in terms of Latin music," adds that there's a possibility of a Latin telethon, as well as a live tv transmission of a super-session that would unite USA For Africa, Band Aid, Hermanos and other similar groups from such countries as Holland, Australia and Japan.

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WHAM!'S VISIT TO CHINA

(Continued from page 3)

officials and armed forces personnel, some younger fans had to be forcibly restrained by police after dancing in the aisles.

Xiao Hua, vice minister of culture, said the tour was "the best step forward in Anglo-Chinese relations since the signing of the Hong Kong treaty," while George Michael noted: "There is a huge cultural difference which there's no way you are going to cross in an hour and a half. It was frustrating to have dignitaries sitting in front, and I think the younger Chinese were intimidated by the police."

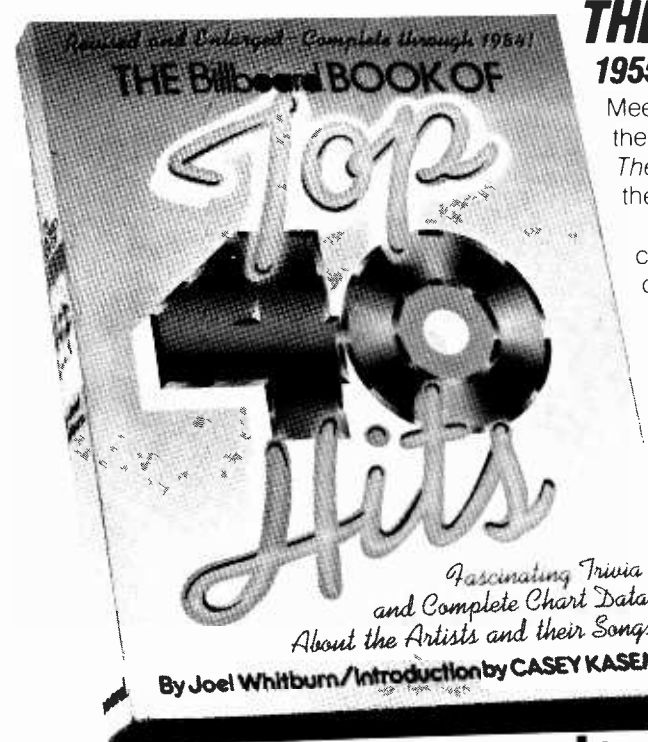
The Wham! tour, coming more than three years after Jarre's

breakthrough, is bound to fuel pressure for more frequent pop contacts, both from the Chinese public and from Western acts and management. The Rolling Stones are known to be anxious to arrange a tour as soon as possible, though their "decadent" image has so far proved a stumbling block.

Until very recently, all Western pop music was classified in China as "spiritual pollution," and there is a strong feeling that the authorities, however keen to open their country to Western capitalism, will allow some time to elapse before they repeat the Wham! experiment.

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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)	121	136	4		WHITNEY HOUSTON ARISTA AL-8212 (8.98)	WHITNEY HOUSTON
(112)	137	154	4		FIONA ATLANTIC 81242 (8.98)	FIONA
113	95	78	11		LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
(114)	119	100	28		KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
115	101	86	8		ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
116	94	90	27		CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
(117)	127	129	28		DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
(118)	120	128	4		JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
119	104	93	20		LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
120	109	109	105		ZZ TOP ▲4 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
(121)	124	130	8		THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
122	115	88	27		THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
123	99	99	7		ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
(124)	128	118	8		VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
(125)	NEW				GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98)	STEADY NERVES
126	113	103	29		KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
127	118	122	127		PRINCE ▲2 WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
128	122	121	21		THE JUDDS ● RCA/CURB AHL-5319/RCA (8.98) (CD)	WHY NOT ME
(129)	135	137	72		U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
130	130	135	5		GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
131	132	132	42		TWISTED SISTER ▲2 ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
(132)	136	146	5		THE MOODY BLUES THRESHOLD 820155-1/POLYGRAM (8.98)	VOICES IN THE SKY-BEST OF THE MOODY BLUES
(133)	145	158	6		DONNIE IRIS HME HFV-39949/CBS	NO MUSS... NO FUSS
134	114	97	22		AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
135	138	127	89		GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
136	139	125	131		LIONEL RICHIE ▲4 MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
137	123	124	21		THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
138	116	94	42		SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
139	134	134	44		RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN D.M.C.
(140)	184	—	2		SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
141	125	119	38		SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
142	140	138	62		BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
143	117	95	25		DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
144	148	153	568		PINK FLOYD ● HARVEST SMAS1163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
145	144	141	30		METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
(146)	RE-ENTRY				DEBARGE ● GORDY 6061GL/MOTOWN (8.98)	IN A SPECIAL WAY
(147)	174	—	2		THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
148	131	110	19		THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
(149)	172	—	2		SOUNDTRACK COLUMBIA JS 39983	PORKY'S REVENGE
150	143	148	19		WHAM COLUMBIA BFC 38911	FANTASTIC
151	141	126	20		SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
(152)	NEW				'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
153	106	106	8		DIONNE WARWICK ARISTA AL-8262 (8.98)	FINDER OF LOST LOVES
(154)	158	164	4		WILLIE NELSON COLUMBIA FC 40008	ME & PAUL
(155)	166	172	10		DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Accept 100	Deep Purple 48	Dan Hartman 143	Gladys Knight & the Pips 130	Eddie Murphy 174	Linda Ronstadt 119	Woman In Red 80	VARIOUS ARTISTS
Bryan Adams 12	Depeche Mode 155	Don Henley 16	Kool & the Gang 33	Willie Nelson 154	Diana Ross 32	Bruce Springsteen 2, 142	Chess 81
Alabama 45	Dokken 117	Honeydrillers 122	LRB 113	New Edition 19	David Lee Roth 22	Ray Stevens 182	More Songs From Big Chill 165
Alcatraz 186	George Duke 196	Whitney Houston 111	Cyndi Lauper 44	Oak Ridge Boys 177	Run-D.M.C. 65, 139	Jermaine Stewart 90	MTV's Rock & Roll To Go 124
Animation 34	Duran Duran 101	Billy Idol 158	Julian Lennon 24	Billy Ocean 25	Sade 10	George Strait 189	Velvet Underground 85, 198
Joan Armatrading 98	Sheila E. 138	Julio Iglesias 192	Huey Lewis & the News 64	ORIGINAL CAST	Santana 50	Barbra Streisand 170	Andreas Vollenweider 115
Ashford & Simpson 51	Elliott Easton 123	Donnie Iris 133	Kenny Loggins 68	Cats 168	Sawyer Brown 172	Survivor 29	w.a.s.p. 159
Autograph 30	Sheena Easton 47	Iron Maiden 171	Los Lobos 54	Jeffrey Osborne 92	David Sanborn 108	Talking Heads 99	John Waite 163, 187
Aztec Camera 181	Fat Boys 96	Jermaine Jackson 195	Leff Lorber 91	Graham Parker & the Shot 125	Scandal Featuring Patty Smyth 141	Tears For Fears 28	Dionne Warwick 153
Philip Bailey 75	Wilton Felder 88	Michael Jackson 199	Loudness 82	John Parr 84	Shalamar 151	Temptations 77	Andrew Lloyd Weber 93
Pat Benatar 164	Fiona 112	Mick Jagger 13	Madonna 6, 89	Alan Parsons Project 46	The Smiths 121	Third World 147	Wham 7, 150
George Benson 95	The Firm 17	Al Jarreau 134	The Manhattans 185	Steve Perry 94	SOUNDTRACKS	Richard Thompson 102	The Whispers 137
The Blisters 105	John Fogerty 4	Jason & the Scorchers 118, 180	Barry Manilow 161	Tom Petty & the Heartbreakers 15	Amadeus 56	George Thorogood 37	Whodini 72
Kurtis Blow 114	Foreigner 11	Billy Joel 71	Teena Marie 41	Pink Floyd 144	Beverly Hills Cop 3	'Til Tuesday 152	Eugene Wilde 166
Bronski Beat 57	Frankie Goes To Hollywood 49	Jessie Johnson's Revue 43	Bob Marley & the Wailers 200	Pointer Sisters 18	Big Chill 97	Time 42	George Winston 135, 194
John Cafferty/Beaver Brown Band 178	Freney 62	Howard Jones 59	Wynton Marsalis 156	The Power Station 35	Birdy 175	Triumph 70, 190	Stevie Wonder 80
Cars 69	Peter Gabriel 175	The Judds 28	Mary Jane Girls 60	Prince 127	The Breakfast Club 23	The Tubes 87	Yellowjackets 183
Ray Charles 78	Gap Band 83, 103	Katrina & the Waves 109	Maze featuring Frankie Beverly 52	Prince & the Revolution 27	The Falcon & The Snowman 74	Tina Turner 5	ZZ Top 120
Chicago 21	General Public 58	Keel 107	Metallica 145	R.E.M. 188	Footloose 176	Twisted Sister 131	
Eric Clapton 36	Giuffria 55	Chaka Khan 116	Pat Metheny Group 167	R.E.M. 188	Berry Gordy's The Last Dragon 67	U2 39, 129, 169	
Phil Collins 1, 76	Go West 73	Greg Kihn 53	Midnight Star 86, 190	RAVEN 104	Beverly Hills Cop 3	UB40 157	
Commodores 20	Amy Grant 193	Kinks 148	Moody Blues 132	Rockwell 197	Big Top 175	Utopia 184	
Dazz Band 160	Daryl Hall & John Oates 31	Kiss 126	Van Morrison 61	Rockwell 197	Big Top 175	Van Halen 106	
Debarge 38, 110, 146	Paul Hardcastle 63	Klymaxx 79	Motley Crue 173	Rockwell 197	Birdy 175	Luther Vandross 40	
			Alison Moyet 66	Kenny Rogers 162, 179	Stop Making Sense 99		
					Vision Quest 14		

TIMES ARE TOUGH FOR MORE MODEST VIDEO DISTRIBUTORS

(Continued from page 1)

creases in performing rates of about 8.8%, beginning in 1985, played a major role in the gradual breakdown of the ASCAP talks. Until then, it was generally speculated companies have neither the resources nor the inclination to do the job that the phrase "distributor" implies, and thus do more to retard the progress of home video than to advance it.

Media Concepts of Tampa and Video Marketing & Distribution of Minneapolis confirm that they have

been chopped from CBS/Fox's distributor list. Video One Video of Bellevue, Wash. says it's been dropped by MGM/UA Home Video. CBS/Fox's other cuts are reportedly Coast Video of California, which went into Chapter XI late last year, and an unnamed distributor in the Midwest.

According to CBS/Fox's Len White, the company's distributor list was trimmed after an "intensive" study was conducted of its distribution network. "After we did the study, we found that they just did not fit into our long-range scheme," he says. The termination leaves CBS/Fox with 20 distributors.

At the same time it trimmed its distribution ranks, CBS/Fox sent a notice to all wholesalers stating that it will no longer automatically service new indie distribution branches. Distributors have been

opening new branches at a rapid pace in recent months (Billboard, March 9).

"Many facets" were involved in making the cut-off decision, White says, the most important being market efficiency. Distributors must become full service operations if they are to survive, White warns, and cease just taking orders and filling them.

MGM/UA's Saul Melnick sounds a similar note, saying that Video One Video was terminated because of its "performance over the course of a relationship," and not as a "result of one title"—"Gone With The Wind"—as Video One Video chief Tom Meyers has claimed. "I don't see a trend going on, but I do see distribution patterns changing and different patterns evolving," says Melnick.

Video One Video's Meyers disagrees. "We didn't meet our quotas on 'Gone With The Wind,'" he says, putting most of the blame for the split between his company and MGM/UA on "quotas" which he claims make it almost impossible to make a profit on the line.

"Shocked" and "betrayed" are two of the words used by CBS/Fox distributors who got the axe. Media Concepts head John Gallagher says, "I got a letter announcing, 'In 10 days we are terminating our agreement.'" Both Gallagher and Video Marketing & Distribution head Mark Saliterman say that the CBS/Fox cutbacks are an outgrowth of CBS Records' move into the home

video distribution business.

"I'm sure eventually CBS is going to terminate all distributors and sell direct," says Saliterman. "Life goes on. Our sales are up 50%" from the year before, he comments, and although he admits it will be an inconvenience not to be an authorized CBS/Fox distributor, he says his company will survive it.

All of the companies that have been cut off by CBS/Fox and MGM/UA say the fact that they are no longer official distributors doesn't mean they will no longer carry the product lines. The distributors say that they will still be able to get the product, but that extra time and expense will be involved, since they will be purchasing the titles from other distributors, not direct from manufacturers.

Some distributors were not displeased by the CBS/Fox and MGM/UA moves. "It's a step in the right direction," says Schwartz Bros. general manager Don Rosenberg. The home video industry "still has a few businesses that certainly should not be distributors," he says, and it will not suffer if it loses them.

"There are too many distributors serving the same accounts," Rosenberg says. White agrees, especially with regard to branches. Distributors are concentrating on areas that are already big markets rather than developing new ones, he claims.

Nor do the cutoffs mean CBS/Fox will be going into direct distribution immediately, White says. "We will continue to market

through independent distributors," he states.

CBS/Fox's internal report "considered the option of direct distribution," White says, and "decided that our company does not have the capability to go direct," and that it is too early to start giving distributors exclusive territories.

Besides the distributors terminated by CBS/Fox and MGM/UA, other wholesalers experiencing major changes late last year and in first quarter '85 include:

- Video Services of America, based in Houston, which went into Chapter XI in March. The company has not closed its doors, and says it will continue handling independent manufacturers. Virtually all of the majors have cut it off.

- Source Video, the largest of the distributors to undergo change in 1985, which has been bought out by one of the nation's largest drug and pharmaceutical companies, Burr-Fillaur.

- VVI, a small North Carolina distributor, which reportedly is also about to have new ownership.

- Coast Video, a California company, which went into Chapter XI in late 1984.

- Video Product Distributors, another California-based company, whose president and chief financial officer resigned earlier this year. It has just hired Tim Shannahan away from Commtron, the largest video distributor in the U.S., to serve as executive vice president and general manager. **TONY SEIDEMAN**

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ASCAP/RADIO RATE HASSLE GOES TO COURT

(Continued from page 1)

that prior BMI rates would hold, and that ASCAP too would maintain its effective rates even as it agreed to simplify and adjust provisions of its standard radio contract.

Committee charges that ASCAP "backed out of a tentative agreement" are challenged by the licensing organization. An ASCAP spokesman says that it "had become apparent" "that no agreement could be reached, and that diversion of the dispute to the so-called "rate court" was the only practical alternative.

Under a government consent decree, licensees unable to negotiate license agreements are entitled to seek resolution in the federal court. As a matter of fact, however, the court has never actually set a fee. Cases brought before it have invariably reached court-approved settlements worked out by the adversaries themselves.

In the case of radio, four such cases have been brought to the court but settled by the parties since 1959.

Among the compromises reached tentatively during the course of the most recent negotiations were the removal of trades and non-cash income (barbers, etc.) from the calculation of a station revenue base in computing fees. Sustaining fees, largely redundant in modern radio, would have been eliminated. Rates then would be adjusted so that the effective rate paid was equivalent to the old standard.

Radio's recurrent complaint has been that traditional blanket license formulas do not make allowances

for shifts in much radio programming toward talk and away from music, and the alleged inequities in tying fees to station income. They also seek more "rational" per-program licensing options.

National Assn. of Broadcasters (NAB) president Edward O. Fritts, following the breakdown in negotiations, urged broadcasters in a written statement April 8 "to give their strong support to the Committee in this fight." An NAB spokesperson, elaborating on Fritts' statement,

called the rate hike "ridiculous."

In addition to two briefings on the matter scheduled for the annual NAB convention in Las Vegas, which opened Sunday (14), the NAB says it will hand out information prepared by the All-Industry Committee "to all radio registrants at the convention advising how they can assist the Committee in further negotiations with BMI and ASCAP."



Grateful Industry. Noel Gimmel, right, outgoing president of the National Assn. of Recording Merchandisers, presents Midge Ure of Ultravox with NARM's Harry Chapin Memorial Humanitarian Award. Ure and Bob Geldof of the Boomtown Rats were jointly cited for their work on the Band Aid famine relief project. The presentation took place at the recent NARM convention; more convention photos appear on page 67.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

SEATTLE SAVVY: After stints with both Laury's Records and the Tower outlet on Seattle's Mercer St., retail buyer **Vance Reed** is pinning his fortunes on optical disks through an ambitious new Compact Disc laserdisk store set to open Monday (15).

Reed's new shop, **Silver Platters**, isn't the first to specialize in laser-read software, but in several respects his business plan makes intriguing departures from the few optical disk specialty shops seen thus far. First, Reed's initial thrust will be in CDs, not videodisks, reversing the pattern for the few stores that have bridged the two products. More significantly, Silver Platters is being designed from the ground up as a magnet for a different type of software buyer.

"We see the Compact Disc as bringing the real music lover back into the store—one who's already built up a collection, and hasn't been convinced of quality for recent product," he explains. "The demographics are around 22 to 55 years old, as opposed to the younger demographics that record/tape stores typically serve.

Drawing those upscale, older buyers back into a more active retail presence, Reed contends, is the

high-tech allure of the CD format. Thus, he says the store will exclusively carry optical disks. Initially, he plans to split his inventory to carry about 85% of his stock in CDs, 10% in laser videodisks, and 5% in accessories, including Compact Disc cleaning kits, storage units, high-end blank tape and other closely associated products.

The 3,000 square foot store, which includes a 10- by 15-foot previewing area styled like a living room, will offer "between 3,500 and 4,000" CD titles on opening. That feat, Reed says, has been achieved through careful combing of all available product suppliers; both domestic and imported lines will be offered, and the store's founder and chief claims he's succeeded in tracking down even hard-to-find top sellers by uncovering backlots at some smaller distributors.

Pricing will be "competitive," averaging \$14.85 per disk, with an opening special on the first releases from the new Sefel classical line at \$8.99. Claiming financing from a pool of private investors, Reed also boasts a sophisticated computerized inventory system allowing real-time inventory control. But while that system may permit fast, efficient rental transactions for videodisks, Reed says he has no intention of renting CDs, despite some forays into that option by other laserdisk/CD specialty shops. "We feel strongly about protecting artist copyrights," he says, "and I hope labels will be willing to support us be-

cause of that stance."

Operated through its parent firm **Digital Discs Inc.**, Silver Platters will also offer customized decor, with the preview area enabling customers to sample new product using headphones and remote controls for the high-end equipment.

FOREGROUND CD: The first publicized use of Compact Discs for the commercial foreground/background music industry is claimed by the **Seeburg Music Satellite Network**, which is now including selections mastered from CDs for its **Lifestyle** adult contemporary service, transmitted via Galaxy 1, TRNS 3. Transfer to broadcast quality analog tape, versus the slower tape speeds used for prerecorded foreground services relying upon on-site playback systems, the firm claims a more accurate final audio image... **QL Digital Records**, based in Coral Gables, Fla., has reportedly shipped its first CDs in what's described as a line of originally produced, digitally recorded albums. According to president **Bob Burr**, the first offering is "Digital Steel," featuring solo steel drum virtuoso **Michael Rogers** playing both originals and adaptations of rock, pop and classical chestnuts. Burr produced and engineered the project at Emmanuel Presbyterian Church using a **JVC DAS-90** digital audio system and **AKG** stereo microphones. Initial distributors include **East Side Digital**, **Encore** and **Rockbottom**.

Grass Route

KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

BIG THINGS are coming out of the small town of Sausalito, Calif. Based there is the five-year-old **Living Music Records**, a logo owned by musician **Paul Winter**, who with various versions of the Paul Winter Consort, has recorded 16 albums, the latest being "Concert For The Earth," one of five Winter records now in Living Music's catalog.

Winter recorded for Epic and A&M before forming Living Music in 1980. His music defies typical categories and is perhaps best described in his own terms as "earth music," a progressive blend of environmental sounds with jazz and classical instrumentation.

A believer in the advancement of world peace through the planet's common ground of nature and music, Winter is the recipient of an Award of Excellence from the United Nations Environmental Programme, a designation shared by Carl Sagan, David Attenborough and WNET-TV New York. Accordingly, "Concert For The Earth" was recorded live at the United Nations on World Environment Day (June 5, 1984) and stands as Winter's symbolic acceptance speech. In addition, royalties from the sale of this album will be shared with the Programme.

Currently the artist-in-residence at the Cathedral of St. John the Divine in New York, Winter and the

Paul Winter Consort have a major U.S. tour planned for this summer.

Living Music's marketing vice president **John Azzaro** refers to Winter's use of music as a peace vehicle in explaining the artist's desire to work on his own label.

"It was necessary for Paul in order to do projects of the scope he wants to do," Azzaro says. At present, Living Music's catalog consists of five Winter Consort albums, including "Icarus," a top-selling album for Epic produced by **George Martin** (of Beatles fame), now available as a reissue.

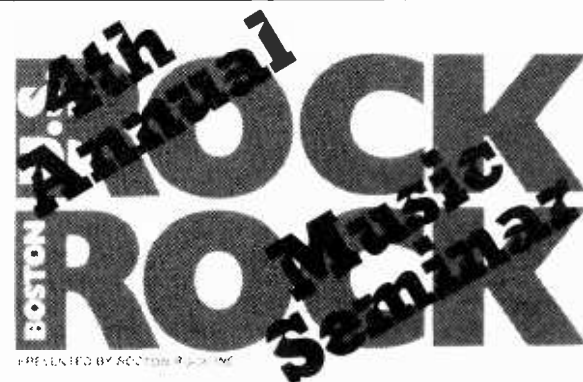
With the recruit of attorney **Richard Perl** as president, Living Music's roster is likely to expand in coming months with releases by various members of the fluctuating Paul Winter Consort.

SEEDS & SPROUTS: In Atlanta, Tara accountant **Mike Gossman** would like to be known that the distributor is down, yes, but definitely not out. Currently in the midst of a reorganization period following its Chapter XI filing (Billboard, March 30), Tara is continuing as a distributor and one-stop and finding suppliers to replace those lost in the proceedings, says Gossman.

An interesting press release crossed our desk from Minneapolis-based **Twin Tone Records**, former home of recent Sire signing the **Replacements**. According to the label's **Dave Ayers** "We're done with those guys [the Replacements] and we're glad of it." Further into the release Ayers explains the attitude by claiming, "We came to the con-

clusion that their records were a little too inconsistent" to make it, and that "It's just a matter of time before Warner Bros. figures that out." With that off their chests, **Twin Tone** can concentrate on new releases by the **Figures** and indie veterans the **Slickee Boys**... Everybody's getting into the act at **Tommy Boy** in New York, where **Whiz Kid's** "He's Got The Beat" is a recent release. Give the dance track a close listen and you'll hear label vice president **Monica Lynch** singing backup as part of the **T-Girls**, an inhouse ensemble of aspiring vocalists.

In from the outback is Australia's **Big Time** label, which recently opened a U.S. branch in Los Angeles. One of the biggest indies **Down Under**, **Big Time** is home to the **Hoodoo Gurus** (on A&M in the States) and was the original label for Arista act **Air Supply**. With records ready on six Australian acts, **Big Time** president **Fred Bestall** is now looking to sign domestic artists. The first of these is **Alex Chilton**, former lead singer with late-'60s blue-eyed soulsters the **Box Tops**, famous for their "The Letter" and "Cry Like A Baby"... **Madonna** brings plenty of toys to play with on her current national tour with the recruit of the **Beastie Boys** as openers on her 35-date jaunt. Signed to New York's **Def Jam** label, the white rappers know **Madonna** from their days together on the lower Manhattan club scene.



SATURDAY, MAY 4th
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at the
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The 4th Annual Boston Rock Music Seminar is for music and people who care about it. Hundreds of music business professionals, amateurs, and fans gather in Boston, for one high energy day, to exchange ideas, and learn from each other. Last year over 800 people attended. This year more than a thousand are expected. The object of the Seminar is to inform, educate, and organize the ranks of the alternative/independent music industry through open discussion. The focus of this year's Seminar is on educating ourselves toward self-reliance.

The music industry is a network of very specific, interdependent systems. All of the systems have to work for you if you are going to succeed in selling your music. At The Boston Rock Music Seminar, amateurs can learn the basics of how these systems work, while professionals can learn how to operate more efficiently, and promote more effectively. In the music industry, being well informed is the best protection you have against failing. The Boston Rock Music Seminar can make a difference in your career.

This year we've streamlined our format, giving panels a tighter focus, and choosing panelists who represent a comprehensive point of view. To maximize time devoted to audience participation, panels have been limited to 7 speakers. Each panel will be moderated by an industry professional with experience in the topic of discussion.

Four workshops are being presented this year. Do-It-Yourself, The Legal Workshop, The Video Workshop, And The Music Technology Workshop. Workshops differ from panels in that they will be led by a group of 4 speakers, in a classroom atmosphere where questions will be taken throughout the discussion.

As always, we will open the day with a well known industry executive as our Keynote Speaker. There will be food and refreshments available throughout the day, prepared by the HooDoo Barbeque. In the evening there will be several showcase performances at Boston area clubs. And every person attending will receive a Seminar Pack including, among other things, the Seminar Booklet, containing the Agenda, guides to the events of the day, valuable directories, editorials, advertising, pages for note taking, and more!

PANELS & SPEAKERS

MAJOR LABEL DEALS: What happens after the recording contract is signed?
Billie Best, Boston Rock Inc.
Daniel Glass, Chrysalis Records
Dick Wingate, Epic Records
Mike Alago, Elektra Records
Jeff Jones, Columbia Records
Speakers T.B.A.

MANAGEMENT & BOOKING: How to put together a national club tour.
Walter O'Brien
Frank Riley, Venture Booking
Steve Berkowitz, Serious Business
Tony Rose, Tony Rose & Assoc.
Howie Cusack, Pretty Polly Productions
Speakers T.B.A.

USING COLLEGE RADIO: How to increase its effectiveness.
Bill Horwedel, Howard, Hartt, & Assoc.
Jack Isquith, Polygram Records
Nick Cucci, Thirsty Ear Communications
Shred, WERS
Jim Cardillo, WNYU
Sam Berger, Midnight International
Mark Josephson, Rockpool

THE MUSIC TECHNOLOGY WORKSHOP: Using the new technologies available in music.
Presented by LaSalle Music Pro-Audio & Musical Instruments

THE LEGAL WORKSHOP
Tracy Roach, Attorney at Law
Jay Fialkov, Widett, Slater & Goldman
Roger North, North & Associates
Speakers T.B.A.

MULTI-MEDIA ARTISTS: Creating the audio & the visual.
Oedipus, WBCN
Russell Simmons, Rush Management
Speakers T.B.A.

AIRPLAY & PRESS: Working with the media.
Lesley Palmiter, Lumina Productions
Carter Allen, WBCN
Howard Wuelfing, Jem Records Group
Speakers T.B.A.

THE VIDEO WORKSHOP
Beth Harrington, Boston Film & Video Foundation
Steven Bouros, Spit/Metro
Speakers T.B.A.

THE DO-IT-YOURSELF WORKSHOP
Steve Berkowitz, Serious Business
Speakers T.B.A.

PRODUCERS & STUDIOS: How to make a record for \$5000 or less.
Paul Marotta, Greenworld Distribution
Phil Adler, LaSalle Music Pro-Audio
Mr. Curt, Camaraderie Music Cassettes
Rick Harte, Ace of Hearts Records
Roger Probert
Speakers T.B.A.

INDEPENDENT LABEL A&R: Recording contracts on a smaller scale.

Don Rose, Rykodisc
Josh Grier, Dolphin Records
Steve Sinclair, Relativity Records Group
Gerard Cosloy, Homestead Records
Scott Forman, Metro-America Records
Dave Ayer, Twin Tone Records
Speakers T.B.A.

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New York Man Hit with 636-Count Piracy Indictment

NEW YORK One of the largest manufacturers of alleged bootleg albums in America, Michael Rascio, a/k/a "Charlie Greenberg," of Richmond Hill, N.Y. was arraigned in state court here Thursday (11), based on an indictment charging him with 636 separate criminal acts relating to piratical activities. Rascio, in a previous criminal case, was fined \$75,000 and served nine weeks in jail after pleading guilty in 1981 to a felony charge involving the unauthorized duplication of sounds.

The current indictment resulted from an investigation by the Suffolk County, N.Y. District Attorney's office rackets bureau, which on Oct. 19, 1984, executed for the second time a search warrant at Rascio's PRI record pressing plant in Wyandanch, N.Y. According to the RIAA, seized during the search were approximately 5,000 bootleg albums, 70 master tapes, five hydraulic presses and a number of mothers, stampers, record jackets

and record sleeves.

Included in the 636-count indictment were 591 felony counts and 45 misdemeanor charges, the largest number of felony counts charged in a record piracy case to date.

The felony counts allege that Rascio "unlawfully transferred sounds from existing materials and live concerts" of such recording artists as the Beatles, Yes, the Rolling Stones, Adam & the Ants, Bruce Springsteen, Peter Gabriel and Elvis Presley. The misdemeanor charges concern Rascio's failure to disclose the origin of the sound recordings. Maximum sentence for each of the felony counts is four years in prison; for each misdemeanor charge, one year.

The Suffolk County D.A.'s office also commenced a civil forfeiture action against Rascio, which seeks to recover the proceeds of his allegedly illegal activities. It's the first such action taken in a record piracy case.

STEVEN DUPLER

Beverly Glen Files Suit Against Womack, MCA

LOS ANGELES Beverly Glen Music here alleges that Bobby Womack and MCA Records violated an exclusive recording pact with the plaintiff when Womack recorded two songs on a recent Wilton Felder album for MCA.

The Superior Court suit charges the defendants with unfair competition, holding that Womack signed an exclusive binder with Beverly Glen in May, 1981, which had three

option periods, during each of which he was to record an album.

The complaint alleges that Womack recorded "The Truth Song" for Beverly Glen. That particular song, written by Womack, is on the Felder album, along with "(No Matter How High I Get) I'll Still Be Looking Up To You," which the suit claims was recorded by Womack without the plaintiff's knowledge or approval. Beverly Glen claims that it warned MCA and Womack of the possible contractual violation, but the album was released with the Womack vocals intact.

Beverly Glen states in its complaint that two Womack albums, "Poet" and "Poet II," grossed \$4 million. The label argues that the Womack/Felder album cuts detract from the vocalist's future potential.

The suit asks for treble damages, a new approach in industry contract squabbling, contending that Womack's unauthorized participation in the Felder album violates California Business & Professions code 17082. Damages of \$1.2 million are thus increased to \$3.6 million. In addition, the \$500,000 cost of suit prosecution is requested, along with \$16.5 million in exemplary and punitive damages.

Womack's Beverly Glen contract, filed with the court, calls for album royalties of 12% of retail list price minus a 15% LP and 20% cassette packaging deduction, with singles at 10%, less a 10% packaging deduction. The royalty rate graduates 0.5% at the 250,000-unit sale plateau and 0.5% when the album tops 500,000.

MCA, when contacted regarding the lawsuit, said: "The claims of Beverly Glen Music are frivolous and without merit. Beverly Glen has already failed in its attempt to obtain a temporary restraining order in connection with the album, and MCA is confident Beverly Glen will similarly fail in obtaining any other relief."

JOHN SIPPEL

INSIDE TRACK

AT PRESSTIME, word was that MCA had received clearance to rush release the long-awaited third album by Boston. The set, first from the group since its second album was issued by CBS in 1978, had been stalemated in a legal hassle. Attorney Don Engel confirmed the resolution Thursday (11), and, according to group manager Jeff Dornfeld, the set will ship at a suggested \$8.98 list.

FURTHER DEVELOPMENTS on CBS sales policy for the "We Are The World" album arrived at midweek via a reported memorandum specifying a separate returns allowance procedure for the charity release. Instead of the 18% returns cap normally afforded all CBS album product, "WATW" will permit a 23% of net sales return privilege on that title only. Although the normal cap remains for other merchandise, some accounts were grumbling at the midstream policy change; having hoped for a bullish allowance based on total sales, the subtraction of "WATW" from their net totals will bring allowances down. Those sources say they might have ordered differently had they known of the split ticket approach to RAs . . . RCA San Francisco branch manager Charley Rice combined a bash for his 30th anniversary with the label and the Giants baseball season-opening fete staged annually by Rice. More than 100 guests from Record Factory, Tower, Warehouse and other area accounts convened Tuesday (9) at the warehouse for a 12-foot submarine sandwich, then walked the few blocks to Candlestick Park. RCA Western sales veep Bill Graham jetted in with a special plaque, too.

GENE SILVERMAN of Video Trend, Detroit, is blueprinting a Tampa branch to augment his new 30,000 square foot Chicago stocking warehouse, which officially opens Saturday (20) in suburban Rosemont. Manager will be Carol Kloster, veteran marketing exec with Charles Levy Circulating, which bought into the Silverman enterprise last year . . . Sick Call: Eric Paulson, boss of Navarre Distributing, Minneapolis, back at the helm after a week of leg surgery and convalescence following a ski accident earlier this year.

BIG STATE DISTRIBUTING, Dallas, and Motown Records square off shortly after May 6 in Federal District Court there when the suit in which the Billy Emerson indie distrib claims breach of contract is heard . . . Latin labels and Latin divisions of the majors are perplexed by the growing amount of illicit cassette product coming into the Western states. In addition, there are signs that illegal pop cassettes are proliferating at the same time . . . Wes Farrell pops up again, this time shopping the industry for possible music publishing firm acquisitions. He's now basing in Coconut Grove, Fla. . . If you see a record producer named "Neil Silver," and he looks like Joel Diamond, it's the same man with the many hit credits, playing the role in "Crossover Dreams," a flick due in 90 days. The film stars Latin star Ruben Blades.

'Walk Thru Rock' Prepares To Travel

BY JOHN SIPPEL

LOS ANGELES An auditorium/arena touring exhibit of rock memorabilia and correlative music videos, sponsored by Pepsi-Cola, is the foundation for a stock offering to be made later this month by Walk Thru Entertainment Inc.

The Denver firm intends to open "Walk Thru Rock," an audio/visual grouping of 18 "satellite booths," conceived by company founder/president Donald Yakush, an interior systems creator and decorator, Sept. 10-15 at Bartle Hall, Kansas City, Mo. Four trailer trucks will transport the 18 portable mini-theatres each capable of holding 250 standing people, along with commercial exhibits aimed at the rock fan. A national itinerary is scheduled to end just before Christmas.

Rockbill Inc. has negotiated an exclusive agreement with Walk Thru to enroll commercial advertisers and exhibitors interested in

reaching the market segment. Different exhibits would include such subjects as Elvis Presley, the '50s, the blues and heavy metal.

Admission to the event, which will play an anticipated 24 cities annually, will be \$6, according to marketing chief Phil Lobel. Former Denver concert promoter Lael Fray books the tour, which will include: Cobo Hall, Detroit, Sept. 18-22; District of Columbia Armory, 25-29; Orlando Convention Center, Oct. 2-6; Miami Convention Center, 16-20; Atlanta Convention Center, 23-27; Memphis Convention Center, Nov. 13-17; Kiel Auditorium, St. Louis, 20-24; Astrodome, Houston, Dec. 11-15, and Dallas Market Center, 18-22. Other dates will be filled soon.

The stock offering through Hickey-Kober of Denver and New York consists of 2.5 million to 3 million shares at \$1 each, providing estimated net income to Walk Thru of between \$2,085,000 and \$2,520,000. The prospectus shows the company

MINNESOTA MINING & MANUFACTURING denies it will do Compact Discs in its Menominee, Wis., plant, as reported last week by Track. The 3M expansion will be into more laser-read memory-only manufacture . . . Maury Stein of Jazz Chronicles, the L.A. diskery, and Bill Valenziano of Allegiance Records are huddling over a distribution deal. Valenziano, when contacted, confirmed that he has been commissioned by Eric Gardner's Panacea Management to make foreign deals for Utopia's "POV" album . . . Are Shelby Singleton and Charlie Fach, one-time Mercury Records teammates, ready to announce a deal whereby Fach's Compleat Records may reissue some SSS International masters?

ARIOLA U.S. MANAGER MAXIMO AGUIRRE hopes to thwart the mounting problem of imports coming from Mexico at \$2 less by releasing the next Juan Gabriel album here 30 days before its August release in Mexico. In addition, the U.S. album will have a different cover from its Mexican counterpart and contain two more tracks than the 10-cut Mexican edition . . . Nesuhi Ertegun jets to Mexico City next week for the fourth anniversary of WEA Mexico. During his stay, the WEA International topper palavers with Mexican director Rene Leon on a Spanish-language recording campaign for the label, which up to now has concentrated strictly on imported English-language product . . . California retailers are anxious to see the new 10,000 square foot Warehouse retail store, coming up in the Sugar Hill district bordering on San Jose. The recent Warehouse prospectus promised a major thrust in store size expansion.

WGLI-AM aired "by request" the song "Why Do Fools Fall In Love," according to station general manager Andrew Pettit, during the April 5 morning slot when 5,000 U.S. stations were playing "We Are The World" as part of a global simulcast. A DJ at the Babylon, N.Y. station polled his listeners, who preferred the Frankie Lyman & the Teenagers classic. The station has played the famine-aid recording frequently, and Pettit says the station does support the USA For Africa effort, but is far more concerned with local charity efforts . . . Not again! Talk buzzing again about a VSDA/NAVD merger or rapprochement between the groups to be discussed at the May 4-7 National Assn. of Video Distributors confab in San Diego. In early 1983 at Winter CES, Joe Cohen, George Atkinson and Weston Nishimura made a concerted effort to unite the two trade groups, as many distribs belonged to VSDA. Timing is now seen as crucial in view of the shakeouts in video.

PICTURE MUSIC INTERNATIONAL is going through some significant changes, with the details to be firmed this week. Executives at the company say that there will be some "mergers" and "splits," and that the video clip production company may possibly close its New York office.

Edited by JOHN SIPPEL

BMI congratulates its Dove Award winners



Gospel Music
Artist of the Year
Sandi Patti



Gospel Music Female
Vocalist of the Year
Sandi Patti



Inspirational Gospel Music
Album of the Year
"Songs from the Heart"
Sandi Patti



Inspirational Gospel
Music Album of the Year
Greg Nelson, Producer



Traditional Gospel
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Rex Nelson Singers



Instrumental Gospel
Music Album of the Year
Lari Goss, Producer

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