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NEWSPAPER



VOLUME 97 NO. 17

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 27, 1985/\$3.50 (U.S.)

## Concern, Not Competition Chains Team for Chartiy

BY EARL PAIGE

LOS ANGELES Spurred by the broad impact of the "We Are The World" single and album, record/tape retailers in California and Florida are teaming to launch ambitious cooperative charity promotions.

Five dominant chains here are jointly financing a two-page ad spread in The Los Angeles Times plugging the "World" project, while 40 Miami-area stores have teamed with 20 radio stations across the region for a local charity food drive. Both efforts are cited as influenced by the USA For Africa appeal, with participants indicating their plans were further buttressed by that project's high visibility at the recent National Assn. of Recording Mer-

chandisers (NARM) convention.

NARM has also been tied into both drives, and is serving as a conduit to other dealers across the U.S. who may wish to mount similar efforts.

For the April 28 spread in the Times here, Licorice Pizza, Wherehouse, Musicland, Music Plus and Tower Records have tabled their normally keen market competition to promote "We Are The World." The ad, which is being bankrolled entirely by the five chains, will carry no individual store identifications, and will stress that the product is available at all area stores.

"I am so grateful we can put aside the pettiness and competition and get involved in something of more value than what we do every day in our stores," says Licorice

(Continued on page 74)

## X-Rated Video Pressures Seen Heating Up

This story prepared by Earl Paige in Los Angeles, Edward Morris in Nashville and Bill Holland in Washington.

LOS ANGELES Rising pressure against X-rated home video product from conservative community groups finds U.S. home video dealers girding for a long legal battle that threatens to make First Amendment rights as volatile an industry issue as the still-unresolved First Sale debate.

Although adult video represents the oldest prerecorded product category, efforts by local governments, church groups and other community organizations to inhibit sale and rental of X-rated titles have accelerated in recent months, according to

(Continued on page 76)

## Winter Arbitrons: AOR Lives Rock Outlets Post Gains in New York, L.A., Chicago

BY ROLLYE BORNSTEIN

LOS ANGELES Album-oriented rock (AOR) radio got some good news last week with the release of the Winter Arbitron advance ratings. Results from 11 markets showed increases for virtually all the AOR outlets surveyed, including New York's WNEW-FM, Los Angeles' KLOS and Chicago's WXRT.

The top 40 format continued to lead the Los Angeles market in the form of KIIS, while New York's urban Kiss (WRKS) and top 40 Z-100 (WHTZ) ranked one and two, respectively.

The upturn for WNEW in the Big Apple saw the Metromedia outlet move into the "4s" with a 4.1 from 3.9, ranking it sixth overall. While

some observers contend that the increase is due to the lack of competition—it's alone in the format in the market—the AOR upturn was the same in Los Angeles, with KLOS, KMET and KROQ all showing gains. ABC's KLOS went from a 3.7 to a 4.2; KMET from 3.2 to a 4.1; and KROQ from a 2.5 to a 2.9.

Chicago, too, repeated the trend: AOR-formatted WLUP and WXRT gained, the former from a 3.1 to a 3.5, the latter from a 2.6 to a 2.7. San Francisco, with four such outlets, showed stability or slight gains. There, KFOG and KRQR led the album radio pack in a tie, the former with a 2.7 from a 2.6, the latter up from a 2.2. San Jose's KOME moved from a 1.7 to 1.8, while KQAK was flat at a 1.7.

In Philadelphia, Metromedia's

WMMR ranked number two overall, making great strides to a 7.6 from a 5.9. AOR competitors WIOQ and WYSP also registered positive increases: WIOQ up to a 4.1 from a 3.7, WYSP up to a 3.2 from a 2.9.

In the two-way battle for No. 1 in New York, Barry Mayo's Kiss took this round, jumping from a 5.3 to a 6.0 ahead of Scott Shannon's Z-100, which slipped from a 5.9 to a 5.7. This placed the contemporary hit station second overall, and well ahead of all its direct competitors. Similarly-formatted WPLJ registered gains, moving from a 4.3 to a 4.8, while WKTU slipped to a 2.3 from a 2.8. WAPP slid down a tenth of a point to a 1.7.

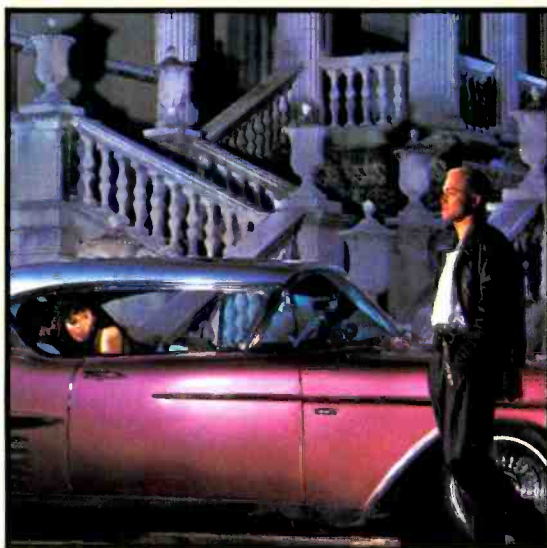
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## Class Action Label Payout At \$17.1 Mil

LOS ANGELES Some 3,000 record/tape accounts serviced by the CBS, MCA, Capitol/EMI, PolyGram and RCA labels stand to split a total of \$17.1 million as a result of a consolidated class action price fixing suit pending in Chicago Federal District Court.

Lawyers for both plaintiff customers and defendant major labels appeared before Judge Nicholas Bua last Tuesday (16) with the following proposed settlements: \$2.75 million from Capitol/EMI, \$3.5 million from PolyGram and \$4.9 million from RCA. In addition, MCA is projecting a \$1.7 million settlement. CBS has already received similar approval on its \$4.25 million settlement (Billboard, March 30).

(Continued on page 73)




SOME music moves you. SOME music makes you move. SOME PEOPLE, the debut album by BELOUIS SOME does both. How good is it? Some of the musicians who banded together to bring it to life include Carlos Alomar, Earl Slick, Bernard Edwards and Tony Thompson. The reason? They liked what they heard. SOME PEOPLE, the debut album by BELOUIS SOME, featuring the single IMAGINATION. It's some record. ON CAPITOL.



There's a sense of greatness in the air. "SENSE OF WONDER," the album that reintroduces one of rock's legendary voices, VAN MORRISON. The critically acclaimed LP is bulleting up the charts with AOR hot on the track and first single, "Tore Down A La Flambeud." Retail sales increasing daily. "SENSE OF WONDER." VAN MORRISON returns! On Mercury Records, Cassettes and Compact Discs. 822 895-1 (LP) \*880 669-7 (single)





## BON JOVI

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Introducing **FREDDIE JACKSON**,  
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complete unknown. Today, thanks to  
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everyone's hitting on him  
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overnight sensation, making it  
with more women across the  
country than any of those other  
leading men ever dreamed of.  
So, if meeting hot looking women  
is what you love, just let the ladies  
know you've got Freddie's number.  
The pleasure will be all yours.

Produced by Paul Laurence/Stone Jones Productions  
Produced by Barry Eastwood for Orpheus Productions

Produced by Robert Aries for Orpheus Productions  
Executive Producers: Beau Huggins and Varnell Johnson

**GET NEXT TO  
FREDDIE.  
THE WOMEN OF  
AMERICA  
ARE READY.**



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43 Jazz	17 Adult Contemporary
56 Classical	52 Country
50 Country	54 Country Singles Action
59 Black	56 Black
63 Hits of the World	58 Black Singles Action
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## NAB Convention Draws Record Turnout Deregulation, Takeovers Among Key Topics at Meet

BY KIM FREEMAN

LAS VEGAS Blaring its "Take Part... Take Pride" anthem, the 63rd annual National Assn. of Broadcasters (NAB) convention drew a record crowd of nearly 40,000 attendees to the Convention Center here, April 13-17.

From a radio perspective, the dominant topics were the industry's enthusiasm for the continued governmental retreat from regulatory involvement, the many recent and rumored takeovers, the importance of carrying on the industry-wide campaign against alcohol and drug abuse, and the availability of new AM and FM allocations resulting from various Federal Communications Commission rules changes in recent months.

While the event's ambience was primarily one of brass tacks and business, registrants were treated to lighter fare with NAB-sponsored performances by the Beach Boys and the Pointer Sisters, and a closed-circuit viewing party of the Hagler-Hearns boxing match, which drew another record crowd to the city itself.

In his general session speech, NAB president Edward Fritts urged broadcasters to "examine again our commitment to the community." Citing the economies of scale factor, Fritts was one of few speakers to talk kindly of the current surge of takeover activities. In the same breath, however, Fritts noted radio's roots as "part of the fabric of hometown America" and asked radio group owners to balance that role with bottom line operating concerns.

Applauding broadcasters' successful and ongoing efforts to reduce alcohol and drug abuse through public service campaigns, Fritts introduced the proposed ban on beer and wine advertising, an issue taken up later in the week by

Candy Lightener, founder of MADD (Mothers Against Drunk Driving).

"Prime time listening hours are noticeably void of anti-abuse PSAs," said Lightener in a general knock of what she called radio's seasonal approach to the matter. Lightener suggested that both the beverage and broadcasting industries regulate themselves on the treatment of alcohol use in the media.

Representing a proven powerhouse in the anti-abuse campaign,

Lightener allayed many broadcasters' fears by stating that MADD would take "no official stand" on the proposed advertising ban and counter-advertising bills. She said her organization would hold to this stand so long as the advertising "does not depict illegal use or promote intoxication," an approach already adopted by several radio group owners.

The second of three John Gambings to host WOR New York's  
*(Continued on page 73)*

## 'No Reliable Basis' FTC Rejects Booze Ad Ban

BY BILL HOLLAND

WASHINGTON The nation's broadcasters were quick to applaud the Tuesday (16) decision by the Federal Trade Commission that it would not pursue a plan proposed by several public interest groups to ban beer and wine ads from the airwaves.

The Commission said it had found, after a six-month study, "no reliable basis on which to conclude that alcohol advertising significantly affects alcohol abuse."

The FTC, in a letter to petitioner Michael Jacobsen of the Center for Science and the Public Interest (CSPI), said it found "little evidence indicating advertising or marketing practices deceptively or unfairly result in alcohol abuse or even increased consumption."

The National Radio Broadcasters Assn. (NRBA) said it was "pleased" with the FTC's "rational decision based on factual information and research and not on the emotion of an issue."

The National Assn. of Broadcasters (NAB), meeting last week at its annual convention in Las Vegas, is-

sued no statement, but a staffer said that the broadcast organization had been heartened by the testimony of FTC chairman James Miller III before the Senate subcommittee on alcoholism and drug abuse in mid-February, in which he told lawmakers the Commission would not be mounting "any frontal attack" on beer and wine ads.

The issue has all but consumed broadcaster organizations' interest since the beginning of the year when a CSPI offshoot, Project SMART (Stop Marketing Alcohol on Radio and Television), along with the PTA and other groups, began a drive to obtain a ban on such ads both on Capitol Hill and at the federal agencies. Hearings were held in both the Senate and House, but broadcasters were successful in stemming any proposed ban, although a bill was introduced in the House in February calling for a study of a possible link between liquor ads and alcohol abuse.

At stake for the industry is the approximately \$650 million in beer and wine ads on tv and \$200 million on radio.

## Major Labels Interested; Film Planned D.C.'s Go-Go Music Going National

*This story prepared by Bill Holland in Washington and Nelson George in New York.*

WASHINGTON Is "go-go" music, the polyrhythmic funk that's been a staple of the capital's black music scene since the mid-'70s, on the brink of national popularity? The following developments suggest that it is:

- Island Records chief Chris Blackwell has affiliated with go-go entrepreneur Maxx Kidd and signed seven acts to Atlantic-distributed Island and its independent offshoot, 4th & Broadway Records.

- Blackwell's Island Pictures is shooting a movie about the go-go scene for summer release, preceded by a soundtrack album.

- Elektra Records has signed Little Benny, whose "Who Came To Boogie" was a club hit in the U.K., where go-go has developed a following.

- Manhattan Records has inked a single deal for "Holler At Me" by Icee Hot, and PolyGram is said to be close to signing the band Rare Essence.

- Other labels scouting the D.C. scene include Atlantic, Columbia and Warner Bros., while various independent record producers are doing the same.

Go-go is aggressive music, best showcased in live performance with large bands using horns and numerous percussionists. Its first appearance on national charts occurred in 1978, when "Bustin' Loose" by D.C. group Chuck Brown & the Soul Searchers reached No. 1 on Billboard's black charts, and went top 40 on the pop listings. Currently, one of the Blackwell-signed groups, Redds & the Boys, is on Billboard's black and dance charts with "Movin' & Groovin'" on the T.T.E.D./4th & Broadway imprint.

Both acts and others will be featured in "Good To Go," the Blackwell-bankrolled movie being directed by veteran video clip maker Don Letts (the Clash, Bob Marley) with a budget of less than \$1 million. Says Blackwell: "We intend to shoot everything here: exteriors, interiors, the clubs, the coliseum shows, everything."

The story will focus on a local reporter, played by Art Garfunkel, who blames go-go music for a teenager's rape and murder by a youth gang, then realizes his mistake and becomes an advocate for the music. The movie is slated to open Aug. 15, with soundtrack album and first single due in July and June, respectively.

Blackwell's involvement with go-go apparently came about via local entrepreneur and record man Maxx Kidd, and his T.T.E.D. label (Billboard, March 9). The seven acts now affiliated with Blackwell are two of go-go's prime attractions, Experience Unlimited (EU) and Trouble Funk, plus Chuck Brown & the Soul Searchers, Mass Extension, Yuggie, Redds & the Boys and Hot, Cold Sweat. The first two are signed directly to Island Records under a production deal with T.T.E.D., and will be distributed through WEA; the other five appear under the T.T.E.D./4th & Broadway logo, independently distributed.

A character based on Maxx Kidd  
*(Continued on page 76)*

# Sony Plans To Expand Its U.S. Reach

## CD Players, Walkman Units Unveiled at Distrib Meet

TUCSON Sony looks to Compact Disc players, an expanded line of Walkman personal stereos, dual cassette decks and audio racks to complement color television and the early introduction of 8mm VCRs as major income producers over the next few years.

The company told some 400 distributors meeting here last week that it plans on expanding its reach in the U.S. as it completes its first 25 years in the market. Domestic sales volume hit \$1 billion in the year just ended, the company said.

Several new CD players were shown, among them the CDP-30,

Sony's lowest priced home component model at a suggested list of \$330. Also shown was a new model of the company's portable player, the D-5 Deluxe, which sports a redesigned AC power adaptor. It lists at \$299.95. At a \$415 list, consumers will be offered the D-5 fitted with a battery pack/carrying case, headphones and patch cords, for true on-the-move use. The units are set for introduction in May.

Of the 23 Walkman models that make up the current line, much interest was generated by the WM-W800, a compact dual-cassette unit carrying a \$179.95 price tag. Slated for shipment in July, the unit permits playback of two cassettes in sequence, or recording from one to the other. A consumer promotion will furnish each buyer with three blank cassettes.

Another dual deck, the CFS-W600, provides for high-speed dubbing. By duplicating A and B tracks simultaneously, 90-minute cassettes may be dubbed in 15 minutes. At a suggested list of \$249.95, it enters the market in June.

Audio systems, incorporating turntable, tuner, amplifier and equalizer, range up to \$1,500 in price, and at the high end offer dual-deck cassette components that can tape continuously for up to 180 minutes. Alternatively, they allow for taping on one deck while listening to the other.

Distributors were told that 127

manufacturers have agreed on standards for 8mm videotape, including digital audio capability, and that the format is expected to catch on quickly. A Sony spokesman said that 8mm should achieve parity with half-inch tape within eight years and eventually achieve dominance. Beta hardware and software will continue in supply, it was stressed.

Some 40 million VCR units will be sold in 1990, it was predicted by a Japanese "think tank" cited by Sony. Indicative of the potential of 8mm, according to this institution, was the parallel prediction that half of these sales will be in the new format.

IS HOROWITZ



Platinum in the Sun. Atlantic artist Julian Lennon, second from right, takes a break between his Tampa and Miami concert appearances to make a personal appearance at the NARM convention in Hollywood, Fla. Picking up a platinum award from his "Valotte" album, Lennon is shown with, from left, Atlantic's Dave Glew, Lennon's manager Dean Gordon, WEA president Henry Droz, Lennon and Atlantic executive Tunc Erim.

## World Responds To 'World' Single

NEW YORK The world is responding to "We Are The World." In its third week at No. 1 on Billboard's Hot 100, the USA For Africa single is also charting strongly in key foreign markets.

It's No. 1 in Britain, Australia and Holland, and jumps to number two in Japan and number three in West Germany. Meanwhile, No. 1 in Canada is that nation's charity recording, "Tears Are Not Enough" by Northern Lights.

These charts appear on page 63 of this issue.

## 'Job-Creating Production' Cited Study Traces Import Impact

BY BILL HOLLAND

WASHINGTON The manufacturers of audio and video hardware, blank tape and home computers contribute billions of dollars to the U.S. economy, according to a report released this week by the Consumer Electronics Group of the Electronics Industry Assn. (CEG/EIA).

The report says that VCRs alone represent a \$2.5 billion American industry, and EIA officials are quick to point out that the report offers a "persuasive body of evidence" to show that the conventional wisdom that the foreign-manufactured products bring few benefits to the American economy may have been off-base.

"Not only is there a substantial amount of job-creating production in this country," says Tom Friel, Consumer Electronics Group vice president, "but even when a product is manufactured abroad, the net economic contribution to the U.S. can be very significant."

The report's findings show that audio products contribute \$4.2 billion; auto sound, \$3.8 billion; and home computers, \$7.1 billion. According to the report, one million American jobs have been created from the manufacture, distribution and sales of color tv sets, home computers and audio products.

The study, prepared by Arthur D. Little Inc., a management consulting firm, comes at a time when the Congress and U.S. industry have begun to cast a cold eye at the trade

deficit and the problems connected with manufacturers in foreign markets, particularly in the Far East. EIA statistics show that in the electronics industry, total U.S. exports in 1984 were \$31.8 billion and imports \$40.3 billion, resulting in a deficit of \$8.5 billion.

## Fire Shuts Down PolyGram, Chappell

NEW YORK A fire at 810 Seventh Ave. last Monday morning (15) closed the offices of PolyGram Records and Chappell Music. Both reopened Thursday (18).

The fire, which began in the computer room of accounting firm Peat Marwick Mitchell & Co. on the building's 28th floor, caused smoke and soot damage at both PolyGram and Chappell, whose offices are a few floors above.

Spokesmen for both companies say that the firms are attempting to operate on their normal business schedules, but that extensive cleanup is necessary. Several doors in the PolyGram offices were broken down by fireman in the course of stemming the four-alarm blaze.

# CHART BEAT

by Paul Grein



USA FOR AFRICA's "We Are The World" becomes the first album to reach No. 1 on Billboard's Top Pop Albums chart in just two weeks since the Rolling Stones' "Tattoo You" in September, 1981. That was the tour-booster album that featured "Start Me Up," the Stones' biggest hit of the '80s.

"Tattoo You" is one of five Stones albums to reach No. 1 in just two weeks, which puts them in a tie with the Beatles in this category. The Stones also did it with "Sticky Fingers" (1971), "Exile On Main Street" (1972), "Black And Blue" (1976) and "Emotional Rescue" (1980).

The Beatles topped the chart in just two weeks with "The Beatles' Second Album" (1964), "A Hard Day's Night" (1964), "Beatles '65" (1965), "Revolver" (1966) and "Sgt. Pepper's Lonely Hearts Club Band" (1967).

Elton John and Led Zeppelin are runners-up in this competition, having each topped the chart in a fortnight with four albums. Elton has the edge, because two of his albums debuted at No. 1: "Captain Fantastic And The Brown Dirt Cowboy" and "Rock Of The Westies" (both 1975). Elton also reached No. 1 in two weeks with "Caribou" and "Greatest Hits" (both 1974).

Led Zeppelin topped the chart in two weeks with "Led Zeppelin III" (1970), "Physical Graffiti" (1975), "Presence" (1976) and "In Through The Out Door" (1979).

The only other act to accomplish this swift climb to No. 1 more than once was the Monkees, who scored with "More Of The Monkees" and "Pisces, Aquarius, Capricorn And Jones" (both 1967).

Eight other albums have reached No. 1 in just two weeks since 1963: Bruce Springsteen's "The River" (1980), the Eagles' "Their Greatest Hits" (1976), Pink Floyd's "Wish You Were

Here" (1975), Bob Dylan's "Planet Waves" (1974), George Harrison's "Living In The Material World" (1973), Neil Young's "Harvest" (1972) and Peter, Paul & Mary's "In The Wind" (1963).

Stevie Wonder's "Songs In The Key Of Life" (1976) deserves special mention: It entered the chart at No. 1, the only album besides the two Elton John collections to do so.

## The 'We Are The World' album ascends into Beatles/Stones territory

RICHARD PERRY this week joins a select group of producers to have achieved Billboard's Triple Crown: No. 1 hits on the pop, black and country charts. Perry accomplishes the feat as DeBarge's "Rhythm Of The Night" moves up to No. 1 on the black chart, becoming the third jewel in his crown.

Perry topped the country chart a year ago with Willie & Julio's "To All The Girls I've Loved Before," and has collected six No. 1 pop hits: Nilsson's "Without You," Carly Simon's "You're So Vain," Ringo's "Photograph" and "You're 16" and Leo Sayer's "You Make Me Feel Like Dancing" and "When I Need You."

Three other producers in recent years have topped all three charts. Dennis Lambert & Brian Potter hit No. 1 pop with Glen Campbell's "Rhinestone Cowboy" and Player's "Baby Come Back," No. 1 country with "Rhinestone Cowboy" and No. 1 black with Tavares' "It Only Takes A Minute."

David Foster hit No. 1 pop with Chicago's "Hard To Say I'm Sorry," No. 1 black with Jennifer Holliday's "And I Am Telling You I'm Not Going" and No. 1 country with Kenny Rogers & Sheena Easton's "We've Got Tonight."

And as a producer Lionel Richie has collected numerous No. 1 pop and black hits, and topped the country chart with Kenny Rogers' "Lady" and "I Don't Need You."

"Rhythm Of The Night" is the second No. 1 black hit for DeBarge, following "Time Will Reveal," which topped the black chart for five weeks in 1983.

TOM PETTY & THE HEARTBREAKERS this week collect their fourth straight top 10 album, as "Southern Accents" jumps five points to number 10. It follows "Damn The Torpedoes," which climbed to number two in February, 1980; "Hard Promises," which hit five in July, 1981; and "Long After Dark," which crested at nine in January, 1983.

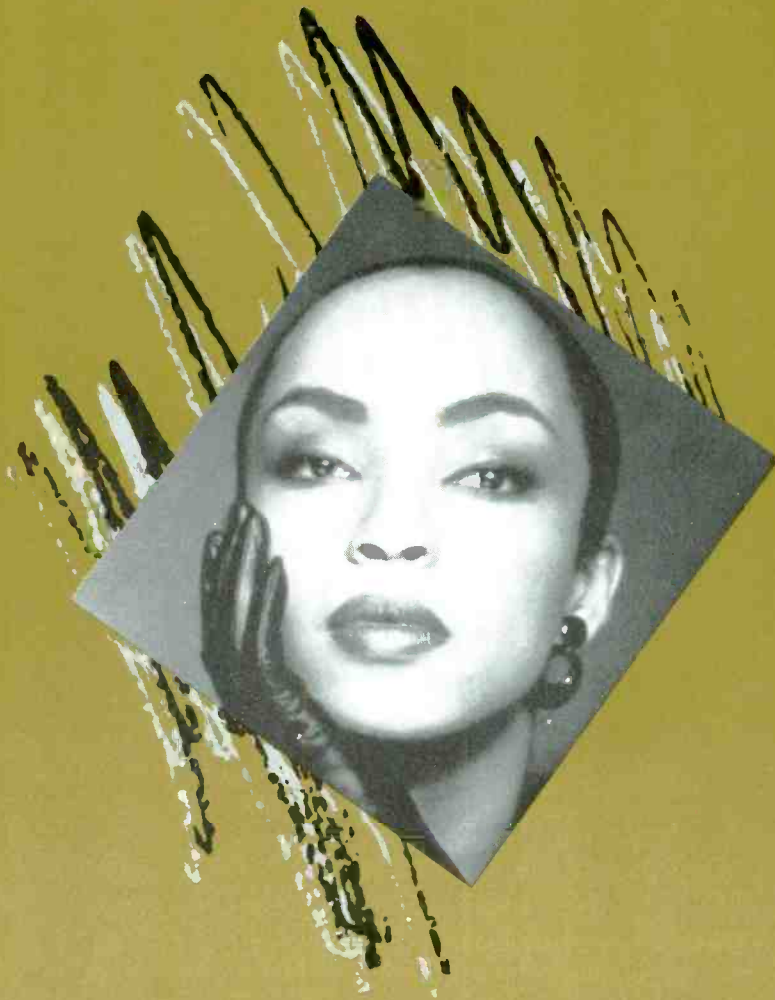
The new album has climbed into the top 10 in just three weeks, suggesting that it may reverse Petty's steadily declining chart fortunes.

The album is being aided by the success of Petty's single, "Don't Come Around Here No More," which this week jumps three notches to number 17.

That means the single has already surpassed the chart peaks of "The Waiting" and "You Got Lucky," the biggest hits from Petty's last two albums, and is closing in on the top 15 postings of Petty's breakthrough hits from "Damn The Torpedoes." Of those singles, "Don't Do Me Like That" peaked at number 10 and "Refugee" crested at 15.

POWER STATION's "Some Like It Hot" (Capitol) jumps four spots to number eight, becoming the first top 10 hit for producer Bernard Edwards since he and longtime collaborator Nile Rodgers started doing separate projects a few years ago. In the same time, Rodgers has collected five top 10 hits: David Bowie's "Let's Dance" and "China Girl," Madonna's "Like A Virgin" and "Material Girl" and Duran Duran's "The Wild Boys." There's a measure of irony in the latter credit, because two members of Duran Duran—John and Andy Taylor—are in Power Station.

G O L D F O R A R E A S O N



S A D E I S S P E C I A L .

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Now, with the U.S. release of "Diamond Life," the pattern is

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holding true. Radio and video programmers across America

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is simultaneously bulleting up the Hot 100, Black and AC charts.

Retailers have offered no resistance to the charms of Sade. Her

image is everywhere records are sold and some places where

they aren't. The press is totally in love, with outstanding reviews


appearing daily. Gold is just the beginning for Sade. Everyone

who hears her knows why.

Sade. She's got the whole world in her voice.

On Portrait® Records and Cassettes.

Produced by Robin Millar. "Power Plant" London.

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FOR THE FIRST TIME... FROM THE BEST OF TIMES... CARPENTERS: YESTERDAY ONCE MORE.



## U.K. Engineers 'Alarmed' 'Emergency' Digital Meeting Held

LONDON Britain's Assn. of Professional Recording Studios (APRS) recently staged what it called "an emergency forum" here to record its "alarm and confusion" over recent digital recording developments.

This follows the unveiling by Sony and Studer, at the Hamburg Audio Engineering Society a few weeks ago, of a new 15 ips Twin-DASH (Digital Audio Stationary Head) format for two-channel recording, to run concurrently with the existing 7.5 ips configuration.

In a hastily drafted note convening the meeting, APRS stated: "By the fall, there will be two new but totally incompatible formats on the market from the same manufacturers.

"We see this leading to a situation where member studios may not be able to play back each other's tapes without purchasing two machines."

The main theme of the forum was this incompatibility. There were detailed outlines by Roger Lagadec of Studer and John Ive of Sony on the DASH format and digital techniques in general. In the ensuing discussion, broadcasters seemed basically to favor 7.5 ips and recording studio executives 15.

The undesirability of two formats was underlined in an "unofficial" resolution by members. But Sony's Ive said that a switchable machine, which can operate at both speeds, would be showcased by year's end, and "that should go some way to alleviate industry worries."

He added: "In the long term, the recording industry should be happy with that machine, but in the meantime you really should allow 7.5 and 15 ips equipment to develop. It would be unfortunate to inhibit growth of 7.5. It's not too hard, surely, to come to terms with two speeds."

## First Quarter Sales Jump in Britain Gallup Figures Show Dramatic Increase in Cassettes

LONDON A new sales boom could be in store for the U.K. record industry if current trends are maintained. Latest figures from Gallup's panel of chart return shops show album volume for the first quarter of 1985 up 14% on the same period last year, with cassette sales registering a dramatic 44% upturn.

According to the research organization, which compiles the British industry's official charts, retail sales held up exceptionally well after very strong Christmas trading. Album sales have now shown sustained improvement for 13 consecutive months, and Gallup says there is no reason to suppose the upward trend will not continue.

Unlike the British Phonographic Industry's statistics, which show

trade deliveries, the Gallup totals reflect retail sales. Since panel shops are chosen from among specialist retailers, the picture they give is of the mainstream market, excluding non-traditional outlets. Nevertheless, the BPI's own first quarter figures, due shortly, are expected to confirm the broad pattern of sales.

Parity between LP and cassette, so long predicted, now appears genuinely imminent. Gallup expects BPI figures to show it by the end of this year, while its own figures, less geared to reflecting the budget market where tape already accounts for around 65% of sales, should show parity for the first time next year.

Gallup's analysis of record com-

BY JIM SAMPSON

MUNICH West Germany's video industry celebrated two major victories last week in its fight against piracy. State authorities in Duesseldorf closed down a piracy ring in what they called the biggest video piracy crackdown to date in Europe. And in Bonn, representatives of all national parties agreed to make piracy a criminal offense with a maximum jail sentence of five years, substantially improving antipiracy protection.

Police statistics in Duesseldorf listed one person arrested, four others in investigative custody, evidence against 40 co-conspirators and 30,000 illegal cassettes seized. State prosecutors estimate that the video industry sustained losses up to 50 million marks (\$16 million) because of this one piracy ring.

Although a few well-known titles, such as Walt Disney's "The Aristocats," were discovered, most of the

cassettes contained low-budget American films with one or two name actors. German police and industry officials, however, say the importance of the raid was not in the figures but rather in the nature of the criminal activity stopped.

"For the first time, an illegal duplicator claiming to have rights through nonexistent companies has been stopped," explains Joachim Birr, head of the producers' association Videoverband. "These people claimed to have valid contracts for German films through firms in Luxembourg or Panama. But the authorities proved these foreign firms existed only as names on a mailbox."

Because they presented signed contracts and dealt mostly in minor titles, the pirates were able to create considerable confusion over who had the actual rights for Germany and whether they were exclusive, authorities say. For dealers, these people were operating openly, legally and with significant volume.

Nevertheless, under current German law, the Duesseldorf duplicators could face only one year in prison if convicted. A common shoplifter could spend five years behind bars.

In recognition of this discrepancy, Germany's major parties last week announced agreement on further change in the long-delayed

## Duplicator Raided; Copyright Law Changed PROGRESS IN GERMAN VID PIRACY FIGHT

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## International Viewpoint

BY MIKE HENNESSEY

The exploitation of the A&M repertoire, recently acquired for Europe by Polydor International (Billboard, Feb. 9), clearly stands as a major item on the agenda of the PolyGram international meeting planned for the U.K. in late May. The Polydor/A&M deal evolved after a fast-moving four-day saga of high-level negotiation, bid and counter-bid, and is said to have been sealed on an offer by PolyGram of \$30 million, around \$3 million higher than CBS, A&M's previous European distributor, was prepared to go.

It was before Christmas that it was learned in the PolyGram corridors of power that A&M might be open to an offer for its European franchise. After discussion with Roland Kommerell, the newly appointed head of Polydor International, Aart Dalhuisen, PolyGram's execu-

tive vice president of a&r, called A&M chairman Jerry Moss and indicated keen interest.

There are several piquant aspects to the link between PolyGram and A&M. First of all, Alain Levy, the brilliant 38-year-old former president of CBS France, had only recently (Dec. 6) joined PolyGram France as chief executive and was, of course, extremely knowledgeable about A&M's catalog, its business philosophy and its artist development strategy. (It is said, by the way, that WEA, which also put in a bid for A&M, was also competing with PolyGram for the services of Levy.)

Secondly, A&M in London is now headed by former Phonogram U.K. chief Brian Shepherd, who is very highly regarded at PolyGram for his creative flair in signing and marketing talent.

Both Levy and Shepherd have at-

titudes that are totally in harmony with that of Dalhuisen, who detests bureaucracy, hierarchical pretentiousness and executives who keep themselves isolated from the street level. Dalhuisen's philosophy is that talent comes first, second and third in any record company priority ranking.

Levy has expressed disappointment that the affinity between PolyGram and A&M in terms of commitment to the artist was not sufficiently emphasized in the stories of the A&M deal. "It wasn't just a question of money or being hungry for product," he says, "because we can always sign deals, after all, to get product. It was simply a question of high compatibility. We respect Jerry Moss and Gil Friesen and Jack Losmann and Brian Shepherd, and I think they respect PolyGram's integrity and dedication to

(Continued on page 62A)

## Jumping Off the Bandwagon

# LET'S KISS MUSIC VIDEOS GOODBYE

BY WILFRIED JUNG

One in a series of special Commentary features based on issues to be debated at Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC) at the Hotel Sheraton, Munich, June 5-8.

I think it is about time that the record industry kissed video clips goodbye and concentrated on the job of producing good records.

That may sound like heresy or sheer naivete in this audio/visual age, or maybe it will just be construed as heretical by the television companies.

Could there be some record company executives out there who, while accepting that music videos are an expensive fact of life, would nevertheless not shed a tear if they could opt out of the video rat-race for good?

After all, who really needs these massively expensive and highly ephemeral productions? It occurs to me that good records always managed to sell in the past without the aid of video clips, and the most imaginative, ingenious and staggeringly expensive clip in the world won't make a hit out of a bad record. Or at least, I am not aware that such a miracle has ever occurred.

The problem, like so many business problems, is that nobody is going to take the lead in jumping off the bandwagon. "As long as my competitors are wasting prodigious amounts of money, I have to do the same" is the contemporary philosophy we all seem to embrace.

What keeps the video myth intact is that nobody can really measure to what extent a music video stimulates the sale of any given single or album. What certainly can be demonstrated, however, is that television companies love music videos and are not noticeably dismayed by the fact that the cost of producing them is borne by the record companies.

The record companies have a number of other difficulties to contend with. For example, once you are in the video clip business, you feel you must offer this costly pro-

motional assistance to all your artists, whether international or local. In fact, if we believe what some people would have us believe, artists can no longer attain mega-seller status unless they have a video.

I can name artists who have attained substantial sales without the aid of film clips; the quality of the music speaks for itself.

We in Europe can rarely afford to promote local repertoire by investing in videos. This obviously puts domestic talent at a distinct disadvantage. There is, however, a plus factor in that our domestic artists can appear live on national television, while it is considerably more difficult to book international acts for tv.

programming?

This is a question that has been asked frequently. But I personally am fully convinced that, in spite of the financial attraction involved, this is not the way to go about the matter, even though the cost factor is huge.

Record companies must remain the owners of all rights involved and should not share these rights with the tv stations.

If we are to be involved in the area of television at all, then it should be in producing and marketing soundtracks of television shows. The television stations, in turn, should be financing, producing and broadcasting the moving pictures that go with a particular single or

think video clips don't pay off, and I would be only too happy to believe in the encouraging signs that we may be nearing a saturation point where videos are concerned.

Additionally, one has to accept that, so far, full-length videos have not sold in substantial quantities in Germany, perhaps because the music programs on German tv are excellent and frequent, or perhaps because these videos are altogether too ephemeral, becoming obsolete the moment the music or the artists have no more attraction for the consumers of hit records.

I am personally convinced that people are getting sick and tired of the increasingly oblique and bizarre nature of videos, the meaning of which, if indeed there is any meaning, is increasingly impenetrable.

It is strange to reflect that some of the best film directors in the world have been recruited to produce "masterpieces" of film art and music for an audience that does not begin to appreciate or understand them.

I firmly believe that, apart from the very young age group in the television audience, most consumers would be happier to see a straight filmed stage performance by their favorite artists than an elaborately surrealist fantasy which has no evident relevance to the musical performance.

I am sure the record industry would be able to survive and prosper without video clips, and so can the true artists. I am aware that there are some acts who see themselves not merely as musical artists, but also as actors of epic caliber.

On the other hand, there are artists who deplore the music industry's current preoccupation with music videos and would prefer to concentrate on presenting their music in the—dare I say it—old-fashioned non-theatrical way.

One final grumble about the video age: Isn't it unsatisfactory that music videos inhibit the consumer from building his own thought pictures around a song? Wouldn't it be better to let people exercise their own individual imagination?



**'I am aware that some artists see themselves as actors of epic caliber'**

Wilfried Jung is EMI Music's managing director, Central Europe.

Still, with the increasing pan-European satellite programming of international artists' video clips, local repertoire is being seriously eroded.

Isn't it the case that established artists really shouldn't need videos if their music is of sufficiently high quality? Conversely, new artists with distinct potential who have a really good record and who, for lack of television exposure, might benefit considerably from a clip, are normally denied this support because videos are too costly to be lavished on "unproved" talent.

So let us assume, then, that in the future too we will have to involve ourselves in this video clip business just in order to keep up with our competitors. In that case, wouldn't it be a good idea if the broadcasters made a fairly substantial contribution to the cost of what they clearly accept as highly effective television

album.

But is tv programming all that we can do with our video clips? What are we going to do with the ever-increasing number of clips in our archives? Once the title has dropped out of the charts, the film clip disappears into oblivion and is soon forgotten.

Perhaps it would be a good idea to release these film clips in the form of compilation videos, as is done with music tracks in highly successful projects such as "Now That's What I Call Music" and "Formula 1."

So far, certainly in West Germany, we have tried and failed. There is no obvious interest in such compilations thus far and, quite frankly, I do not expect anything momentous to happen in this field in the near future.

This is another reason why I

## Letters to the Editor

### FOR THE RECORD

I was very distressed at the story which recently appeared (Billboard, March 30) involving a misunderstanding between our radio stations, WROQ-AM-FM, and the Record Bar. The story seemed to indicate irreconcilable differences between us. That simply is not the case.

Our company has had a more-than-successful relationship with Record Bar for 20 years—with Barrie Bergman and with Harry Bergman before him. I consider them to be an absolutely honorable company in every possible way.

The dispute that was outlined in your story between our program director, Randy Kabrich, and some personnel of the Charlotte Record

Bar was overblown. It was based upon a far-too-insufficient data base to make broad judgments.

Kabrich took some pains to discuss his most successful relationship with Record Bar when he programmed a radio station in Durham, and there is absolutely no reason why anything less than that successful relationship will exist in Charlotte. It always has.

Inasmuch as Record Bar is the overwhelming factor in record sales in Charlotte, they are obviously an important information base for our radio stations. That relationship has been re-established and will function smoothly in the future.

I regret very much any inference in the story that indicates that the incident represents the policy of

these radio stations or the Record Bar.

Stanley N. Kaplan  
General Manager, WROQ  
Charlotte, N.C.

### GOOD SONGS UNHEARD

I agree with Carise Raindawn about the need for better songs in the country field (Letters, March 23).

There's a simple explanation for the reasoning behind the choice of some of the songs by artists and record producers. They know that the large publishing companies pay well to promote songs, while small publishers (some of whom may have superior material) do not have adequate promotional budgets. And since a hit record is the name of the game, records with small promo-

tional budgets stand small chance of charting.

As a result, there are some very good songs by very good artists on small labels that never get heard on radio.

Glenn Warren, President  
Iron County Music Inc.  
Hendersonville, Tenn.

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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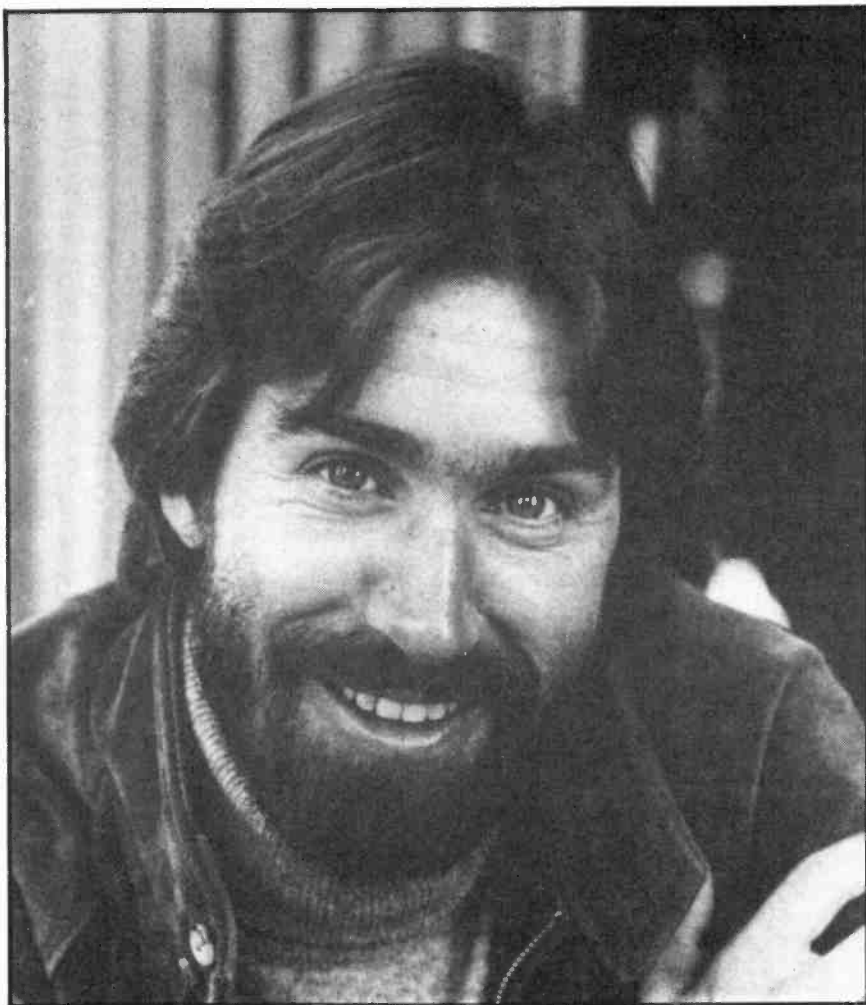
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**WESTWOOD ONE PRESENTS**

# **DAN FOGELBERG AND FRIENDS IN CONCERT**



**T**he week of April 29 join singer and songwriter **Dan Fogelberg** and friends as they deliver a very special evening of music on the *Pop Concert* series, heard on more than 300 Westwood One Radio Network affiliate stations across the country. Fogelberg showcases new songs from his 10th and latest album, *High Country Snows*, plus hits from his previous LPs like "Part Of The Plan," "Same Old Lang Syne," "Hard To Say," "Run For The Roses" and "The Language Of Love." Backing the consummate pop composer is a stellar lineup of players including Herb Pedersen, Chris Hillman, David Grisman, Russ Kunkel, Jerry Douglas, Jim Buchannan, Barry "Byrd" Burton and Paul Harris. It's a night of musical magic you won't want your listeners to miss...on a *Pop Concert* station in every major market across America, the same ones bringing you exclusive concerts by pop superstars like Tina Turner, Chicago, Laura Branigan, Eurythmics, Al Jarreau, Elton John, Jeffrey Osborne and Rick Springfield all year long!

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# Rick Sklar Readies 'Power Hits' Service

## Customized Package Will Target Wide Age Demographic

NEW YORK "I'm a believer in live, local personalities to get ratings, but I'm also a believer in national hits," explains consultant Rick Sklar as he unveils his latest service: a customized contemporary hit music format distributed by Dallas-based Century 21 Programming.

Known as "Power Hits," the music service includes a full prerecorded cartridge library accompanied by title-by-title printouts including proposed rotation patterns customized for each market. Stations also have the option of retaining Sklar for individualized consultation agreements.

"You hear a lot about 'regional hits,' but most of them reflect the ability of a good promotion man to get a record started in a given market. By the end of the year you look at the Grammys and you know which groups are going to show up in the finals," says Sklar, who bases his research largely on his powers of observation.

"I have always tried to observe the public and reflect what they like. I watch people's behavior," he says. "I don't want to publicize any specifics beyond that, but what I'm doing always seems to work. I have tremendous faith in the public."

While the format targets top 40's 12-34 demographic, Sklar says he hopes to skew older with his music selection. "Remember, WABC [New York, which Sklar programmed to dominance in the '60s] was first up to age 49 because we believed there was a common denominator you could find musically. That obviously results in a shorter playlist, but we found we could please more of the people, more often, with that approach."

Regarding recurrences and oldies, Sklar does not see the service pre-dating the early '80s. "That's a problem," he contends, "because there was a lack of good music from the late '70s through the early '80s."

"You didn't have the big hits, and

you really can't reach back behind that gulf because the music recorded before that sounds dated," he says. "The recording techniques have changed so radically that you've got to rely on more recent material."

While Sklar does not downplay the importance of other elements, the key, he stresses, is in the music. "It's hard to separate music from the overall environment of the station—there are dozens of critical factors such as personalities, promotion, audio processing, jingles, commercials, news, but a station can not succeed unless it has the best music."

"Everything should wrap together," he adds. "There really is no one formula for success. No two stations can be alike, because each is a reflection of a team effort. There are several ways to achieve the same goal of ratings success."

Priced to include small market clients, the service will be available this spring from Century 21.

### 'Top Line' NAB Panel

## Station Managers Key on Human Element

BY KIM FREEMAN

LAS VEGAS Speaking to the title of the "Top Line Management" NAB session last week, KIIS-AM-FM Los Angeles president and general manager Wally Clark said, "It is nothing more than investing back into our people." The main theme of the panel discussion, Clark's comment carries weight, as the Gannett executive played a major role in taking the top 40 KIIS combo from a two share in 1982 to a 10 share in last fall's Arbitron ratings.

In introducing Clark and KVIL Dallas general manager Dave Spence, consultant Gary Kaplan, who moderated the panel, called the radio industry "clearly a people business," but pointed to the high number of acquisitions in recent months as proof of an increased emphasis on the financial bottom line. "Human resources are our most ignored asset," Kaplan stated.

He also lamented the industry's "finger in the dyke school of management," wherein successful station builders are constantly trans-

ferred to "plug the leaks" at ailing outlets. Kaplan expressed fear that "young, dynamic guys won't want to deal with the instability. It's a trap sprung by ratings," he continued. "Up means success and down means travel."

Leaving Kaplan's comments basically uncontested, Clark and Spence went on to discuss various aspects of their approach to station management. "You take care of the top line and the bottom line will take care of itself," said Spence, who has held his post at adult contemporary KVIL for 10 years. He claimed that "cheerleading" was the manager's most important role.

Clark admitted that "we have not always been successful" in maintaining an *esprit de corps* among the entire air team with Rick Dees in KIIS's highly paid and promoted morning slot. Clark said he relaxed these air team tensions by "treating them [the other air talents] like business people, not children, and explaining that the station is better off with one focal point."

Promotion was another hot topic. Clark estimated that KIIS would spend \$3 million on promotions this year, 99% of them in cash giveaways, while Spence said his Dallas audience preferred cars as prizes. "We all hate them," said Spence of KVIL's three-year-old bumper sticker campaign, "but it's the most successful thing we've done." KVIL's current "Rites Of Spring" promotion will land a winner one new car every year for the rest of his life.

Representing last year's most profitable station, Clark revealed the source of KIIS's promotion budget. "We finally convinced the bean counters that a percentage of all we sell will be set aside for promotion." Clark noted that 10% to 20% of a station's gross annual revenues was a "reasonable" promotion budget.

more. The only thing they want is quality."

Noting that the NAB had considered dropping the long-debated AM stereo issue from this year's agenda, Frizzell criticized AM station owners who have stuck to a "wait and see" policy and likened the eventual acceptance of AM stereo to that of the FM band in its early days.

While the unavailability of AM stereo receivers has been generally credited as the biggest obstacle to the expanded band's mass acceptance, Frizzell claimed that there are far more AM stereo car receivers on the market than even the auto dealers are aware of. His point was backed by panelists who shared tales of educating their local car dealers on the enhanced radios already in their lot. According to Frizzell, studies indicate that, by the end of this year, one million cars will be equipped with AM stereo receivers as standard or factory option features.

KIM FREEMAN



**All-Out Radicals.** AOR experts convene to discuss the format's future at the Rockers convention in Los Angeles during a panel moderated by Goodphone Commentary president Mike Harrison. Seated from left are Pollack Communications vice president Tommy Hedges, KROQ Los Angeles vice president/general manager Michael Brandt, KMET Los Angeles vice president/general manager Howard Bloom, WNEW-FM New York VP/GM Mike Kakyiannus, WBCN Boston VP/GM Tony Berardini and Pollack president Jeff Pollack.

**VOX**  
by Rollye Bornstein  
**JIOX**



**CHARLESTON'S "ECSTASY"** has easy listening fans less than ecstatic, but WXTC VP/GM **Phil Zachary** is smiling about the initial success of WXTC's new AC approach. "The New 97 FM" has

### Charleston's WXTC is doing well with its new AC format

dropped 37 years of beautiful music to become the only AC FM in town, and is already showing up nicely in its first Birch. Nine-year station vet **Bob Casey** handles afternoons and serves as VP/operations, while middayer **Ron O'Brien** doubles as music director, following newcomer **Mark Cardella**, who joins the morning show from Transtar's AC network. He's accompanied by news anchor **Charlie Davis** and "Coach" **Patrick Joyce**.

Speaking of Transtar, Format 41 continues to sign 'em up! This week's add is Milwaukee's WBTT, which drops the top 40 approach that it began about a year ago after dropping AOR as WLPX. Along with the AC approach comes yet another set of calls: WLTQ, "Light 97.3." WISN PD **Mike Elliot** will continue to oversee the FM outlet.

And a former WISN PD, **Bill Garcia**, is back in the Midwest. Garcia, who most recently programmed Blair's WFLA-AM-FM Tampa, comes to St. Louis as PD of KS 94 FM (Gannett's KSD), with **Ron Morgan** remaining vice

president of operations and morning host.

Leaving St. Louis is KSHE station manager **Stuart Layne**, who transfers to co-owned WLOL Minneapolis, where PD **Tac Hammer** is upped to operations manager at the Emmis top 40 outlet.

Back in St. Louis, KGLD/KWK PD **C.C. Matthews** is upped to operations manager... Likewise moving from PD to OM is WMGK Philadelphia's **Bob Craig**.

Former KRBE Houston personality **Flip Fryer** joins **Richard Sands'** KITS San Francisco in the evening slot... WEEP Pittsburgh's **Cindy Gates** fills **Millie Doty's** former 6-10 p.m. slot across town at country competitor WDSY.

NBC Talknet's **Bruce Williams** adds yet another 50 kw-er to his roster, as Chicago's WMAQ now airs our favorite talk personality. The remainder of the day continues to be country on the Windy City NBC O&O.

The new PD at Phoenix talker KTAR is **Marni Pingree**, who crosses the street from her assistant PD slot at KOY... It's official: WING/WGTZ station manager **Walter Broadhurst** is upped to GM at the Great Trails Dayton combo.

Keymarket's WNNK Harrisburg signs Klemm Media, now that the AOR outlet has converted to AC... What act do Kansas City's country music fans most want to see in concert? According to a study conducted by KFKF there, the overwhelming winner is Alabama (24.7), followed by Willie Nelson (8.3) and Kenny Rogers (6.1).

(Continued on page 16)

## POP SINGLES—10 Years Ago

1. **Another Somebody Done Somebody Wrong Song**, B.J. Thomas, ABC
2. **Philadelphia Freedom**, Elton John Band, MCA
3. **He Don't Love You (Like I Love You)**, Tony Orlando & Dawn, ELEKTRA
4. **Lovin' You**, Minnie Riperton, EPIC
5. **Supernatural Thing Part 1**, Ben E. King, ATLANTIC
6. **Chevy Van**, Sammy Johns, GRC
7. **Before The Next Teardrop Falls**, Freddy Fender, ABC/DOIT
8. **Emma**, Hot Chocolate, BIG TREE
9. **What Am I Gonna Do With You**, Barry White, 20TH CENTURY
10. **Walking In Rhythm**, Blackbyrds, FANTASY

## POP SINGLES—20 Years Ago

1. **Game Of Love**, Wayne Fontana & the Mindbenders, FONTANA
2. **Mrs. Brown You've Got A Lovely Daughter**, Herman's Hermits, MGM
3. **I'm Telling You Now**, Freddie & the Dreamers, TOWER
4. **I Know A Place**, Petula Clark, WARNER BROS.
5. **Stop! In The Name Of Love**, Supremes, MOTOWN
6. **Tired Of Waiting For You**, Kinks, REPRISÉ
7. **I'll Never Find Another You**, Seekers, CAPITOL
8. **The Clapping Song**, Shirley Ellis, CONGRESS
9. **Shotgun**, Jr. Walker & the All Stars, SOUL
10. **Silhouettes**, Herman's Hermits, MGM

## TOP ALBUMS—10 Years Ago

1. **Physical Graffiti**, Led Zeppelin, SWAN SONG
2. **Chicago VIII**, COLUMBIA
3. **Have You Never Been Mellow**, Olivia Newton-John, MCA
4. **That's The Way Of The World**, Earth, Wind & Fire, COLUMBIA
5. **An Evening With John Denver**, RCA
6. **Autobahn**, Kraftwerk, VERTIGO
7. **Crash Landing**, Jimi Hendrix, REPRISÉ
8. **Funny Lady Soundtrack**, Barbra Streisand, ARISTA
9. **Rock 'N' Roll**, John Lennon, APPLE
10. **Cold On The Shoulder**, Gordon Lightfoot, REPRISÉ

## TOP ALBUMS—20 Years Ago

1. **Mary Poppins**, Soundtrack, VISTA
2. **Introducing Herman's Hermits**, MGM
3. **Goldfinger**, Soundtrack, UNITED ARTISTS
4. **The Return Of Roger Miller**, SMASH
5. **The Rolling Stones, Now!**, LONDON
6. **Blue Midnight**, Bert Kaempfert & His Orchestra, DECCA
7. **Ramblin' Rose**, Nat King Cole, CAPITOL
8. **My Fair Lady**, Soundtrack, COLUMBIA
9. **Beatles '65**, CAPITOL
10. **The Beach Boys Today!**, CAPITOL

## COUNTRY SINGLES—10 Years Ago

1. **Blanket On The Ground**, Billie Jo Spears, UNITED ARTISTS
2. **Roll On Big Mama**, Joe Stampley, EPIC
3. **She's Acting Single (I'm Drinkin' Doubles)**, Gary Stewart, RCA
4. **Still Think 'Bout You**, Billy "Crash" Craddock, ABC
5. **Another Somebody Done Somebody Wrong Song**, B.J. Thomas, ABC
6. **You Make Me Want To Be A Mother**, Tammy Wynette, EPIC
7. **Best Way I Know How**, Mel Tillis & the Statesiders, MGM
8. **I'd Like To Sleep 'Til I Get Over You**, Freddie Hart, CAPITOL
9. **Window Up Above**, Mickey Gilley, PLAYBOY
10. **He Took Me For A Ride**, La Costa, CAPITOL

## SOUL SINGLES—10 Years Ago

1. **Shakey Ground**, Temptations, GORDY
2. **What Am I Gonna Do**, Barry White, 20TH CENTURY
3. **L-O-V-E (Love)**, Al Green, HI
4. **My Little Lady**, Bloodstone, LONDON
5. **Once You Get Started**, Rufus, ABC
6. **Baby That's Backatcha**, Smokey Robinson, TAMLA
7. **We're Almost There**, Michael Jackson, MOTOWN
8. **Get Down, Get Down (Get On The Floor)**, Joe Simon, SPRING
9. **Bad Luck (Part 1)**, Harold Melvin & the Bluenotes, PHILADELPHIA INTL.
10. **Swing Your Daddy**, Jim Gilstrap, ROXBURY

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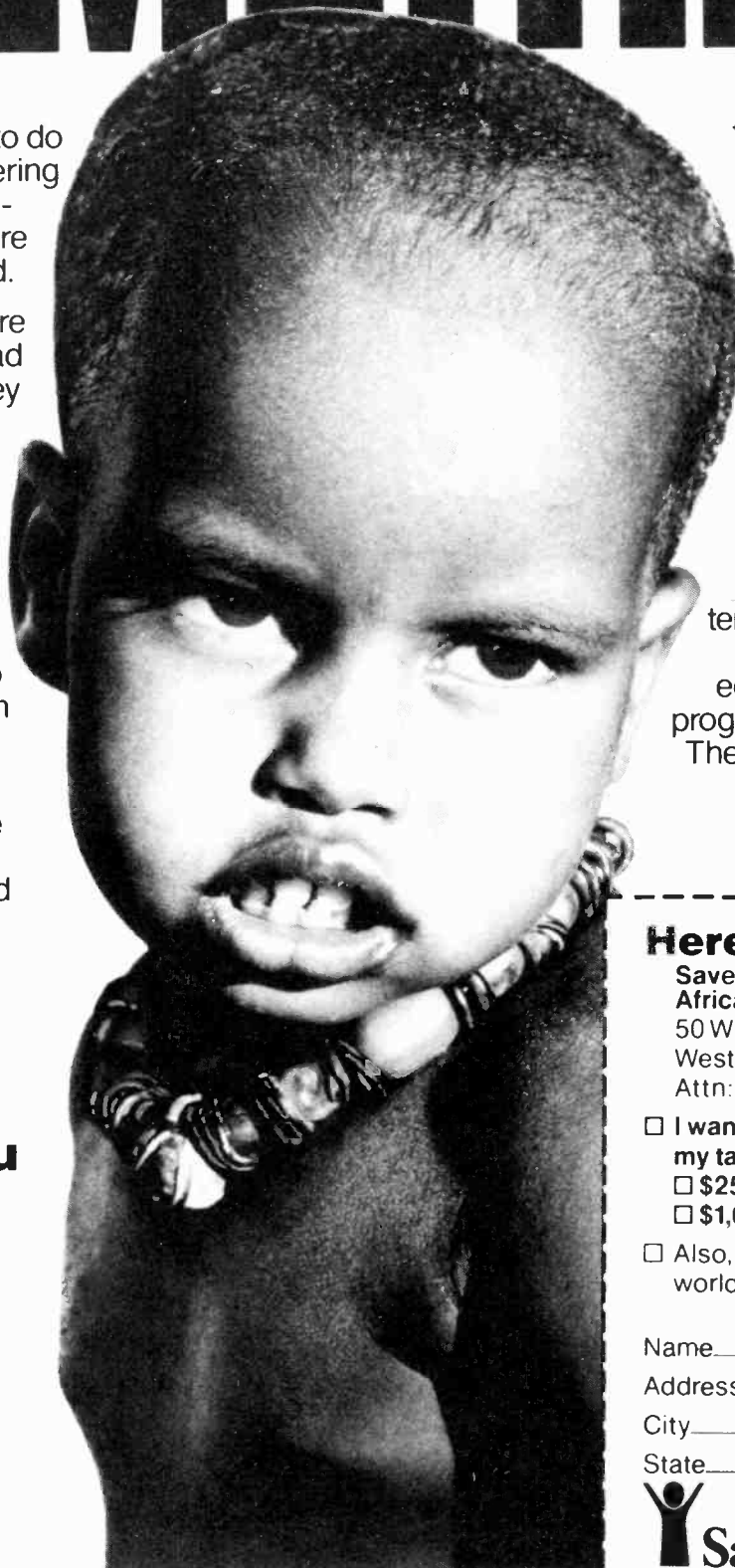
to human suffering and need. Today in Ethiopia and other drought-stricken countries in Africa, we're providing emergency assistance, medical care and food. But as you'll see on ABC Wednesday night, that's not nearly enough.

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**Watch ABC's "20/20" Wed. night April 24\* to see how you can help Save the Children bring life and hope to Ethiopian children.**

\*Check local listing for time and channel.

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Save the Children®



# Personalities Tell What Makes Them Schtick

BY KIM FREEMAN

LAS VEGAS "The tight, light and bright days are over," said KNBR San Francisco air talent C.J. Bronson, the first panelist to speak on the Rick Sklar-moderated "Winning And Surviving In Personality Radio" session at last week's NAB convention here.

In his introduction of Bronson, Sklar credited the current resurgence of personality radio to the "sound alike" flaw inherent in format radio. The transition from "time and temp jocks" to high-profile talents, said Sklar, "is the way to win decisively."

From there, Bronson, the legendary Gary Owens of KIIS-AM Los Angeles (a recently appointed Ganett vice president), and KPKE Denver's morning maniacs Steven B. Williams and Donald "the Hawk" Hawkins outlined the basic ingredients in their show menus.

Speaking of KNBR's parent, Bronson said, "NBC is a strong believer that personalities can save AM radio, and they have applied successful morning [show] theories to later dayparts." Bronson, who is on the air from 10 a.m. to 1 p.m. said, "I throw out a bucket of colored balls, figuring that your favorite color will be in there somewhere."

Using eight songs an hour, Bronson said her humor bits usually don't exceed five minutes in length, claiming that "brevity is the soul of wit." Staple elements in Bronson's show include her "Bay Today" review segment, a local comedian hotline, and a celebrity recipe piece—all aimed, she said, at "adding sparkle to something common."

KPKE's Hawkins praised the morning shift because "no one you talk to is any more awake than you are," and called the phone lines "our umbilical cord to the outside." Practitioners of often lengthy comic bits, Hawkins and Williams agreed that the team approach was effective "in pulling listeners in as part of the conversation."

"Personality radio is not just silly, it's whatever is genuinely entertaining," said ABC veteran Sklar, currently chief of his own consulting firm in New York. Making repeated references to "my dreaded broadcast career," Owens was em-

phatic on the importance of nurturing both new and existing talents.

Nodding to Bronson's distinction between "someone who has a great act and someone who is genuinely great at being what they are," Owens pointed to the "kaleidoscope" appeal of the on-air lineup at KIIS, reportedly the country's most profitable radio outlet last year. Linked thematically with music and station promos, Owens estimated that a full lineup of strong personalities could net a station an additional \$1 million annually.

As to how this increased demand for qualified personalities will be filled, Owens urged station managers to "constantly encourage talents to adapt a more free format," while KPKE's Hawkins warned against "pushing personalities in an unnatural direction."

All panelists agreed that the newfound popularity of personality radio would inspire a new crop of air talents, and asked program directors and station managers to think in terms of developing mentors for young, aspiring jocks.

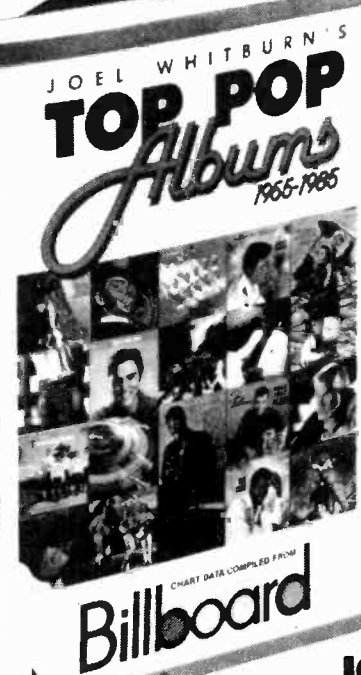


**Dog Day Afternoon.** KTTS-AM-FM Springfield, Miss. dogs its listeners around with its "Invisible Dog Choir" contingent in a local parade. During the march, the non-existent dogs sang "Jingle Bells" and paid a visit to a competitor station's lawn.

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 All singles from an album to hit **Top 10** on Billboard's Hot 100 are indicated, along with highest position reached  
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 Platinum/Gold album

DATE CHARTED	PEAK POS.	WKS. ON CHART	ARTIST	Album Title	Label & No.
1-15-61	55	11	NEIL SEDAKA	Neil Sedaka Sings His Greatest Hits	BU 10-2847
12-17-74	23	52	Neil Sedaka	Neil Sedaka Sings His Greatest Hits	BU 10-2847
10-11-75	16	52	The Hungry Waters	The Hungry Waters	BU 10-2847
5-11-76	26	22	Stephanie Mills	Stephanie Mills	BU 10-2847
10-18-74	156	4	SEEDS	Seeds	BU 10-2847
5-11-77	50	7	PETE SEGER	Pete Seger	BU 10-2847
10-22-77	143	5	GEORGE SEGAL	George Segal	BU 10-2847
5-17-80	135	13	BOB SEGER	Bob Seger	BU 10-2847



**Soundtrack and Original Cast Sections** list the principal actors/actresses as well as composers, conductors and songwriters.  
**Various Artists Section** is broken down further into sections by Label, Radio/TV Celebrities, Concerts, Concept/Rock Operas, Jazz and Disco.  
**Other Big Special Sections** include Television, Aerobics, Comedy, Classical, Christmas, Children's and Miscellaneous albums.  
**Top Artist & Album Achievement Sections** list the Top 100 artists, the Top 100 albums, the top albums of longevity, artists with the most #1 albums and the most charted albums, and more.  
**The #1 Albums Section** lists the #1 albums (including total weeks at #1) in chronological order by peak date.

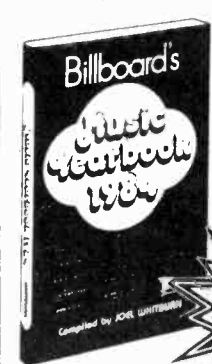
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## 51-Unit Nashville-Based Chain Sound Shop Gaining Wider Recognition

*In this first of two reports, the little-known Sound Shop chain is described within the context of its widely diversified parent firm.*

**NASHVILLE** After five years of steady growth, 51-unit Sound Shop is increasingly being recognized by labels and artists as one of the most dynamic of retail record and tape chains. According to president Randy Davidson, the chain is gaining wider notice because it's expanding out of its Deep South base to reflect the national scope of parent and wholesale/marketing firm Central South Music Sales Inc.

As Davidson describes the genesis of Sound Shop, the Nashville-based chain can be seen as both an expanding, autonomous record and tape retail web and a test marketing lab for the diversified 15-year-old parent firm.

Four of Central's eight divisions market nationwide: Central South Black Gospel, Central South Christian Distributing, Central South Promotions and TV Direct Marketing. More regional in emphasis but also expanding are its Central South Rack division, with offices in Atlanta and Knoxville, and Central South One-Stop.

Davidson, along with his partners, vice president Chuck Adams and warehouse manager, J.P. Barnett, opened a one-stop in 1970, then

added varied distribution functions. But Davidson says his mind was always set on a retail chain.

In earlier ventures, Davidson says, he had called on record stores "picking up the best ideas I saw and noticing what people were doing wrong." Sound Shop has allowed Davidson to strive for his ideal retail presentation while testing marketing ideas related to Central's various divisions.

Even Central's rack and one-stop accounts benefit from Sound Shop, Davidson insists. "We don't just show them how to sell, but how to make a profit." It's not uncommon for Central to rack stores in the same malls where a Sound Shop exists.

According to Sid Melvin, who heads the rack arm, there has been mild concern over making too much noise about Sound Shop, with rival rackjobbers often trying to "sell against us by pointing out we are in retail, too. But that works both ways. Being in retail, we are sensitive to the needs and problems retailers have."

Customers of Central's distribution divisions can hardly begrudge Sound Shop claims Davidson, because the chain is situated exclusively in malls and avoids low-ball pricing. "We sell \$8.98 at \$8.88," he says.

Moreover, Sound Shop, expand-

ing in tandem with mall developers, is too far-flung to be seen as a competitor to many Central customers. The chain has only recently tended to cluster stores. There are 10 within 60 miles of Nashville and 11 in a similar circle around New Orleans. Fewer stores, sometimes only a single unit, are in states on the edge of Sound Shop's expanding territory, which reaches from North Carolina across to Indiana and out to Texas. The chain has just expanded into Florida as well.

However, Davidson is not divulging just where the mall planners will next take Sound Shop, or if, like other mall-oriented chains, he will experiment with free-standing operations.

According to Ann Gass, advertising manager at Central Media, another Central South division, Sound Shop's recognition was inevitable. "They know about us now out in Hollywood," she says, noting more direct dealing with national label representatives. And for the past three years label executives have been invited to annual Sound Shop conventions in the Caribbean.

Long-range goals are mapped at the gatherings, along with projects like a year-long promotion of a new artist, Davidson says. He points out that Central's resources provide broad marketing support, from a  
*(Continued on page 20)*

## 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

**AXTION**  
Look Out For The Night  
LP I.R.D. IRD-005/important/\$8.98

**PRINCIPLE, JAMIE**  
Waiting On My Angel  
EP Persona JP-111/\$4.98

**VENOM**  
Black Metal  
LP Combat MX-8023/important/\$8.98

#### CLASSICAL

**BANNERJEE, NIKHIL**  
Sitar Vol. I  
Live At Stockholm  
Anindo Chatterjee  
LP Oriental BGRP 1043/\$6.98

**Sitar Vol. II**  
Live At Stockholm  
Anindo Chatterjee  
LP Oriental BGRP 1043/\$6.98

**BERLIOZ**  
Symphonie Fantastique  
Berlin Philharmonic  
Daniel Barenboim, director  
LP CBS Masterworks IM 39859/CBS/no list  
CA IMT 39859/no list

**CHAUURASIA, HARIPRASAD**  
Charm Of The Bamboo Flute  
Anindo Chatterjee  
LP Oriental BGRP 1058/\$9.99

**The Mystical Flute Of Hariprasad Chaurasia**  
Zakir Hussain  
LP Oriental BGRP 1025/\$6.98

**JASRAJ, PANDIT**  
Vocal  
Zakir Hussain  
LP Oriental BGRP 1029/\$6.98

**KABRA, BRIJ BHUSHAN**  
The Golden Guitar Of Brij Bhushan Kabra  
Zakir Hussain  
LP Oriental BGRP 1049/\$6.98

**KHAN, ALI AKBAR**  
Soul Of The Sarod Ustad  
Sri Swapan Chaudhri  
LP Oriental BGRP 1041/\$9.99

**RAJAM, DR. N.**  
The Magical Fingers Of Dr. N. Rajam—  
Violin  
Zakir Hussain  
LP Oriental BGRP 1048/\$6.98

**SHANKAR, PANDIT RAVI**  
The Genius Of Pandit Ravi Shankar  
Ustad Alla Rakha  
LP Oriental BGRP 1051/\$9.99

**SHARMA, SHIVKUMAR**  
Scintillating Sounds Of The Santoor  
Zakir Hussain  
LP Oriental BGRP 1026/\$6.98

**SULTANA, PARWEEN**  
Parween Sultana Sings Rageshwari And  
Three Enchanting Bhajans  
LP Oriental BGRP 1034/\$6.98

**WILLIAMS, JOHN**  
Bach, Handel, Marcello Concertos  
Academy Of St. Martin-In-The Fields  
Kenneth Sillito, director  
LP CBS Masterworks IM 39560/CBS/no list  
CA IMT 39560/no list

**YO-YO MA**  
Bach: Unaccompanied Cello Suites, Vol. III  
LP CBS Masterworks IM 39509/CBS/no list  
CA IMT 39509/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.

*(Continued on page 22)*

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# ON TARGET

by Mike Shalett

**T**AKING A FURTHER look at the information being generated from our concert surveys, we are finding differences in the album buying habits of concert-goers who go to see different types of acts.

Take, for instance, the differ-

ences were between 17 and 19 years of age.

When asked to tab their favorite type of music, the hard rockers are exclusive in their taste. Almost all cite heavy metal/hard rock as their favorite. The pop group's audience is scattered in their taste in music. Twenty-five percent prefer hard

great deal of MTV. In terms of advertising, prime time is the right time to find them watching the channel the most, with afternoon being the second most popular time.

As record buyers, the pop group's fans show an affinity for shopping more often in a mall store than their counterparts. Both groups, however, show that a majority of their fans prefer to shop in mall locations. We believe age is a factor here. There is more discount store shopping by the hard rock group's fans than the pop group's followers.

When asked if they had ever bought an album by that night's artist, 76% of the pop act's audience said they had. Eighty percent of the hard rock act's audience said they had bought catalog of that night's artists. One big difference was that 42% of the pop act's fans had bought the act's latest record, while more than 60% of the hard rock bands' fans had bought their current albums.

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

## Pop and hard rock concert-goers reveal different buying habits

ence between the concert-goers at the same arena venue who went to see a "pop" group and those who went to see two other groups they identified as more heavy metal or hard rock.

The pop group's audience was more female than male. Fifty-six percent of the audience for this group were women. In looking at the harder-edged band's audience, we see that the makeup is weighted with males. That would be predictable. What's more surprising is that in each of the hard rock cases, 40% of the audience was female.

While the pop group offered age demographics that ran strongly from teens through 21-year-olds and then picked up again over 30 years of age, the hard rock band's audiences were made up almost exclusively of teens. The largest per-

centage were between 17 and 19 years of age.

Radio is a much more effective advertising tool with the hard rock audience than it is with the pop listeners. Fifty percent of the hard rock audiences said they found out about the show from radio, while only 38% of the pop audience said the same. Word of mouth and MTV were mentioned more by the pop audience.

What type of radio do these folks listen to? Expectations are borne out here. The pop band's audience favors contemporary radio, but they do splinter a bit. The hard rockers listen almost exclusively to AOR.

There is more watching of MTV by the harder band's followers, but both groups of concert-goers, for these particular shows, watch a



# Videocassette Vending Machine Unveiled

## Arizona Firm Offers 'Complete Merchandising System'

BY FRED GOODMAN

**NEW YORK** Vending machines for audio cassettes was an idea that never caught on. But a Phoenix-based outfit is betting that the rental market means videocassettes are another story completely.

Credit Vending Inc., headed by Bruce Merrill, has already installed approximately 150 of its Creditron Video Center units around the country, according to spokesman Richard Roher. With a price tag of \$13,500 per vending machine, Roher says the firm isn't "just trying to sell a machine, but a complete merchandising system" that involves optional programs on tape leasing and inventory management, as well as automatic credit processing and bank deposit services that allow for instant credit card verification.

The machines, which hold 168 Beta and VHS tapes, can be pro-

grammed by the operator to use 19 different rate schedules. Consumers, who gain access to the machine via their Visa or Mastercard, can be offered a variety of rates based on the number of days, day of the week, or tape format selected. A printed receipt shows the rate information, including secondary charges for additional days rented and a final charge that will be figured as a purchase price if the customer fails to return the tape.

Returns are also processed as a credit card transaction so that the consumer gets a return receipt. The physical return of the tape is handled through a one-way drawer.

Credit Vending also offers a lease program at \$500 a month per machine. Under the lease plan, phone lines, credit verification and software are additional charges. Roher notes that the outfit also offers inventory and lease management pro-

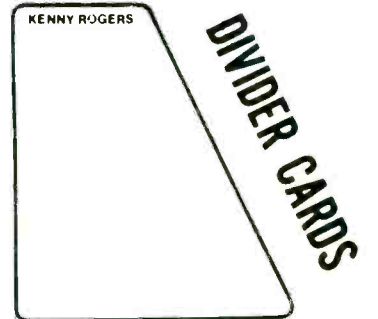
grams, and is "pushing the idea of rotating titles between machines for multi-owners." One optional package allows machine owners to load all sales information to Credit Vending's Phoenix office for title breakout and sales evaluation.

Although the initial vending machine penetration is light—of the 150 machines sold, 40 were purchased by Credit Vending itself for use in the Phoenix market—Roher says the company hopes to sell as many as 60,000 by concentrating on rural markets.

Credit Vending Inc., a venture of Merrill Communications Inc., can be contacted by writing P.O. Box 27130, Phoenix, Ariz. 85061, or calling (602) 258-0066.



**Video Vender.** Credit Vending Inc.'s new Creditron Video Center is being touted as the first videotape vending machine.



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**Emmylou Goes to Hollywood.** Warner Bros. recording artist Emmylou Harris recently met more than 500 of her fans during an in-store appearance at Licorice Pizza's North Hollywood store. Pictured at the store are, from left: Penny Jenkins, assistant to the vice president, Warner Bros. Nashville; Bruce Adelman, regional manager, Warner Bros. Nashville; Robbie Snow, store manager; Joanne Petrowich, store director; Emmylou Harris; Roy Antoun, art manager, Licorice Pizza; Randy Gerston, marketing director, Licorice Pizza; Mark Goldstein, marketing and sales rep, Warner Bros.; and Rona Rubin, tour publicist, Warner Bros. Nashville.

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## Survey Finds Dealers Reaffirm Singles' Value

NEW YORK Although they account for just a slim share of the record market, singles remain a meaningful tool for breaking new artists and stimulating quantity album sales, according to an independent survey of 100 retail accounts.

The survey, conducted by the independent Macey Lipman Marketing of Los Angeles, also found strong support for 12-inch singles and continuing sales benefits from previously unreleased B sides and picture sleeves on seven-inch singles.

The survey found that 60% of all seven-inch singles buyers are female, with females in the 12-19 age bracket predominating. Approximately 60%-80% of all singles sold are current top 30 hits. In a departure from pop sales trends, the bulk of country singles buyers are older females, aged 21-35, according to the survey.

Chain buyers surveyed said they base their initial purchase of a new title on a range of factors, including recommendations by label reps, the track record of the artist, Billboard reviews and local radio play, in that order. Secondary purchases are based on retail reaction, as well as radio and MTV exposure.

## SOUND SHOP

(Continued from page 18)

promotions wing that can produce T-shirts, buttons, posters and other correlative aids to Gass' department, which works with print and radio tv. "We also work 16,000 jukeboxes," says Davidson, alluding to a computerized one-stop service spanning 10 states.

Concepts developed in Sound Shop often lead to major corporate involvement. Davidson indicates that success, as well as problems, in stocking gospel product led to the formation of the religious product distribution wings.

Major promotions develop, too. One promoting an album by Alabama in 33 Truckstops of America moved some 11,000 cassettes.

TV Direct Marketing, just a year old, is currently scoring well with a Jimmy Swaggart package, expanding Central's scope nationally.

EARL PAIGE

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

	Compiled from a national sample of retail store and rack sales reports.			PUBLISHER	REMARKS	SYSTEMS											
	THIS WEEK	LAST WEEK	WKS. ON CHART			Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other				
ENTERTAINMENT	1	2	18	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•		•						
	2	4	7	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•				•				
	3	13	66	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•								
	4	9	29	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•			•	•		
	5	3	67	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•								
	6	7	24	KING'S QUEST	Sierra On-Line	Adventure Game	•			•							
	7	1	75	FLIGHT SIMULATOR	Microsoft	Simulation Package				•							
	8	14	5	KARATEKA	Broderbund	Action Arcade Game.	•										
	9	16	4	AMAZON	Trillium	Adventure Game	•		•								
	10	11	80	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•										
	11	5	81	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•							
	12	8	21	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•								
	13	10	8	BRUCE LEE	Datasoft	Adventure Game	•	•	•								
	14	12	11	LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•						
	15	6	37	SARGON III	Hayden	Chess Game	•			•							
	16	15	47	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•							
	17	RE-ENTRY		MILLIONAIRE	Bluechip	Stock Market Simulation Game	•		•	•	•	•					•
	18	17	12	SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•								
	19	19	4	SPYHUNTER	Sega	Action Arcade Game		♦	♦								
	20	18	4	TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•					

				PUBLISHER	REMARKS	SYSTEMS										
	THIS WEEK	LAST WEEK	WKS. ON CHART			Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other			
EDUCATION	1	1	30	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	2	3	82	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.	•	♦♦	♦♦	•	•					
	3	2	65	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	4	4	37	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	10	6	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•						
	6	7	8	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	♦*	♦♦	•						
	7	6	62	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	8	5	20	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.	•	♦*	♦*	•			•*			
	9	9	57	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	10	NEW ▶		MATH SAT	Hayden	Education program designed to help students study for the SAT exam.	•	•	•	•						

				PUBLISHER	REMARKS	SYSTEMS										
	THIS WEEK	LAST WEEK	WKS. ON CHART			Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other			
HOME MANAGEMENT	1	1	40	PRINT SHOP	Broderbund	At Home Print Shop	•									
	2	2	3	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•							
	3	8	74	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	4	5	82	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	5	3	4	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.					♦♦					
	6	6	80	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	7	10	20	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	8	NEW ▶		HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	9	RE-ENTRY		TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•					•
	10	NEW ▶		THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						

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•—DISK ♦—CARTRIDGE ★—CASSETTE

# Activision Home Computer **HIT**ware.



"...I have never so thoroughly enjoyed playing or even watching a game as entertaining as Ghostbusters." From the music to the graphics to the actual game play."

—MICHAEL SCHNEIDER, President/Publisher Ahoy!

"Space Shuttle is... tremendous... a real achievement in simulations. I strongly prefer it to the equally complicated Flight Simulator II."

—ROBERT BOWDEN, St. Petersburg Times

"Not just another graphics package, Designer's Pencil is... a truly innovative piece of software."

—RANDI HACKER, Games Magazine

"Mindshadow is... frightening, frustrating and completely absorbing. Brilliant!"

—PHIL WISWELL, Syndicated Columnist

Reviews like these help turn software into hitware and these four titles are turning into hits across the country. Mark Cotone, in his review of Ghostbusters,™ in Commodore Power/Play Magazine, said: "Accomplishments like this show the pride and class of (Activision's) designing staff." We think that pride and class show in each and every piece of software we offer and, judging from your customers' reactions... they agree. And that brings us to our all-time favorite quote:

"I'll take it."

—YOUR CUSTOMERS

**ACTIVISION**  
HOME COMPUTER SOFTWARE

## Looking Beyond Store Staples Music Plus Staging Staff Seminars

LOS ANGELES Music Plus is launching a series of staff training seminars to focus attention beyond the staples of prerecorded pop music and home video. The first seminar, held April 11 at the New Otani here, focused on needles, cleaning kits, blank tape, Compact Disc and "new age" music.

"With all the remodeling lately to add video rental departments, we've achieved most of our big goals," says Alan Schwartz, the chain's advertising director. "Now we're looking at those products and areas it's easy to lose sight of."

Buyer Mitch Perliss stresses that the seminar featured a lot of visuals. Emiel Petrone of PolyGram, for example, showed the Stan Cornyn "Eat Or Be Eaten" video CD presentation that was well-received at the recent National Assn. of Recording Merchandisers (NARM) convention.

Pfanstiehl's Western representative Dude Barber utilized a game to

drive home the 200%-300% profit story on needles. Rich Bachi of Recoton employed live demonstrations of record and tape cleaning products with role-playing scenarios.

Sam St. George, Maxell's national sales trainer, "spoke of blank tape in a generic sense, not just Maxell," Perliss says.

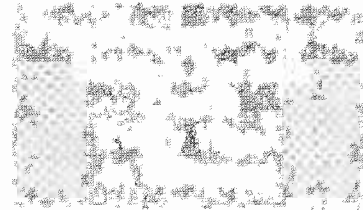
Presenting the new age music portion was Lee Armstrong of Total Records. Schwartz claims the category appeals "to baby boom consumers who grew up on Jefferson Airplane and James Taylor, and who kind of drifted away but are starting to come back into the stores."

Perliss says all stores will soon feature new age sections like Plus units in Long Beach and Orange, first in the chain to recognize the

growing interest in the music.

At the Long Beach unit, Fred Delaine says the store is stocking around 30 such titles on Windham Hill plus a growing selection on other labels. Among the artists he identifies are Sandy Owen, Steve Reich, Solitudes, Tangerine Dream, Tomita, Vangelis, Shad Weatherby, Michael Jones, Zanfir, Kitaro, Mannheim Steamroller, Andreas Vollenweider, Kraftwerk and Jean Michel Jarre.

EARL PAIGE



**Scorchin' the Cat.** EMI America/Praxis recording group Jason & the Scorchers recently supported their new album "Lost And Found" with an in-store appearance at Cat's Records in Nashville. Pictured from left are: Steve West, district manager, Cat's; Bruce Fitzpatrick, import buyer, Cat's; Warner Hodges and Jason Ringenberg of Jason & the Scorchers; and Sherri Keeling, singles buyer for Cat's.

## 3M Pacts with Berkey Marketing For Photo Dealers

NEW YORK The Magnetic Audio/Video Products division of 3M has pacted Berkey Marketing Companies (BMC) as its exclusive distributor for audio and videocassettes and floppy disks to photographic retailers.

Termining the photographic marketplace "an exceptional growth area," Bob Burnett, marketing director for the division's consumer products, predicts that the agreement will help 3M and its Scotch brand maintain its market position. "We hold No. 1 market share in the U.S., and part of the reason is that we aggressively pursue all areas of business," he says.

## NEW RELEASES

(Continued from page 18)

## 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.

### ADVENTURES IN PARADISE

Michael Ho, Bobby Owens, Larry Bertlemann  
♠♥ Monterey Home Video 133-546/IVE/\$39.95

### ALFRED HITCHCOCK: THE LADY VANISHES

♠♥ Spolite Video 7335/\$19.95

### ALFRED HITCHCOCK: THE MAN WHO KNEW TOO MUCH

♠♥ Spolite Video 7387/\$19.95

### ALFRED HITCHCOCK: THE THIRTY-NINE STEPS

♠♥ Spolite Video 7830/\$19.95

### ANGEL AND THE BADMAN

John Wayne  
♠♥ Spolite Video 0107/\$19.95

### CHEERLEADERS' WILD WEEKEND

Jason Williams, Christine DeBell  
♠♥ Vestron Video 4199/\$69.95

### CONQUEST

George Rivero, Andrew Occhipinti, Conrado San Martin  
♠♥ Media Home Entertainment M777/\$59.95

### DEALERS IN DEATH

♠♥ Maljack Productions MP 1170/\$39.95

### DEATHCHEATERS

John Hargreaves, Grant Page  
♠♥ Vestron Video 4191/\$69.95

### ENDGAME

Al Cliver, Moira Chen, George Eastman  
♠♥ Media Home Entertainment M763/\$59.95

### THE EXECUTIONER'S SONG

Tommy Lee Jones, Rosanna Arquette, Eli Wallach  
♠♥ U.S.A. Home Video 215-507/IVE/\$59.95

### THE FINAL TERROR

♣ Vestron Video VL 5053/\$34.95

### GOLDEN TALES & LEGENDS—VOL. I

♠♥ Maljack Productions MP 1059/\$39.95

### HE KILLS NIGHT AFTER NIGHT AFTER NIGHT

Jack May, Linda Marlowe, Justine Lord  
♠♥ Monterey Home Video 135-541/\$59.95

### I LOVE ALL OF YOU

Catherine Deneuve, Jean-Louis Trintignant  
♠♥ Monterey Home Video 135-545/IVE/\$59.95

### THE INTRUDER

Jean-Louis Trintignant  
♠♥ VidAmerica 7050/Lightning Video/\$69.95

### IT'S FLASHBEAGLE, CHARLIE BROWN/SHE'S A GOOD SKATE, CHARLIE BROWN

Animated  
♠♥ Media Home Entertainment M335/\$29.95

### JANE DOE

Karen Valentine, William Devane, David Huffman  
♠♥ U.S.A. Home Video 213-508/IVE/\$39.95

### JOHNNY TIGER

Chad Everett, Robert Taylor  
♠♥ Spolite Video 7297/\$39.95

### KATY CATERPILLAR

♠♥ Vestron Video VC4108/\$29.95

### LAST DAY OF THE WAR

George Maharis, Maria Perschy, James Philbrook  
♠♥ U.S.A. Home Video 213-509/IVE/\$39.95

### THE MESSAGE

Anthony Quinn, Irene Pappas, Michael Ansara  
♠♥ U.S.A. Home Video 215-333/IVE/\$59.95

### MIDNITE SPARES

Bruce Spence, Gia Carides, James Laurie  
♠♥ VCL VL9036/Media Home Entertainment/\$59.95

### MOON MADNESS

Animated  
♠♥ Vestron Video 2521/\$49.95

### PENNY SERENADE

Cary Grant, Irene Dunn  
♠♥ Spolite Video 3173/\$19.95

### PLAYGIRL ON THE AIR

Steve Rally, Mark Harmon, Tom Gagan  
♠♥ U.S.A. Home Video 213-533/IVE/\$39.95

### PREPPIES

Lynda Weismeyer  
♠♥ Vestron Video 4165/\$69.95

### THE PRINCE OF CENTRAL PARK

Ruth Gordon, T.J. Hargreave, Lisa Richards  
♠♥ U.S.A. Home Video 215-505/IVE/\$59.95

### PRIVATE HELL

Ida Lupino  
♠♥ Spolite Video 3289/\$19.95

### A QUIET DAY IN BELFAST

Barry Foster, Margot Kidder  
♠♥ Media Home Entertainment M726/\$59.95

### RAINBOW BRIDE

♠♥ Vestron Video VC1507/\$29.95

### RED HOT ROCK

Duran Duran, Queen, Dwight Twilley, others  
♠♥ Vestron MusicVideo 3096/\$59.95

### SAVAGE STREETS

Linda Blair  
♠♥ Vestron Video 5058/\$79.95  
♣ VC5058/\$29.95  
♠ VL5058/\$34.95

### SLAPSTICK

♣ Vestron Video VC5031/\$29.95

### A SLIGHTLY PREGNANT MAN

Marcello Mastroianni, Catherine Deneuve  
♠♥ VidAmerica 7051/Lightning Video/\$69.95

### SUPERGIRL

Helen Slater, Peter O'Toole, Faye Dunaway  
♠♥ U.S.A. Home Video 217-515/IVE/\$79.95

### SUPERGIRL: THE MAKING OF THE MOVIE

♠♥ U.S.A. Home Video 212-462/IVE/\$29.95

### THUNDERBIRDS 2086

♠♥ Maljack Productions MP 1060/\$39.95

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

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## FEATURES OF THE WEEK



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**Rappin' Up the Gold.** California Record Distribution owner George Hocutt, right, accepts a gold record from Profile Records vice president Steve Plotnicki for the self-titled debut album of Run-D.M.C. The indie album was the first of several rap titles to be certified gold by the RIAA.



**Hoping To Light Some Fires.** MCA Home Video staffers and members of the Doors gather to celebrate the home video release of "The Doors 'Dance On Fire' (Classic Performances And Greatest Hits)." The title enters Billboard's Top Music Videocassettes chart this week at number eight. Standing from left are: MCA Home Video vice president of marketing Jerry Hartman, president Gene Giaquinto, vice president of distribution Neil Hartley and director of public relations Jane Ayer; Doors Ray Manzarek and John Densmore; MCA director of new product Suzie Peterson, Door Robbie Krieger, MCA West Coast regional video director Steve Garwood, and MCA Home Video Distribution senior vice president Jerry Sharell.

## Kagan Projects Substantial VCR Growth

# L.A. 'ROUNDTABLE' SCREENS THE FUTURE

BY JIM McCULLAUGH

LOS ANGELES Explosive VCR hardware and software growth, particularly in the next several years; an ever-increasing shift towards sell-through of videocassette software titles; and the emergence of pay-per-view as a possible \$1.2 billion business by 1994. These were some of the significant forecasts to emerge here during an April 9-10 "Home Video Roundtable" at the Century Plaza Hotel. The event drew an estimated 150-200 executives from the home video, cable, broadcast and retailing sectors.

Sponsored by Paul Kagan Associates, one of the leading analyst/publishers in the communications field, the event debuted Kagan's own 10-year projections of VCR units in U.S. homes.

Notable was his prediction that there would be more than 23 million VCR homes in the U.S. by the end of this year, an increase of 66% or more than nine million homes over last year. Kagan indicated that 2.4 million VCRs were shipped to dealers alone during the first quarter of this year, an 80% increase over the same period last year.

Kagan's VCR sales projections are considerably lower than both the current VCR sales rate (about 15 million units per annum) and most projections, which see a minimum 11 million-unit year. According to Kagan, the difference in numbers grows out of the fact that he includes replacement machines, sales to institutional markets, multi-VCR households and other elements in his figures.

In 1986, Kagan projected, there will be 31.5 million VCR homes in the U.S., an increase of 35% or 8.2 million homes. Kagan's figures call for nearly 40 million new VCR homes in 1987, an increase of 26% or eight million homes, with 1988 seeing close to 47 million VCR homes, an increase of 18% or approximately seven million homes.

While Kagan predicted some 67 million VCR homes in the U.S. by 1994, he saw the rate of growth tapering off somewhat. From the 1989 to 1994 period, he predicted that shipments of VCRs to dealers will be a steady 10 million per year, with the number of annual new VCR homes in 1994 at 2.8 million, compared with 1985's 9.2 million.

Other figures of note: VCR sales to institutions will jump from approximately half a million units to a steady million a year from 1988 to 1994; replacement of obsolete VCRs will move from .736 million units this year to nearly 4.8 million in

1994; and the multiple-set factor will move from 1.05% in 1985 to 1.5% by 1994.

On the software side, Kagan's research indicates that while 12 film companies and four independents accounted for \$754 million in revenues in 1984, the four major players were: CBS Fox Video with \$128 million (17% market share); Warner Home Video with \$110 million (14.6% market share); Paramount Home Video with \$96 million (12.7% market share); and RCA/Columbia Home Video with \$85 million (11.3% market share).

Another researcher, Paul Eisele of The Fairfield Group, compared 1983-84 software sales and rental activity. The percentage of rental expenditures of the total dollar volume in 1984 was 81%, while purchases made up 19%, he found. Purchases jumped to 26% in 1984, while the percentage of rental expenditures was 74% last year.

That home video can indeed be a sales item was underscored by panelist Bob Klingensmith, senior vice president at Paramount Home Video, who cited a major (unidentified) record store chain that sold 17,000 \$24.95 Paramount titles in 100 stores, 9,000 "Purple Rain" titles at \$29.95, and 17,000 Kartas Video Communications public domain titles at \$14.95. Klingensmith did not identify the retailer—which is believed to be Musicland, with 430-plus outlets—but did project that its potential sales of video software titles could amount to two million units.

Another panelist, Lou Kwiker, president and CEO of Wherehouse Entertainment, defended his recent NARM convention statements (Billboard, April 13) by reiterating that

## As Retail Marketing Efforts Continue

# NFL Films' Mail Order Business Booms

BY HARRY WEINGER

NEW YORK Reflecting the increasing difficulties faced by independent manufacturers in getting non-theatrical product into a movie-oriented retail marketplace, a near majority of NFL Films Video's sales now come from its direct mail business.

This situation exists despite unceasing efforts to market the product through the regular retail distribution network, says David Grossman, NFL Films' director of video sales. "Our mail order business is growing faster than our distributor business," Grossman says, "to the point where it's now 48% of our dollar volume. Three years ago it was 20%. I think that's going to change, however."

Their own origin also works against the football shows in some markets, since the team highlights are created more as promotional

than as programming items.

Although team highlight films are available on videocassette first, each is offered to local television stations for two broadcasts prior to the start of the regular NFL season. Each film also incorporates a major sponsor's message; Kodak Film is the largest time buyer, with six teams.

"The films are made to go on the air," Grossman explains. "The team needs the PR, plus with sponsorship the companies get their spots on the air. The films are a better money-maker for the company that way. For the videos, there's no question it depresses sales." He adds, however, that broadcast showings are not well publicized.

Team highlights sell on a regional basis, Grossman notes, adding that if NFL Films sells 1,000 units of a title, "We're happy." Super Bowl highlights sell in the 4,000- to 6,000-unit range, he says, "and we are

trying to get greater participation from local chains with multiple outlets, as well as video stores."

Last December, NFL Films organized a local promotion in the Washington, D.C. area with Frank Barnaco's chain of eight Video Place outlets. The stores ran a trivia contest and gave away satin Redskins jackets to promote the sale of the team's video. Future promotions may include in-store appearances by team members.

In June, NFL Films Video will release 11 videocassettes consisting of 10 team highlights at \$39.95 list, plus a separate video of Super Bowl XIX highlights, "Masters Of The

(Continued on page 24)

FOR WEEK ENDING APRIL 27, 1985

Billboard

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# TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	5		PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
2	1	5		ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
3	3	5		MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	4	5		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
5	5	5		DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
6	6	5		SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	7	5		VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	SF	29.95
8	NEW ▶			DANCE ON FIRE	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
9	9	5		THE SYNCHRONICITY CONCERT	A&M Video/I.R.S. Video RCA/Columbia Pictures Home Video 1002	The Police	1984	C	39.95
10	RE-ENTRY			HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	LF	29.98

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

## Ban on Two-Headed VCRs

### Japanese Firms Stop Production

BY SHIG FUJITA

TOKYO Japanese manufacturers have agreed unofficially to suspend the production and sale of double-headed videocassette recorders in Japan, in response to concern that such machines encourage copyright infringement by domestic users.

The move was prompted by Sharp's launch of a double-cassette VCR in Saudi Arabia and Kuwait last fall. Though not publicly announced, the sale was reported in the U.S. and led to debate within the Japanese electronics community, where a number of firms are known to have developed prototypes of similar machines.

Facing criticism from its competitors, Sharp said the specification of the twin-cassette VCR marketed in the Middle East would not permit it

to be sold in Europe, the U.S. or Japan, and that it had no plans to launch such a machine on the domestic market anyway.

The company has agreed to go along with the ban introduced by other manufacturers, according to reports here, although because of Japan's anti-monopoly law no official agreement with penalties for non-compliance is possible, only a voluntary restraint.

One major effect of the new agreement has been to put into question the future of dual-format VCRs capable of replaying both Beta and VHS videotapes, which also fall within the terms of the twin cassette deal. Such machines can readily dub from VHS to Beta and vice versa, and several manufacturers, notably Aiwa, have already produced test models.

# TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price	Compiled from a national sample of retail store sales reports.		
1	1	6	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95			
2	2	8	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95			
3	3	154	JANE FONDA'S WORKOUT ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95			
4	4	21	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98			
5	6	21	PRIME TIME ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95			
6	5	8	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95			
7	7	8	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95			
8	8	112	STAR TREK II-THE WRATH OF KHAN ▲ ♦	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95			
9	9	23	RAQUEL, TOTAL BEAUTY AND FITNESS ● ♦	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95			
10	11	56	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95			
11	10	71	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95			
12	12	64	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95			
13	17	12	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98			
14	13	22	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98			
15	15	45	STAR TREK: THE MOTION PICTURE ▲ ♦	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95			
16	18	10	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95			
17	14	15	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95			
18	16	15	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95			
19	35	13	ELVIS '68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95			
20	NEW ►		THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95			
21	23	5	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95			
22	20	7	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95			
23	24	70	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95			
24	38	13	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	79.95			
25	25	10	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95			
26	29	3	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95			
27	26	76	AN OFFICER AND A GENTLEMAN ▲ ♦	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95			
28	19	4	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98			
29	NEW ►		ELVIS ALOHA FROM HAWAII	RCA PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95			
30	RE-ENTRY		ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98			
31	22	29	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	29.95			
32	33	7	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95			
33	NEW ►		SPARTACUS	Universal City Studios MCA Dist. Corp. 55048	Kirk Douglas Tony Curtis	1960	NR	79.95			
34	32	11	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95			
35	27	22	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	29.95			
36	31	83	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	24.95			
37	21	2	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	79.98			
38	30	3	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95			
39	28	19	THE NATURAL ▲	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	79.95			
40	34	6	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	89.95			

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



## ...newslines...

**VCR SALES SOARED BY 77%** in the first quarter of 1985 compared to the same period last year, according to the Electronic Industries Assn.'s Consumer Electronics Group. The EIA says VCR sales to dealers for first quarter '85 totaled 2.5 million units, with about 1.1 million machines moving to retailers in March alone. March VCR sales were up by 79.1% from the year before, with sales running at a pace that could see 15 million VCRs moving to dealers before the year is out. Also up strongly were projection tv sets, which moved 21,000 units, a 51% jump from the year before. Color televisions also jumped out of their early-year doldrums, posting a sales rise of 7% to about 1.6 million units. Relatively weak performers were consumer video cameras, which saw a sales rise of only 25% over 1984's first quarter, and black-and-white tv sets, which saw a sales decline of 30% for the quarter.

**PRICE CUTS ON CHILDREN'S TITLES** and feature films will be a feature of Worldvision Home Video's June releases and promotion. The company will be putting out several short children's titles at \$19.95, others at \$24.95. A number of feature films will see a price drop from \$49.95 to \$34.95, including the made-for-tv films "A Love Affair: The Eleanor And Lou Gehrig Story," "Louis Armstrong—Chicago Style" and "How To Break Up A Happy Divorce."

**MASTER ARTS VIDEO IS ARMING DEALERS** who carry its product with a special weapon this month: nunchakos. To those uninitiated in the martial arts, nunchakos are two wooden pegs held together by a chain and frequently seen in the martial arts films Master Arts sells. Given that working nunchakos are illegal in some states, Master Arts is giving away plastic "practice versions" to retailers. Other promotional efforts by Master Arts include the creation of a "Swordfighting Series," featuring sword-using fighting techniques, and the hiring of New York City public relations firm Thomas, Dillon & Mooney as "PR counsel."

**DEALERS WILL GET TO SEE** some real sand dunes via a promotion by New England distributor Artec for the MCA Home Video feature "Dune." Artec is giving away a one-week trip for four to Cape Cod this July, specifically to Kalmar Village in Provincetown, Mass. "Each copy of 'Dune' you order is an entry into the contest," says the Shelburne, Vt.-based company. The victory cottage will come complete with a kitchen, two bedrooms, a living room and maid service.

**ACADEMY HOME ENTERTAINMENT**, Artec's almost wholly-owned manufacturing wing, has been on a heavy buying push lately, picking up titles at the American Film Market and elsewhere. Recent deals include a six-picture pact with Trans-Atlantic Enterprises and a multi-title deal with Hermes Synchron. All of the Trans-Atlantic titles will be released by the end of 1985. Stars in the films purchased include Karen Black, Sid Caesar, Franco Nero and Klaus Kinski.

**KIDS WILL BE THE TARGET** of a Prism Entertainment summer promotion. Scheduled to run in June, the promotion will see the release of six "Children's Video Playground" titles, all priced at \$29.95. The shows were produced by Tomorrow Entertainment division Videocraft International Ltd., Filmation Associates and United World Enterprises. Order close date for the half-dozen episodes is May 29; ship date is June 11. Titles are "The Red Baron," "M\*U\*S\*H," "Fabulous Funnies, Vol. 2," "The Mad, Mad Monsters," "Return To Oz" and "Goldwing."

**EMBASSY HOME ENTERTAINMENT** has issued its press kit for the film "Torchtlight" without the detailed instructions for freebasing that went out in the kit that was issued for the film's theatrical release. Embassy's PR instead hypes the film's performances, which were slammed by most critics; its star, Pamela Sue Martin, a former member of the "Dynasty" cast; and its subject matter, drug abuse.

**VESTRON VIDEO HAS PICKED UP RIGHTS** to the parody "The Shmenges: The Last Polka," which was recently aired on pay cable and features Eugene Levy, John Candy and other graduates of the "SCTV" comedy television series. The title will be released sometime in June, Vestron says. Vestron also did some heavy buying at AFM; the company claims it picked up several dozen titles there. **TONY SEIDEMAN**

### NFL FILMS

(Continued from page 23)

Game," at \$34.95. Each team film runs 70 minutes. "Masters" runs 23 minutes.

Teams represented are the Super Bowl champion San Francisco 49ers, Chicago Bears, Dallas Cowboys, Denver Broncos, Los Angeles Rams, Miami Dolphins, New York Giants, Pittsburgh Steelers, Seattle

Seahawks and Washington Redskins.

Distributors are being provided with two-by-two-foot team display posters as well as brochures for consumers. An official Super Bowl XIX program and a team logo pin are among the bonuses available to tape purchasers.

# PICTURES OF AMERICA FOR THE MUSIC COLLECTION

## JOHN COUGAR MELLENCAMP

### Ain't That America

A collector's must! An album of hot videos spanning a hit-studded career. Includes rare clips from his early days that Mellencamp fans will want to own. Bonus interview segments provide a candid look at the artist and his growing up years in a small Midwest town.

- His last two LPs – "John Cougar Mellencamp ... Uh-Huh" and "American Fool" – have both been certified Double Platinum
- Two million-selling singles from the "American Fool" LP have demonstrated Mellencamp's phenomenal mainstream popularity

11 great songs are featured on this long-form compilation of conceptual videos and live performance clips. Including the Gold singles "Jack and Diane" and "Hurts So Good," and the smash hits "Authority Song," "Hand To Hold Onto" and "Pink Houses."

## MUSICVISION™ John Cougar Mellencamp

### Ain't That America



Including:  
Jack & Diane  
Hurts So Good  
Crumblin' Down  
Authority Song  
Pink Houses

RCA/Columbia Pictures Home Video

VHS Hi-Fi Stereo

**\$29.95**  
Suggested  
Retail Price

VHS  
hi-fi  
STEREO

NOW AVAILABLE ON

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Beta  
hi-fi  
STEREO

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THE GREAT SOUND QUALITY OF VHS HI-FI AND BETA HI-FI

RCA/Columbia Pictures Home Video 2901 W. Alameda Ave.  
Burbank, Ca. 91505-POP HOTLINE 1-800-RCA/CPHV

# NIGHT



\*Variety

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

## NIGHT PATROL

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

Starring LINDA ELAYNE BOY PALS SEN JAYE P. MORGAN  
JACK RILEY'S BILLY BARRY MURRAY LANGSTON

## RAW COURAGE

Find it or die.

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

CASTING BY BOB FOSTER  
MUSIC BY BOB FOSTER  
PRODUCTION DESIGNER BOB FOSTER  
DIRECTOR OF PHOTOGRAPHY BOB FOSTER  
EDITED BY BOB FOSTER  
EXECUTIVE PRODUCERS BOB FOSTER BOB FOSTER  
PRODUCED BY BOB FOSTER  
WRITTEN BY BOB FOSTER  
DIRECTED BY BOB FOSTER

## Alyin Rides Again

and again!  
and again!  
and again!

Starring CRAIG SUNDLE

## BURY ME AN ANGEL

SHE TOOK ON THE WHOLE GANG.


Starring DIXIE PEABODY DAN HAGGERTY

NEW WORLD VIDEOS

Now on videocassette.



# PATROOL



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

**Consistently  
more dangerous  
than the criminals.**

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

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

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

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

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

New World Video.

More than just a great variety of movies.

A great variety of stories and stars.



NEW WORLD VIDEO



**T**ODAY,  
RODEO'S THE BIG THING.  
SOMEDAY I RECKON,  
IT'LL BE VIDEO.

THE NOSTALGIA MERCHANT  
RIDES AGAIN.

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

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

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

\*Suggested retail price. Exclusively distributed by



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

### NOW ON VIDEOCASSETTE

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

## Five Titles in First Release Kid Time Hits the Market

BY JIM BESSMAN

NEW YORK Wolrus Entertainment Group is launching Kid Time Video as its first home video line. The Los Angeles-based firm, which heretofore has limited its operations to its Second Play Video used video cassette distribution company, began pre-selling its initial release product April 1, seven weeks in advance of a May 20 shipping date.

Five titles are included in the Kid Time launch. "Comic Book Kids, Vol. 1" is the first of a 13-part series obtained from Century Video Corp. Created for six- to 12-year-olds, the series emphasizes positive winning attitudes via the musical adventures of two children who are able to flit back and forth between reality and comic book fantasy.

"Imagine That! Great Moments in History, Vol. 1," is also the first of 13 parts and an acquisition from the Century Video library. Aimed at the four-to-nine age group, it features Jim Backus, Pat Morita and Shelly Berman in comic portrayals of historical figures combined with instruction in social skills.

These hour-long programs list at \$49.95. At \$39.95 are three titles obtained from the Finley/Holiday Science and Nature Series: "History Of The Apollo Program," "Space Shuttle Flights 1-8" and "Sea World."

According to Wolrus advertising and public relations manager Paul Jacobson, future releases are scheduled every 60 days, with five titles included per release. The remaining volumes of the two Century series will be released along with additional Finley/Holiday library titles. Other series have also been obtained for Kid Time, including the "Kid-A-Littles" syndicated tv show and

"The Good Book," which offers biblical parables as told by actor Robert Morse.

Jacobson adds that Wolrus is also producing a comedy movie for home video featuring yet-to-be-announced standup comedians, though this is apart from Kid Time and will most likely be issued under the Wolrus label.

Noting that Wolrus owners James R. Russo and Thomas Wolworth worked for Santa Monica's ZBS video distribution company prior to forming Wolrus, Jacobson credits the company's experience in distribution, manufacturing, retail and consumption for its foray into children's video as well as its heavy pro-rental stance.

Jacobson estimates the cost of the current Kid Time push as in the neighborhood of \$100,000. At the heart of the campaign is a trivia contest based on the "Comic Book Kids" and "Imagine That!" tapes calling for correct answers to five quiz questions concerning each of the two programs, a device Jacobson says encourages either purchase or rental of the tape.

Random drawings will determine winners of prizes including a Disneyland vacation plus a color tv and videocassette recorder, five first-prize videocassette recorders, 10 second-prize \$50 video rental certificates, and 20 third-prize \$20 rental certificates. All winners get Kid Time Video T-shirts.

In addition, the Kid Time marketing program includes national advertising to the video trade and consumers, in-store displays and point-of-purchase materials, and an extensive publicity campaign.

FOR WEEK ENDING APRIL 27, 1985

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	4	7	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
2	1	7	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
3	2	7	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
4	5	16	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
5	3	8	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
6	6	10	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
7	22	2	IRRECONCILABLE DIFFERENCES	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
8	7	11	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
9	16	2	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
10	9	3	THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
11	8	6	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
12	10	8	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
13	11	6	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
14	13	3	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
15	15	32	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
16	12	19	THE NATURAL ▲	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
17	14	13	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
18	18	4	FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
19	17	8	THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG
20	29	5	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
21	19	21	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R
22	25	20	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG
23	NEW ▶		NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R
24	28	16	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
25	20	11	THE EVIL THAT MEN DO ▲	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
26	26	31	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG
27	23	4	SHEENA ▲	RCA/Columbia Pictures Home Video 6-20404	Tanya Roberts Ted Wass	1984	PG
28	31	5	C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R
29	24	29	AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R
30	NEW ▶		GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG
31	27	18	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG-13
32	37	22	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
33	34	24	MOSCOW ON THE HUDSON ▲	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R
34	33	28	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG
35	NEW ▶		THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
36	36	3	TERROR IN THE AISLES ●	Universal City Studios MCA Dist. Corp. 80126	Donald Pleasence Nancy Allen	1984	R
37	39	28	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG
38	21	2	RAZORBACK	Warner Brothers Pictures Warner Home Video 11432	Gregory Harrison	1984	R
39	38	8	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R
40	35	4	IMPULSE *	ABC Motion Pictures Vestron 5066	Meg Tilly Tim Matheson	1984	R

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THE NEW RECOTON V614 MINIATURE MASTER CONTROL CENTER PERMITS INSTANT PROGRAM SELECTION AT YOUR FINGERTIPS! The V614's 4 input to 2 output design allows selection of 4 video sources (i.e., VCR, Cable TV, Antenna, Videogame/Computer) to either or both of two outputs (such as 2 - TV's or TV and VCR). You can even record Cable TV while watching regular TV.

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*Simitar Entertainment Bows*

## K-tel Veterans Head 'B-Movie' Company

BY HARRY WEINGER

NEW YORK Key executives from K-tel International, which filed for bankruptcy last October, head the staff of Simitar Entertainment Inc., a new home video company based in Bloomington, Minn.

Simitar's emphasis will be on "B-movie" product, mostly low-budget

features in the action/adventure, children's and horror genres. The company's initial release schedule calls for shipping five titles monthly.

Simitar will be utilizing many of the marketing strategies for which K-tel is known. Its opening film, "Shinbone Alley," is an animated children's feature priced at \$39.95.

A soundtrack album will be marketed via mail-order television commercials.

"We will be using the soundtrack to promote the video," says Bill McMahon, former director of marketing for K-tel, who is Simitar's vice president and general manager. "We are not looking for a profit on sales of the album."

Simitar's line will be available through the major distributors, McMahon says. Street date for the product is June 4. Pre-orders begin May 21.

Simitar is pursuing business with a sales incentive of \$2 per unit sold for each salesman, and \$2 per five units offered to each sales manager. A different promotional program will be offered each month as new product rolls out.

Other titles are: "Tanya's Island," a 1982 film whose star, D.D. Winters, is known today as Vanity; "Victims," a horror film; "The Legend Of Sea Wolf," with Chuck Connors and Barbara Bach; and "Promises! Promises!," a comedy notable as Jayne Mansfield's last film. Each will retail for \$59.95.

Acquisition offices are located in New York and headed by K-tel's former director of acquisitions Mark Graff. International territories will be covered via Simitar branches in Canada, New Zealand, Australia, Japan and the U.K.

*Dealer Distributor Contest*

## Warner Pushing 'Protocol'

LOS ANGELES Some lucky home video dealer or distributor will be winging his or her way to the upcoming Video Software Dealer Assn. convention in Washington, Aug. 25-28, in diplomat-style, all-expenses-paid fashion, compliments of Warner Home Video's VIP "Protocol" Contest.

That's the grand prize Warner is offering, one of 83 in total, in support of the company's release of last year's Goldie Haun feature "Protocol."

To be eligible, dealers fill out a "Protocol Skills Questionnaire" provided by Warner. Forms need to be in at WEA Corp.'s Burbank offices by June 15. Prize winners will be selected via random drawing after June 30.

The two second prizes are paid registration to the VSDA convention plus a set of leather "Protocol" luggage tags. Ten third prizes consist of a leather passport case embossed with the official seal of the U.S. Government. Leatherette executive portfolios embossed with the protocol logo make up the 20 fourth prizes, while 50 fifth prizes consist of hard cover editions of "Amy Vanderbilt's Book Of Etiquette."

Rounding out Warner's June release schedule are "The Great Bank Hoax" (\$59.95), "No Time For Sergeants" (\$59.95), "Rafferty And The Gold Dust Twins" (\$59.95) and "The Ritz" (\$59.95). "Protocol" will carry a list price of \$79.95 for the stereo videocassette and \$34.95 for the laserdisk.



**Olympian Smurfs.** Vestron Video has been using an army of Smurfs to help hype its Smurf film release "The Smurfs And The Magic Flute." Jokey Smurf is shown here making an appearance at the 1985 Winter Special Olympics at the Providence (R.I.) Civic Center. Support personnel for the Smurf included Metro Video Distributors national accounts manager Mark Roth, left, and Douglas Drug president John Herronian.

## Two Firms Square Off in Battle of Wrestling Tapes

BY JIM BESSMAN

NEW YORK Professional wrestling and a few of its battles have moved into the home video world. Joining the fray are Coliseum Video, a new wrestling-only software label under the A&H Video Sales Reps banner and Vestron, which hits the mats first with "Lords Of The Ring: Superstars And Superbouts."

Vestron's hour-long program, which is priced at \$59.95, has been released in conjunction with Pro Wrestling Illustrated magazine. It's hosted by that publication's editor Bill Apter and popular wrestling broadcaster Gordon Solie, and features such top stars as Rowdy Roddy Piper, Dusty Rhodes, Jerry "The King" Lawler, Junkyard Dog, Rick Steamboat, Harley Race, and The Missing Link.

The title contains footage from six National Wrestling Alliance championship bouts, as well as segments from famous matches, including Piper vs. Greg "The Hammer" Valentine in a dog-collar match, the Road Warriors vs. the Fabulous Ones, and Karri Von Erich vs. Ric Flair. Tag team matches and "loser leaves town" fights are also included, with many of the fights utilizing such traditional pro wrestling equipment as masks, chains and steel cages.

In addition, special segments are included, such as the late Andy Kaufman's "historic" 1982 bout with Lawler, rare 1953 footage of the influential wrestler Gorgeous George, and the first pro wrestling music video, matching wrestling highlights with a specially composed score by George Thorogood & the Destroyers.

Coliseum has an extensive merchandise campaign in line to support what it expects to be a regular release schedule. Three initial titles, also at the \$59.95 pricepoint, ship May 6, the result of an exclusive agreement with the World Wrestling Federation (WWF), the association which features such grapplers as Hulk Hogan and Andre The Giant.

The first titles are the 92-minute "The Best Of World Wrestling Federation, Vol. 1": the 76-minute "Hulkamania," featuring Hogan's favorite matches and fitness tips; and the 81-minute "Wrestling's Bloopers, Bleeps And Body Slams." Coliseum's Marcia Kesselman, noting that pro wrestling is "the hottest thing around," says that the line will continue issuing "a personality, novelty and 'Best Of' tape every 60 days, plus special releases."

Kesselman adds that Coliseum's merchandising runs the gamut from WWF hats, baseball caps, calendars and belt buckles to personality photos and posters, with Cyndi Lauper, Hogan, Captain Lou Albano and Wendy Richter being particularly popular. The Hogan title is additionally supported by Hulk sweatbands, foam rubber "#1" hands, and lifesize die-cut standups. This last item, says Kesselman, costs \$40 to manufacture.

## Top Japanese Director Makes Music Long-Form

TOKYO Leading Japanese movie director Masahiro Shinoda has scripted, shot and edited a full-length video here featuring pop singer Hiromi Go. Titled "Allusion," the CBS/Sony release is expected to sell around 30,000 copies in this market.

This marks the first time a major cinema name has been recruited to work on a music video, and the project is seen as indicating the greater emphasis Japanese record companies are now placing on video.

Shinoda spent nearly a year working on the 47-minute release, which combines Go's singing with a story line in which the performer is pursued by an "angel of death" and indeed dies four times over.

CBS/Sony claims it had advance orders of 6,000 tapes, 2,000 LaserDiscs and 1,000 VHD videodisks prior to the Feb. 25 official date.

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# NEW ON THE CHARTS NEW

## THE TERMINATOR

"The Terminator" looks to have duplicated its theatrical success on the home video front, moving pre-orders of a reported 155,000 units worth a wholesale \$8.25 million. The science fiction film, released by Thorn/EMI Home Video, debuts at number 20 on the sales chart and number 35 on the rental chart this week.

A major motion picture release last fall, "The Terminator" brought in boxoffice receipts of close to \$50 million. Strongman Arnold Schwarzenegger plays a human-like robot whose mission is to kill a young woman before she conceives a child destined to become the arch enemy of a computer that is dictator of a future Earth. The film's cartoon-like violence and rapid pace generated enough interest to spur a sequel, which is currently in production.

Promotional materials for "The Terminator" include color wall posters, 4-color counter cards and sheets, and "Terminator" sunglasses for the retailers to wear. The feature is available in both VHS and Beta formats, with a suggested list price of \$79.95.

LINDA MOLESKI

## L.A. 'ROUNDTABLE'

(Continued from page 23)

it now takes some \$300,000 inventory per store to be a successful force in the video software business. According to Kwiker, the five ingredients of success today are:

- **Convenience.** "It's a neighborhood business. People won't drive 10 miles to rent a video. Three miles maximum."

- **Selection.** "You can rent a movie from the Warehouse every night for 10 years and never see the same movie twice."

- **Price.** Warehouse pricing is never more than \$2.50 per title, with many "hits" at \$1 per night.

- **Customer service.** Warehouse utilizes its computerized "Merlin" system, which trims transaction times for both renting and returning to the absolute minimum.

- **Advertising.** In the fiscal year ending June 30, 1984, Warehouse spent \$2.7 million on advertising and promotion. "And we will spend more money next year," said Kwiker.

Elaborating more on his own business, Kwiker indicated that Warehouse did \$50,000 in video rental in 1981, \$3 million in 1982, \$8 million in 1983, and \$18 million in 1984, and added that analysts are predicting between \$33 million and \$35 million rental this year.

Finally, on the issue of advertising, Kwiker noted that 90% of his total expenditures come from his own operation, and that the studios offer little in the way of co-op support. The reason, he said: They don't want to encourage renting.

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## Europadisk, Amigo License Teldec Technology TWO U.S. FIRMS OFFERING DMM

BY SAM SUTHERLAND

LOS ANGELES Teldec's premium Direct Metal Mastering technology, designed to optimize LP mastering and pressing quality, has hit these shores via New York's Europadisk Ltd. and Amigo Recording Studios here. Europadisk is now offering mastering and pressing services, with full in-house production part services for DMM processing, while Amigo is adding DMM mastering services.

Although the DMM process has made significant inroads into European disk manufacturing, these two firms are reportedly the first U.S. companies to license the system from Teldec. For mastering, a modified lathe and cutting head based on the VMS-80 system are required. Full in-house DMM services from master to finished disk requires additional modifications to the manufacturing chain, stemming from the entirely different chemistry involved.

In contrast to conventional disk manufacturing, the DMM system begins with the use of copper master disks in place of lacquer blanks. While costlier to cut, the copper DMM masters eliminate several submastering steps, yielding stampers that are said to boast advantages in playback accuracy, pre- and

post-groove echo, susceptibility to surface flaws and playing time. Actual manufacturing cost, exclusive of master cutting, is unaffected in Europadisk's price schedule, which quotes the same prices for both DMM-processed and conventional programs.

The company, which uses Teldec imported pressing compound for all product, has separate rates for its Europa-classical, audiophile and "ultimate audiophile" grades of finished disks. Per unit pressing costs for the basic, or classical, standard range from 55 cents to 63 cents, depending upon quantity; audiophile pressings run from 76 cents to 91 cents, and "ultimate" audiophile disks fetch 90 cents to \$1.21 per unit.

Clients using the DMM system wishing to identify product on outer packaging do pay a six-cent unit charge for stickers bearing the DMM logo, which can be used only through Teldec or a licensee, in this case Europadisk.

As for DMM mastering costs, a basic LP side runs \$230 for up to 26 minutes of program, with \$10 added for each additional minute, or a fraction thereof. For 12-inch singles, up to 12 minutes is etched at \$185 per side. Single mastering fees are \$140 for a seven-inch 45 r.p.m. side and \$150 for seven-inch EPs at

either 33 $\frac{1}{3}$  or 45 r.p.m.

Reference disks aren't offered for DMM product. Europadisk and Amigo both offer test pressings instead.

Europadisk's clientele, which includes classical, jazz and audiophile labels, essentially mirrors the areas where DMM pressings are taking hold overseas. But Amigo, formerly the Warner Bros. Records recording complex, routinely works with major pop, rock and black acts whose mass market needs have yet to be tested for DMM disks. According to Amigo's Bob Carol, the decision to plunge into DMM services thus represents more of a gamble, but Carol had indicated that the

(Continued on page 34)



**Editing by the Numbers.** Pictured at RCA Records' new Soundstream digital editing suite are from left, RCA Red Seal executive producer Jay David Saks, RCA recording engineer Tom MacCluskey, and Larry Schnapf, RCA's director of recording operations and facilities. The three are shown working on the first project edited in the suite: Dvorak's Symphony No. 7 in D Minor, with James Levine conducting the Chicago Symphony Orchestra.

## Brothers Setting New Studio Afloat Washed-Out Facility Reincarnated as 48-Trak BIOYA

BY STEVEN DUPLER

NEW YORK When the river receded after last April's disastrous Passaic County flood, brothers Len and Lou Argese returned to their small basement recording studio in Tottowa, N.J., to find half a million dollars worth of damage, and "the end of our business."

A year later, with the help of a low-interest government loan and a few good friends, the Argese brothers are on the verge of completing what will be one of only two 48-track studios in New Jersey. The new facility, BIOYA Studios, will be up and running in just about a month, according to the Argeses.

"We were completely wiped out in the flood," says Len Argese. "The studio was only a small eight-track room, but it was a successful business for us, and there we were, starting from scratch." The Argeses say they were surprised, however, at how helpful and accessible the various government agencies turned out to be when they began to apply for loans and assistance in getting a new studio underway.

"The government has just been aces," says Lou Argese. "We were able to get a loan at 4% interest, and the Small Business Administration really helped us out."

The brothers attended the Audio Engineering Society convention here last October, after they decided to build a bigger, more sophisticated studio than the previous eight-track facility. There, they found word had gotten around that they were being "subsidized" by the government and had money to spend on re-equipping. "We had every company in the business approaching us to show us the latest gear," laughs Len Argese.

Eventually, they decided on a Sound Workshop Model 34 console with 50 inputs, two Otari MTR-90 24-track recorders ("We thought they were the most versatile we'd seen," says Lou) and Otari MTR-12 half-inch and quarter-inch two-track machines. Martin Audio & Video

Corp.'s Andy Surfer and John Tamburello are doing the installation for the Argeses.

Other gear that will be housed in the new studio includes a Kurzweil 250, a Swiss-made plate echo, four digital reverb units from Quantec, Yamaha and MXR, a Yamaha DX-7, an Oberheim OB-8, a LinnDrum, and a set of Dynacord electronic drums, as well as a Sony PCM-701 digital audio processor.

The new studio will also feature

two vocal iso booths, a drum "cave," a pyramidal "quasi-echo chamber," and a small tiled bathroom wired with four mike inputs. Full closed circuit television facilities will also be added.

The new room, located in the basement of an unassuming suburban house at 32 Hoxey St. in Paterson, N.J., is, according to the brothers, "well above the water line this time."

## Video Track

NEW YORK

PRODUCER JON SMALL and director Peter Israelson are working on the video for "The Highwayman," with four of country music's biggest names—Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash—set to appear in roles "similar to the Four Horsemen of the Apocalypse," according to a spokesman for Picture Vision Inc., the production house for the shoot. The video is to be shot in a number of locations, mostly to accommodate the schedules of the stars. Parts of the clip have already been lensed in Monument Valley, Ariz., with other locations being Nashville, New York and Califor-

nia. Columbia released the seven-inch single of "The Highwayman" last week; the album is set for an early May release.

LOS ANGELES

CAPITOL RECORDING ARTISTS Alcatraz recently completed the video for "God Blessed Video," from their "Disturbing The Peace" album. Directed by Michael Miner and produced by Marie Cantin, both of R.E.M., the clip features live performance shots of the band as well as a cameo by radio and tv personality Frazer Smith as a press agent for both Satan and God. Miner and Cantin also handled two pre-

(Continued on page 35)

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## Audio Track

LOS ANGELES

**OTIS STOKES**, lead singer and producer of the band **Lakeside**, is in with the group at **Baby O's Studio**, working on their ninth album for **Solar Records**. Stokes will produce three cuts (which he also wrote) for the as-yet untitled album, due for completion in mid-May.

At **Group IV Recording**, composer **Craig Safan** is scoring two projects: a "Detective In The House" segment for **Lorimar** and a feature film for **20th Century-Fox**, "Bio Hazard." Engineering on both is **Dennis Sands**, assisted by **Andy D'Addario**.

**Scott Dewees** and **Andre Vailancourt** are producing singer **Nancy Haver** at **Studio West** in **Canoga Park**. The dance project includes two original songs and a remake of the **Supremes'** "Back In My Arms Again."

Island recording artist **Darrell Coleman** has been working on overdubs for his debut album with producer **David Kirshenbaum** at **Sunset Sound**. **Terry Christian** is engineering, with **Stephen Shelton** assisting.

NEW YORK

**TYRONE BRUNSON** is laying tracks for his next **CBS** album with producers **James Mtume** and **Vincent Randolph** at the **Platinum Factory** in **Brooklyn**. **Cirland Noel** is engineering, with assistance from **Dave Roberts-English**. Also there, **Steve Standard**, better known as **Strafe**, is following up his single "Set It Off" with three new tracks for **A&M**. **Jon Evans** is behind the board, with assistance from **J.P. Edmund**. Finally, several jazz projects are underway at the studio. **Max Roach** has been tracking two projects—one with the **Double Quartet String Ensemble** and another with vocalist **Shannon Gibbons**. And **Randy Weston** has been recording and mixing his next release, produced and arranged by **Melba Liston**.

**Dr. Fresh** is working on two new 12-inchers for the **Zakia** label: "Life Is A Ghetto" and "Roxanne The Doctor." Producers are **Bernard Thomas** and **Louis West**; **Mathew Kasha** is the engineer.

At **ERAS Recording**, **Flora Purim** has been putting the final touches on her new solo album. **Airto** is producing, with **Cynthia**  
(Continued on page 34)

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AUDIO TRACK

(Continued from page 33)

Daniels engineering, assisted by Peter Sturge. The album features David Sanborn, Joe Farrell and Jorge Dalto.

NASHVILLE

RECENT PROJECTS MASTERED by Randy Kling at Disc Mastering Inc. include: a single by RCA act Steel Angel Band, "She Reminds Me Of Me," produced by Jerry Gillespie; a single by Allen Frizzell, "It'll Be Love By Morning," for CBS, produced by Pete Drake; and a reissue by Compleat of the Small Faces' "Ogden Nut Gone Flake," produced by Ronnie Lane and Steve Marriott.

OTHER CITIES

BOYFRIEND HAS BEEN in at Omega Audio, Dallas, cutting its new single, "Dallas/Ft. Worth Girls." Producer is Roger Bland; engineer is John Carey.

Sea-Saint Studios in New Orleans recently hosted MCA's New Edition. The group was overdubbing vocals on their single "Kick-back." Vincent Brantley and Rick Tisman produced, with Sea-Saint staffer Reggie Toussaint behind the board.

The Jim Femino Band have been working at Philadelphia's MSA Studios on their third album for the Road label. Bette Bailey is producing, with Jamie Lewis and Dave Coccio at the desk.

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

U.S. FIRMS OFFER DMM

(Continued from page 32)

firm hopes to convince quality-conscious major acts to consider the technology.

Several major European manufacturers have already committed to full DMM processing, including Teldec and some EMI plants. Cost of conversion for mastering facilities is seen as a limiting factor here, however, as are costs for refurbishing pressing lines to modify presses, along with the added investment in matrix chemistry adjustments and copper blank generation. Europadisk is thus far the only U.S. firm that has confirmed its commitment to full DMM service.

American record companies are meanwhile gradually adding some DMM titles through imported lines, such as those marketed by PolyGram and Capitol/EMI. Warner Bros. Records has confirmed plans by ECM, which Warner distributes, to employ the DMM process on a forthcoming album of instrumental pieces composed by Talking Heads member David Byrne.

Warner quality assurance chief Ed Outwater, who shepherded the test, says the decision to use DMM mastering and pressing for the Byrne project stemmed from the program's longer running time. Talking Heads' past interest in premium quality LPs and cassettes, Outwater adds, also contributed to the move.

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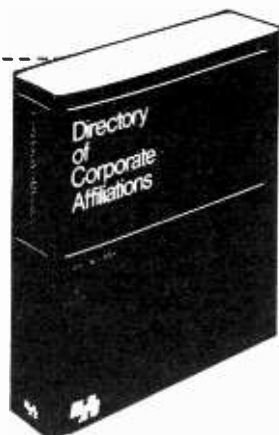
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## New Home for Agfa-Gevaert U.S. Operations

NEW YORK Agfa-Gevaert Inc. will consolidate all its U.S. operations in a new nine-story, 130,000 square foot building located in Ridgefield Park, N.J., near the firm's current location in Teterboro. Construction is underway on the new facility, and Agfa expects to move into its new home sometime in mid-1986.

According to Robert Coppenrath, president of Agfa-Gevaert Inc., the move is a "direct result of the growth of our company. Our original facilities in Teterboro had become too cramped for our needs."

Coppenrath says that Agfa's Graphic Systems and X-Ray divisions, now located in Waldick, N.J. and White Plains, N.Y., respectively, had once been housed in the Teterboro facilities, but had been forced to relocate because of lack of space. Those divisions, he says, will move into the new building.

Agfa will not be abandoning the Teterboro facilities completely. Coppenrath says they will be "converted entirely to warehousing and shipping, since we also need to expand that part of our operation."

STEVEN DUPLER

## VIDEO TRACK

(Continued from page 32)

vious Alcatraz clips, "Island In The Sun" and "Hiroshima."

Jim Ladd's rock'n'roll radio interview program "Innerview" has been airing for the past 10 years in 140 U.S. markets. It's now been produced for tv, and the first segment features an in-depth interview with former Pink Floyd member Roger Waters. Besides the interview, the pilot includes a video clip from Waters' current album, plus previously unreleased footage of Pink Floyd. The pilot was directed by John B. House of Razor Productions, and produced by Ladd and John Collins. Post-production was done at Schulman Video, CCR Video and Complete Post.

Edited by STEVEN DUPLER

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



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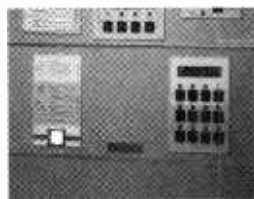
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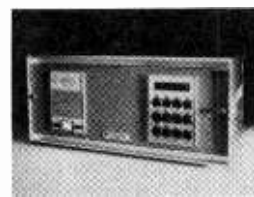
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# Clip Jukebox Firm Covers Europe

## Britain's Diamond Time Enjoying 'Steady Growth'

LONDON There are about 6,000 public locations in the U.K. showing music videos, and fewer than 20% of them are paying any royalties for the use of the clips.

This is the claim of Bruce Higham, joint managing director of Diamond Time Ltd., the four-year-old British company that supplies programming for video jukeboxes in 15 different countries. Diamond Time is supplying more than 1,400 jukeboxes in the U.K., most of them located in pubs, some in cafes and wine bars and even one in a hospital.

"We are approaching our 50th successive monthly program for video jukeboxes," says Higham, "and we are seeing steady growth of the business in Europe."

Steady growth is what Higham and his partner Martin Davis are seeking. They put out their first program around 10 years ago, and Diamond Time now ranks as the major video jukebox program supplier in Europe.

The company provides programming for eight different types of machine and will be inaugurating a

### Pop Performers Again Set for Montreux TV Fest

NEW YORK For the second year in a row, high-level pop music performers will be putting in an appearance at the Golden Rose of Montreux Television Festival. "The Golden Rose Rock Festival" will be taped during the regular Golden Rose festival, which will be held in the Swiss city May 8-15.

Artists scheduled to appear at the show so far include Duran Duran, Frankie Goes To Hollywood, Olivia Newton-John, Sade, Billy Ocean, the Pointer Sisters, Culture Club and Huey Lewis & the News.

The Golden Rose festival is primarily a market for "light entertainment television," according to its organizers. The live performances will be taped before an audience of approximately 2,000 at the Montreux Casino and will, the organizers say, "recieve worldwide television exposure."

Acting as co-producers of "The Golden Rose Rock Festival" are Swiss Television, the BBC and The Entertainment Network.

service for the new videodisk jukebox being put on the market by Thorn EMI.

Higham says that the U.K. is leading the world in terms of video jukebox penetration, with Norway (50) and West Germany (40) developing rapidly and around 200 machines in Australia. "Although the U.S. was the first country to install video jukeboxes," Higham says, "there are still only 300 machines there."

In Europe, machines cost between \$3,300 and \$4,000, which is one reason why growth has not exactly mushroomed. Operators of video game machines got their fingers badly burned when that boom slumped massively, and they are proceeding in the video jukebox field with caution.

"In any case," says Higham, "nobody can afford to invest in video jukeboxes at the rate of a hundred at a time. So the market is expanding at a leisurely pace, and we're happy about that."

Two-thirds of the machines Diamond Time supplies have a selection of 60 video clips; the rest have a selection of 45. New clips are appearing at the rate of around 100 a month.

"We have built up a royalty procedure from scratch," says Higham. "It just didn't exist four years ago. But the whole thing is immensely complicated, and arrangements vary from country to country, from record company to record company, from user to user." Some negotiations over royalties have been made

through Video Performance Ltd. (VPL), the licensing organization in the U.K. that parallels Phonographic Performance Ltd. and is chaired by PolyGram legal counsel Michael Kuhn.

Higham says that Diamond Time's most severe competition comes not from other programming companies but from record companies that continue to make video clips available free to users, and from the army of home tapers who copy clips from television transmissions.

In addition to the programming for jukeboxes, Diamond Time produces a new program tape every month for use in discotheques. But there are still a large number of discotheques making uncompensated use of video recordings taken off the air, while other clubs use tapes supplied free of charge by operators who sell advertising time on the cassette but pay no royalties.

It is reported that there are now 1,200 discotheques in West Germany using big-screen video projections of music clips. "If we'd been supplying them with video clips," Higham says, "we'd be paying something in excess of \$500 per track in royalties."

"The trouble is that it is socially acceptable to record off television, and nobody is making a really serious effort to establish and protect the rights owners. We are trying to provide a viable legal alternative, and I'm reasonably optimistic that it is possible to make some progress in this direction."

### Cable Review

## A 'Rebellious' Disaster

Showtime's "Rebellious Jukebox" has all the elements of the adventurous, innovative live music/video/comedy series that it aspires to, which makes the fact that it's a complete disaster all the more painful. With the creative talents of executive producer Miles Copeland and the brilliant directing team of Godley & Creme, not to mention the co-stars Meat Loaf and Jools Holland, this one could have been a breakthrough.

Unfortunately, the efforts at Benny Hill-like ribaldry in the context of "Laugh-In"-style running gags make for an unbearably tasteless hour, broken only by club per-

formances and videos by hip new acts. The theme of this May episode, "Peace And Love Night," made for little more than a series of jabs at such antiquated targets as Hare Krishnas, hippie dopers and mantra-mouthing enlightenment searchers, this last category exemplified by Meat Loaf.

Club performances are turned in by Frankie Goes To Hollywood, Spandau Ballet, Raise The Dragon and UB40. All are good, as are the videos—the Residents' "It's A Man's Man's Man's World" and K-Ram's "Ménage À Trois."

"Rebellious Jukebox" makes meager attempts at dissolving the line between music video and regular tv programming. A video screen atop the club's facade is frequently used to combine video imagery with live action, and Godley & Creme frequently use the kind of back-and-forth "video scratch" action that they employed in their video for Frankie's "Two Tribes." It seems that the ideas behind "Rebellious Jukebox" are sound and worth further pursuit, albeit with a far better script.

JIM BESSMAN

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION
TEREZA BAZAR GOTCHA! MCA BELOUIS SOME IMAGINATION Capitol JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros. AL CORLEY SQUARE ROOMS Mercury KATRINA & THE WAVES WALKING ON SUNSHINE Capitol KENNY LOGGINS VOX HUMANA Columbia MOUNTAIN HARD TIMES Epic POINTER SISTERS BABY COME AND GET IT Planet PROCESS & THE DOO RAGS STOMP & SHOUT Columbia RED SPEEDWAGON ONE LONELY NIGHT Epic RICK SPRINGFIELD CELEBRATE YOUTH RCA TINA TURNER SHOW SOME RESPECT Capitol GINO VANNELLI BLACK CARS HME WANG CHUNG FIRE IN THE TWILIGHT A&M	BRYAN ADAMS HEAVEN A&M FOREIGNER THAT WAS YESTERDAY Atlantic FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT/Island JULIAN LENNON SAY YOU'RE WRONG Atlantic U2 THE UNFORGETTABLE FIRE Island WHAM! EVERYTHING SHE WANTS Columbia	ANIMATION OBSESSION Mercury *CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros. *PHIL COLLINS ONE MORE NIGHT Atlantic PHIL COLLINS SUSSUDIO Atlantic *THE FIRM RADIOACTIVE Atlantic *DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis *MADONNA CRAZY FOR YOU Geffen *MADONNA INTO THE GROOVE Warner Bros. *TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA *DAVID LEE ROTH JUST A GIGOLO Warner Bros. SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M *BRUCE SPRINGSTEEN I'M ON FIRE Columbia *U2 A SORT OF HOMECOMING Island USA FOR AFRICA WE ARE THE WORLD Columbia	*ERIC CLAPTON FOREVER MAN Warner Bros. *JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros. *DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA *POWER STATION SOME LIKE IT HOT Capitol SADE SMOOTH OPERATOR Portrait TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury TIL TUESDAY VOICES CARRY Epic *PETER WOLF OO-EE-DIDDLEY-BO! EMI America	DEPECHE MODE PEOPLE ARE PEOPLE Sire FIONA TALK TO ME Atlantic GLENN FREY SMUGGLER'S BLUES MCA GO WEST WE CLOSE OUR EYES Chrysalis JASON & THE SCORCHERS WHITE LIES EMI America HOWARD JONES THINGS CAN ONLY GET BETTER Elektra LIMAHN NEVER ENDING STORY EMI America ALISON MOYET INVISIBLE Columbia GEORGE THOROGOOD I DRINK ALONE EMI America THE TIME THE BIRD Warner Bros. VITAMIN Z BURNING FLAME Geffen	THE BLASTERS COLORED LIGHTS Slash/Warner Bros. DAVE EOMUNDS HIGH SCHOOL NIGHTS Columbia THE FOOLS DO WAH DIDDY Passport MURRAY HEAD ONE NIGHT IN BANGKOK RCA LONE JUSTICE WAYS TO BE WICKED Geffen NORTHERN LIGHTS TEARS ARE NOT ENOUGH Columbia GRAHAM PARKER & THE SHOT WAKE UP Elektra JOHN PARR MAGICAL Atlantic VAN ZANT I'M A FIGHTER Network/Geffen	JOAN ARMATRADING TEMPTATION A&M PHILIP BAILEY WALKING ON THE CHINESE WALL Columbia MICHAEL BOLTON CRAZY Columbia BOY MEETS GIRL OH GIRL A&M DEBARGE RHYTHM OF THE NIGHT Motown DEEP PURPLE NOBODY'S HOME Mercury DOKKEN ALONE AGAIN Elektra DIGNEY FIGNUS THE GIRL WITH THE CURIOUS HAND Columbia FLASH KAHAN ONE AT A TIME Capitol GIUFFRIA LONELY IN LOVE Camel/MCA JOHN HIATT LIVING A LITTLE Geffen HONEYMOON SUITE STAY IN THE LIGHT Warner Bros. CHRIS ISAAK DANCIN' Warner Bros. JESSE JOHNSON REVUE BE YOUR MAN A&M KEEL THE RIGHT TO ROCK Gold Mountain NIK KERSHAW THE RIDDLE MCA PATTI LABELLE NEW ATTITUDE MCA VAN MORRISON TORE DOWN A LA RIMBAUD Mercury NOMO RED LIPSTICK Atco GREG PHILLINGANES BEHIND THE MASK Planet REFUGEE EXILES IN THE DARK Chrysalis OAVIO SANBORN LOVE & HAPPINESS Warner Bros. JULES SHEAR STEADY EMI America SLAOE LITTLE SHEILA CBS Associated ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis	ACCEPT MIDNIGHT MOVER Portrait PETER BROWN ZIE ZIE WON'T DANCE Columbia OE GARMO & KEY 666 Power Disc SHEENA EASTON SWEAR EMI America GUAOALCANAL DIARY WATUSI RODEO Landslide JAZZY JEFF KING HEROIN Jive KAJA TURN YOUR BACK ON ME EMI America JOHN PALUMBO BLOWING UP DETROIT HME/CBS YELLO VICIOUS GAMES Elektra

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## New Video Clips

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### BRYAN ADAMS

Heaven  
Reckless/A&M  
Limelight Productions

### CARL ANDERSON

Can't Stop This Feeling  
Protocol/Epic  
Glenn Goodwin  
Jean Pellerin/Doug Freel

### ATLANTIC STARR

Freak-a-ristic  
As The Band Turns/A&M  
Len Fico/Bell One Productions  
Jane Simpson

### ALEX BROWN

(Come On) Shout  
Girls Just Want To Have Fun Soundtrack/Mercury  
Frank Hilton/MGMM  
Dee Trattman

### MAGDA DIONI

Dangerous  
12-inch/Pink Glove Records  
Dance Video Productions  
Ted Williams

### JASON & THE SCORCHERS

White Lies  
Lost & Found/EMI America  
Vicki Margolin  
Richard Kooris

### KAJA

Turn Your Back On Me  
Extra Play/EMI America  
Annie Crofts  
Freddie Rowe

### GREG KIHN

Lucky  
Citizen Kihn/EMI America  
Juanita Diana  
Joe Dea

### KING

Love & Pride  
Steps In Time/Epic  
Big Feature Productions  
Matt Forrest

### REO SPEEDWAGON

One Lonely Night  
Wheels Are Turning/Epic  
Dimitri Moraitis  
Sherry Revord/Kevin Dole

### JULES SHEAR

Steady  
Eternal Return/EMI America  
Niles Siegel  
Robert Small

### WANG CHUNG

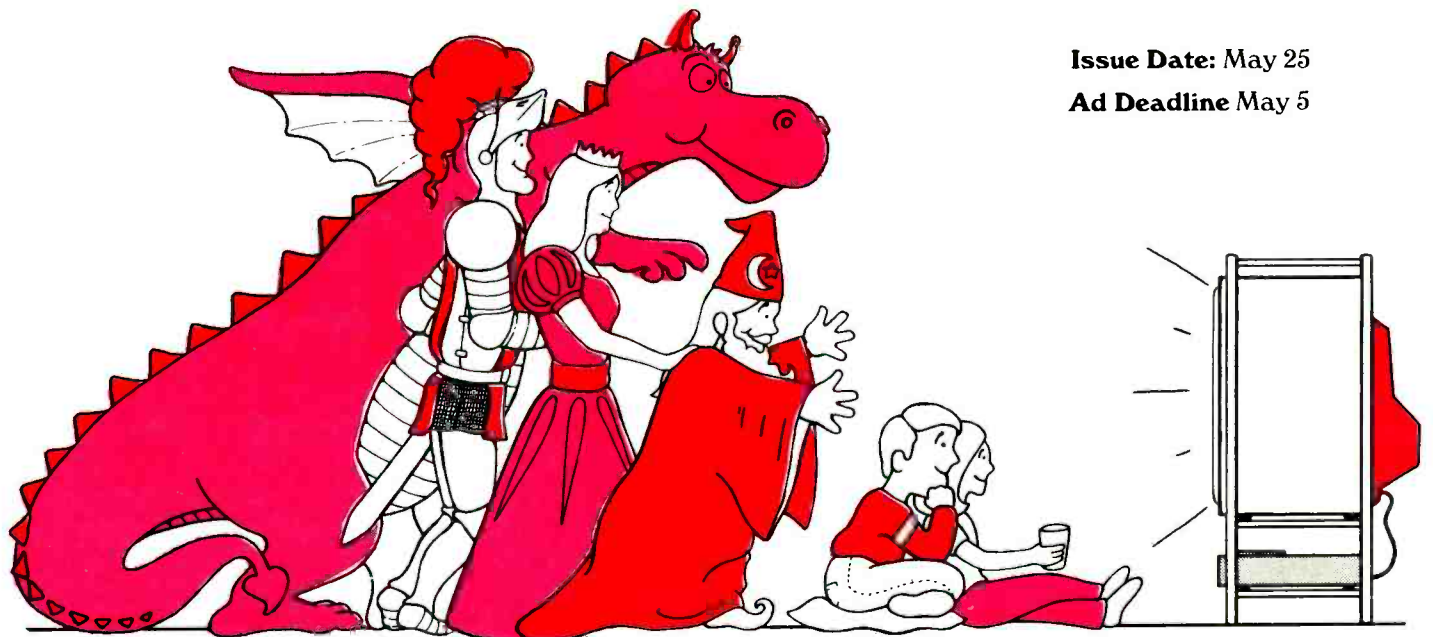
Fire In The Twilight  
Breakfast Club Soundtrack/A&M  
Limelight Productions  
Danny Kleinman

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Songwriter Making Waves as Artist

# Jules Shear 'Steadies' Himself for Stardom

BY KIM FREEMAN

**NEW YORK** In the limelight lately for writing Cyndi Lauper's top five hit "All Through The Night" and co-writing all of Elliot Easton's "Change, No Change" album, songsmith Jules Shear is now attempting to make his alter ego as a performer known to the public.

Written with and initially for Lauper, Shear's latest EMI America single, "Steady," is currently moving up the Hot 100, marking the first time the author has made any real waves as an artist.

The first single from Shear's just-released "The Eternal Return" album, "Steady" would seem to allude to a philosophy that has sustained Shear during his nine years on the writing, production and recording circuit, "I have a steady discipline that anchors my work," says the mild-mannered artist.

Shear's resumé includes hits writ-

ten for such stars as Olivia Newton-John and Art Garfunkel and a collection of six EPs and albums going back to his early days fronting Jules & the Polar Bears.

Accustomed to his roles as a songwriter and recording artist, Shear says he's now gearing for a publicity schedule aimed at adding the term "personality" to his job description. It's a part of the star-making process to which Shear submits himself with little enthusiasm.

In fact, Shear says his stable personality "may actually be a disadvantage" in making the media rounds. "I don't anticipate turning into a New York nightclub figure," he says. "This is me—I'm not going to grow out of it."

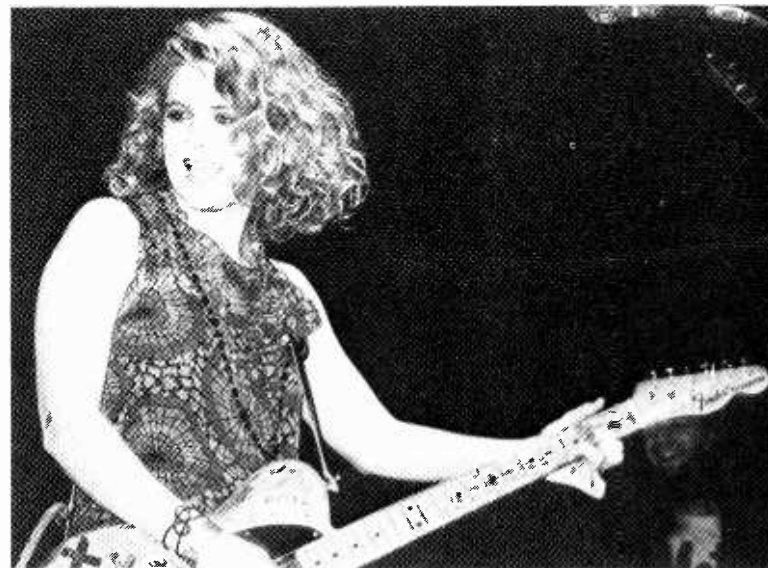
While it may keep him out of the gossip pages, Shear's down-to-earth style may prove to be an asset on "The Eternal Return." Ranging from the highly charged "Change, Change" to the wistful "Memories

Burn Hard," the songs on Shear's album read like the guy next door's diary in their believable response to everyday life. Under the direction of co-producer Bill Drescher (best known for his work with Rick Springfield), the record sports a strong pop appeal.

With "The Eternal Return," Shear makes his return to video after last year's clip for his EMI 12-inch "When Love Surges," a song that had modest success on the dance chart. The artist notes with some surprise that making the clip for "Steady" was "actually a fun process" and credits this to his total involvement in the project.

Shear hand-picked relative newcomer Robert Small as director and

(Continued on page 41)



**Hot Arrival.** Maria McKee, lead singer of Geffen's hot new group Lone Justice, strikes an exuberant pose during the group's recent opening spot for U2 at Madison Square Garden. (Photo: Chuck Pulin)

Graham Begins Booking, Eyes Rock Acts

## Concord Pavilion Makes Big Changes

BY JACK McDONOUGH

**CONCORD, Calif.** The 8,500-capacity Concord Pavilion has made major changes in booking and physical design for its upcoming 10th anniversary season, set to open June 16.

Except for selected events scheduled by the City of Concord, which owns the Pavilion, Bill Graham Presents now has a six-year contract for exclusive booking at the venue. The Graham pact succeeds an expired six-year exclusive that Concord had granted to the Netherlander organization.

The principal physical changes involve acoustic and structural alterations to make the Pavilion more favorable for rock acts.

For one thing, the configuration above the stage has been altered to increase vertical space. "Some rock acts physically wouldn't fit there before," notes Graham booker Gregg Perloff. Production manager Doug Warrick adds that "the increased height will now allow us to hang the lighting trusses of large productions."

Pavilion general manager John Toffoli says the switch to Graham occurred "because the city council was looking for a change in the type of programming. Last year we didn't do as well as we had hoped, and we believe the Graham company can provide stronger youth-oriented programming."

Perloff concurs that "Concord has always been very successful in MOR and country acts and in family entertainment. But there were complaints that there weren't enough contemporary acts, and we hope to rectify that."

"We want to bring in the things that are happening now," he continues. "For example, we'll be bringing Eric Clapton to Concord. In the past you would not have seen many rock acts of Clapton's stature at Concord."

Graham also books heavily at Berkeley's Greek Theatre, an equal-sized outdoor facility in the East Bay. But Perloff says the two facilities will have "no impact" on one another.

other.

Toffoli agrees that the venues serve "two different market areas. The Greek serves Berkeley, Oakland and San Francisco. We're essentially a suburban area with our own identifiable audience."

The new Pavilion agreement with Graham is something of an irony, since relations between the two entities have been strained in the past. Graham had produced a number of successful shows at the venue before being frozen out by the Netherlander exclusive, and it was at that juncture that he began booking

heavily into the Greek.

Two years ago, Concord filed suit against Graham for contractual interference with the radius restriction clauses of two artists who were booked by Graham into the Greek after they had been booked at Concord. The suit was settled out of court.

"That was in everyone's mind, of course," acknowledges Toffoli. "But wars don't go on forever. That issue was settled, and now it's gone. We were once competitors. We are now associates."

## San Francisco's Translator Doing Things Their Own Way

BY ETHLIE ANN VARE

**SAN FRANCISCO** With its debut album, the first release under the dual 415/Columbia logo, San Francisco's Translator looked to be a young band with promise. But their second album, "No Time Like Now," didn't live up to that promise; as guitarist Bob Darlington puts it, the record "sank like a stone."

Darlington and drummer Dave Scheff say there were two parties responsible for the failure: Colum-

bia and themselves.

"I felt a lot of things were done behind our backs," says Darlington. "Thinks like dance remixes which came out on record. We have never, ever wanted to put out a dance single. We're not a 'Rock Of The '80s' band or any other trendy thing."

Scheff, however, maintains there's another side to that story. "We were trying to second-guess CBS," he says. "They're so big and have so much power, we thought,

(Continued on page 41)

## Prince's Tour Company Sues Baltimore Promoter

BY BILL HOLLAND

**BALTIMORE** PRN Productions, the umbrella group that stages tours for Prince, has filed a \$10.5 million suit against a controversial Baltimore rock promoter and national tour coordinator for allegedly misappropriating hundreds of thousands of dollars from at least three promoters throughout the country on the pretense that they could gain the rights to a date by the rock superstar.

At least one of the dates would supposedly have taken place in Anchorage, Alaska, after the April 7 date which Prince announced March 30 would be his last live performance for the next several years.

The suit, filed April 6 in the U.S. District Court, Central District, in Los Angeles, charges that Richard G. Klotzman misrepresented his official relationship with the Prince tour and that he wrote dishonest

checks to the Prince organization for the money owed the performer for other concert receipts.

The suit, which asks for \$10 million in punitive damages and \$500,000 for damage to Prince's reputation, also includes an Alaska promotion company, Dynamic Enterprises; a Florida promotion company, Magic Productions Inc.; and a Missouri ticket company, Capital Ticket Co. It states that these companies "may therefore be the innocent victims of Mr. Klotzman's unlawful activities."

The suit follows a separate action against the Baltimore promoter April 2 by the IRS, when more than 20 Federal agents and local police officers raided Klotzman's 200-acre Baltimore farm estate and seized millions of dollars in possessions. The IRS says Klotzman owes \$9.5 million in personal and business back taxes.

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# Talent in Action

## JULIAN LENNON

Beacon Theatre, New York  
Tickets: \$16.50

IT ISN'T FAIR to dismiss Julian Lennon, as some have done, as a sort of rock'n'roll version of Frank Sinatra Jr., cynically cashing in on his family ties and resemblance. The lad *does* have talent, and as he demonstrated on April 9, the second of three sold-out nights at the Beacon, he is a confident and engaging performer.

But it is fair to ask just how much of a show a 22-year-old singer/songwriter with one album under his belt and no previous performing experience can be expected to give—no matter how many screaming teenage girls he attracts, and no matter who his father was.

Lennon's hour-long show had plenty of exciting, high-energy moments—thanks in no small part to a very powerful, if slightly characterless, six-piece band. And he was quite moving when he slowed the pace down, notably on his breakthrough hit "Valotte," one of the few songs on which he played piano (he was strictly a vocalist for most of the evening).

But many of the other selections from his Atlantic debut album sounded thin and unconvincing when stripped of Phil Ramone's glossy production touches. Even "Too Late For Goodbyes," certainly the liveliest song on the album, fell a trifle flat.

Lennon's most obvious problem as a performer is that he simply doesn't have enough strong material yet. He seemed to acknowledge this problem tacitly by closing his set with an impassioned rendition of the old Ben E. King hit "Stand By Me," then returning to encore with two other covers: the Beatles classic "Day Tripper" and Little Richard's "Slippin' And Slidin'."

The decision to sing "Day Tripper" was a gutsy one, as was the decision to perform an arrangement of "Stand By Me" virtually identical to the one with which John Lennon had a hit a decade ago. Lennon the younger did very well by both these songs, but they served as a potent (and somewhat eerie) reminder that he still has a way to go before he establishes, in either the literal or figurative sense, his own voice.

PETER KEEPNEWS

## LIBERACE

Radio City Music Hall, New York  
Tickets: \$25, \$22.50, \$20, \$17.50

IT'S TRUE THAT a rising stage and vast clouds of smoke don't necessarily go with a Gershwin medley. It's true that the music of Chopin can stand on its own without the accompaniment of the gaudy, multi-colored mega-fountain known as "The Dancing Waters." And it's true that the music that comes out of a piano is generally considered more important than the number of jewels with which that piano is decorated.

In other words, Liberace's show isn't for people who like their piano recitals with no frills. But how many people go to see Liberace because he's a good pianist?

Liberace is a good pianist—albeit a trifle mannered and flowery, and with a decidedly middlebrow taste in repertoire. But as he himself would probably be the first to ad-

mit, it's not his piano playing that has made him a star.

Virtually everything about the two-and-a-half-hour show that Liberace presented here on April 6—the third night of a 21-show engagement that set a new Radio City box-office record—was outrageously overdone. Each time he made another entrance in an ostentatious limousine, clothed in another feather, fur- and/or glitter-laden outfit, he redefined the phrase "conspicuous consumption." It would have all been difficult to endure if he had given the slightest indication of taking it seriously.

That's clearly one secret of Liberace's success: He is fully aware that he's something of a joke, and he's very much in on the joke. Another secret is that he projects a genuinely likable personality, whether playing the piano, talking to the audience or executing a few simple dance steps with the Rockettes.

Liberace is one of the few performers who can get away with billing himself as "Mr. Showmanship." He presents himself with such enthusiasm, and such deliberate, delightful exaggeration, that even if all your instincts tell you that you shouldn't be enjoying his show, you may not be able to help yourself.

PETER KEEPNEWS

## DAN FOGELBERG

Grand Ole Opry House, Nashville  
Tickets: \$17.50, \$15, \$13.50, \$10

DAN FOGELBERG COULDN'T do anything wrong at his sold-out show here April 3, but he could do something different. And he did.

Although he performed solo for the first half of his 23-song concert, reprising his soft-rock hits, he brought out a powerhouse country and bluegrass band for the last half to aid him in debuting his new Full Moon/Epic album, "High Country Snows."

And what a band it was: ex-Byrd Chris Hillman on bass, banjoist Herb Pedersen, mandolinist David Grisman, dobro wizard Jerry Douglas, fiddler Jimmy Buchanan, drummer Russ Kunkel, harmonica pioneer Charlie McCoy, pianist Paul Harris and steel standby Al Perkins.

As if this royalty weren't sufficient to dazzle the crowd, Fogelberg also enlisted the talent of surprise guest Ricky Skaggs to accompany him on the Stanley Brothers standard "Think Of What You've Done."

Responding to the audience's almost palpable warmth, Fogelberg ambled easily from acoustic guitar to piano during his first set, reminiscing about his early days in Nashville and making self-deprecating jokes about his love themes. At times his voice seemed strained, particularly wavering in the higher register on "Same Old Lang Syne." Even so, he had the crowd cheering at the first recognizable notes of each number.

The only weakness in Fogelberg's presentation was his lamentable tendency to ramble on instrumentally at the end of his songs. Any vocal inadequacies were swept away in the rollicking and intricate energy of the second set. The crowd hadn't come to hear this effortless amalgam of country, rock and blue-

(Continued on page 41)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE & THE REVOLUTION SHEILA E.	Orange Bowl Stadium Miami	April 7	\$990,332 \$17.50	53,083 70,000	P.R.N. Productions Inc.
U2 LONE JUSTICE	Meadowlands Arena East Rutherford, N.J.	April 12, 14-15	\$786,957 \$13.50/\$12.50	61,715 three sellouts	Monarch Entertainment Bureau/MTV National Tour Presentation
GRATEFUL DEAD	The Spectrum Philadelphia	April 6-8	\$764,532 \$13.50	57,506 three sellouts	Electric Factory Concerts
DARYL HALL & JOHN OATES	Joe Louis Arena Detroit	April 2-4	\$679,050 \$15	45,270 three sellouts	Brass Ring Productions
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Portland (Ore.) Memorial Coliseum	April 13	\$431,986 \$17.50/\$15.50	24,960 25,908	North American Tours Inc.
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Tacoma (Wash.) Dome	April 14	\$410,323 \$17.50/\$15.50	23,856 sellout	North American Tours Inc.
CHICAGO ALAN KAYE	Tacoma (Wash.) Dome	April 12	\$359,966 \$16/\$14.50	23,046 sellout	Avalon Attractions
TRIUMPH HONEYMOON SUITE	Maple Leaf Gardens Toronto	April 4, 11	\$357,881 (\$447,352 Canadian) \$17.50	25,563 26,500	Concert Productions International
ALABAMA BILL MEDLEY	Capital Centre Landover, Md.	April 12	\$294,856 \$15.50	19,023 sellout	In-House/Keith Fowler Promotions
CHICAGO ALAN KAYE	Portland (Ore.) Memorial Coliseum	April 11	\$166,419 \$15/\$14	11,202 sellout	Avalon Attractions
DARYL HALL & JOHN OATES	Kemper Arena Kansas City, Mo.	April 15	\$147,602 \$14	11,023 sellout	Contemporary Productions/ New West Productions
ALABAMA BILL MEDLEY	Huntington (W.Va.) Civic Center	April 10	\$123,885 \$15	8,259 sellout	Keith Fowler Promotions
OAK RIDGE BOYS JUDDS EXILE	Rupp Arena Lexington, Ky.	April 5	\$110,955 \$12.50/\$13.50	8,636 10,000	Sunshine Promotions
ALABAMA BILL MEDLEY	Erie (Pa.) Civic Center Convention Hall	April 11	\$107,145 \$15	7,143 sellout	Keith Fowler Promotions
TRIUMPH HELIIX	Ottawa (Ont.) Civic Center	April 10	\$106,507 (\$133,134 Canadian) \$15.50	7,299 9,000	Donald K. Donald/Bass Clef/ Concert Productions International
ALABAMA BILL MEDLEY	Hersheypark Arena Hershey, Pa.	April 14	\$104,516 \$15.50	6,743 sellout	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Broome County Veterans Memorial Arena Binghamton, N.Y.	April 13	\$91,031 \$15	6,069 sellout	Keith Fowler Promotions
OAK RIDGE BOYS JUDDS EXILE	Ft. Wayne (Ind.) Coliseum	April 4	\$84,549 \$13.50/\$12.50	6,492 7,000	Sunshine Promotions
DEEP PURPLE GIRLSCHOOL	Portland (Ore.) Memorial Coliseum	April 8	\$74,147 \$13.50/\$12.50	12,110 12,614	Avalon Attractions
TRIUMPH HONEYMOON SUITE	London (Ont.) Gardens	April 9	\$65,856 (\$82,320 Canadian) \$15.50	5,311 6,000	Donald K. Donald/Concert Productions International
HAPPY TOGETHER TOUR	Holiday Star Theater Merrillville, Ind.	April 13	\$43,396 \$12.50	3,324 sellout	In-House
TRIUMPH HELIIX	Sudbury (Ont.) Arena	April 2	\$43,759 (\$54,699 Canadian) \$15.50	3,529 6,000	Donald K. Donald/Concert Productions International
REGGAE SUNSPASH USA	Massey Hall Toronto	April 3	\$41,888 (\$52,360 Canadian) \$20	2,600 sellout	Concert Productions International
PETRA STEVE TAYLOR & SOME BAND	Oakland (Calif.) Auditorium Arena	April 6	\$37,641 \$12/\$10	3,240 5,000	Celebration Concerts
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Portland (Me.) Exposition Center	April 4	\$37,513 \$11.50	3,262 3,400	Creative Concerts
WYNTON MARSALIS QUINTET	Powell Symphony Hall St. Louis	April 11	\$36,305 \$15/\$13/\$11	2,715 sellout	In-House/Contemporary Productions
JOAN ARMATRADING COOK DA BOOKS	National Arts Center Toronto	April 11	\$34,613 (\$43,267 Canadian) \$17.50/\$16.50	2,500 sellout	Concert Productions International
JOAN ARMATRADING COOK DA BOOKS	Portland (Me.) Exposition Center	April 16	\$34,600 \$12.50	2,768 3,300	T-Party Concerts
HAPPY TOGETHER TOUR	Embassy Theater Ft. Wayne, Ind.	April 14	\$34,375 \$12.50	2,750 sellout	Belkin Productions
JOHN PRINE BONNIE RAITT	Louisville Palace Theater	April 14	\$31,333 \$13.50	2,321 2,800	Stellar Entertainment/Evening Star Productions
TUBES UTOPIA	Kiel Opera House St. Louis	April 13	\$30,982 \$13.50	2,517 3,557	Contemporary Productions
JOAN ARMATRADING COOK DA BOOKS	National Arts Center Ottawa, Ont.	April 11	\$30,294 (\$37,868 Canadian) \$18.50/\$15.50/\$12.50	2,183 2,326	Donald K. Donald/Concert Productions International
PETRA RANDY STONEHILL	Sacramento (Calif.) Memorial Auditorium	April 5	\$28,892 \$11/\$9	2,706 4,100	Celebration Concerts
NIK KERSHAW MICAH BARNES	National Arts Center Ottawa, Ont.	April 12	\$28,585 (\$35,732 Canadian) \$16.50/\$14.50	2,229 2,326	Donald K. Donald/Concert Productions International/Bass Clef
PETRA RANDY STONEHILL	Fresno (Calif.) Convention Center Arena	April 4	\$27,911 \$11/\$9	2,604 4,500	Celebration Concerts
AIR SUPPLY	Mesa (Ariz.) Amphitheatre	April 11	\$26,929 \$16	1,785 3,800	Evening Star Productions
KROKUS ACCEPT ROUGH CUTT	Kellogg Center Arena Battle Creek, Mich.	April 14	\$25,539 \$12.50/\$11	2,233 3,732	Blue Suede Shows
FABIAN MARVELETTES DEE CLARK DRIFTERS DIAMONDS	Tennessee Performing Arts Center Nashville	April 5	\$20,615 \$15/\$12.50	1,384 2,462	In-House
PETRA RANDY STONEHILL	Golden Hall San Diego	April 3	\$20,513 \$11/\$9	2,075 3,200	Fahn & Silva Presents
KROKUS ACCEPT	Massey Hall Toronto	April 8	\$16,790 (\$20,988 Canadian) \$16.50	1,272 2,600	Concert Productions International

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	1 week at No. One	
1	9	—	2	USA FOR AFRICA	COLUMBIA USA 40043	WE ARE THE WORLD
2	1	1	8	PHIL COLLINS	ATLANTIC 81240 (9.98)	NO JACKET REQUIRED
3	2	3	45	BRUCE SPRINGSTEEN	▲3 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	3	4	16	SOUNDTRACK	▲ MCA 5553 (8.98)	BEVERLY HILLS COP
5	4	2	14	JOHN FOGERTY	▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
6	6	6	22	MADONNA	▲3 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
7	5	5	46	TINA TURNER	▲3 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
8	10	12	10	SADE	PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
9	7	7	25	WHAM	▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
10	15	35	3	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8.98)	SOUTHERN ACCENTS
11	11	9	17	FOREIGNER	▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
12	20	20	11	COMMODORES	MOTOWN 6124ML (8.98)	NIGHTSHIFT
13	8	8	23	REO SPEEDWAGON	▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
14	14	15	9	SOUNDTRACK	● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
15	12	10	23	BRYAN ADAMS	▲ A&M SP5013 (8.98) (CD)	RECKLESS
16	16	13	20	DON HENLEY	▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	13	14	7	MICK JAGGER	COLUMBIA 39940 (CD)	SHE'S THE BOSS
18	22	21	10	DAVID LEE ROTH	● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
19	21	18	48	CHICAGO	▲3 FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
20	18	11	75	POINTERS SISTERS	▲2 PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
21	17	17	9	THE FIRM	● ATLANTIC 81239 (8.98)	THE FIRM
22	19	16	29	NEW EDITION	▲ MCA 5515 (8.98)	NEW EDITION
23	23	26	8	SOUNDTRACK	A&M SP 5045 (8.98)	THE BREAKFAST CLUB
24	24	19	25	JULIAN LENNON	▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
25	28	45	5	TEARS FOR FEARS	MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
26	35	64	3	THE POWER STATION	CAPITOL SJ-12380 (8.98)	THE POWER STATION
27	40	51	4	LUTHER VANDROSS	EPIC 39882	THE NIGHT I FELL IN LOVE
28	38	41	6	DEBARGE	GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
29	32	32	31	DIANA ROSS	● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
30	31	25	27	DARYL HALL & JOHN OATES	▲2 RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
31	25	24	36	BILLY OCEAN	▲ JIVE/ARISTA J.L. 8-8213/ARISTA (8.98)	SUDDENLY
32	33	36	20	KOOL & THE GANG	● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
33	34	47	10	ANIMOTION	MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
34	29	29	31	SURVIVOR	● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
35	36	37	4	ERIC CLAPTON	WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
36	26	22	77	LIONEL RICHIE	▲8 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	1 week at No. One	
56	60	23	23	SOUNDTRACK	FANTASY WAM-1791 (2LPs)/RCA (19.98) (CD)	AMADEUS
57	62	80	28	GLENN FREY	MCA 5501 (8.98)	THE ALLNIGHTER
58	60	62	7	MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
59	57	49	15	BRONSKI BEAT	MCA 5538 (8.98)	THE AGE OF CONSENT
60	65	70	10	RUN-D.M.C.	PROFILE PRO1205 (8.98)	KING OF ROCK
61	66	73	4	ALISON MOYET	COLUMBIA BFC 39956	ALF
62	51	40	25	ASHFORD & SIMPSON	● CAPITOL ST-12366 (8.98)	SOLID
63	63	66	6	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)	RAIN FOREST
64	48	43	22	DEEP PURPLE	▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
65	67	75	5	SOUNDTRACK	MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
66	58	50	27	GENERAL PUBLIC	I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
67	64	57	82	HUEY LEWIS AND THE NEWS	▲5 CHRYSALIS FV 41412 (CD)	SPORTS
68	61	61	8	VAN MORRISON	MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
69	73	91	6	GO WEST	CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
70	71	65	89	BILLY JOEL	▲4 COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
71	69	56	56	THE CARS	▲2 ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
72	72	71	23	WHODINI	● JIVE/ARISTA JL-8251/ARISTA (8.98)	ESCAPE
73	81	88	7	VARIOUS ARTISTS	RCA CPL-2-5340 (10.98) (CD)	CHESS
74	70	69	21	TRIUMPH	MCA 5537 (8.98) (CD)	THUNDER SEVEN
75	75	59	25	PHILIP BAILEY	● COLUMBIA BFC 39542	CHINESE WALL
76	78	78	10	RAY CHARLES	COLUMBIA 39415	FRIENDSHIP
77	109	165	3	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
78	77	74	24	THE TEMPTATIONS	GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
79	79	81	13	KLYMAXX	CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
80	82	84	9	LOUDNESS	ATCO 90246 (8.98)	THUNDER ON THE EAST
81	84	68	20	JOHN PARR	ATLANTIC 80180 (8.98)	JOHN PARR
82	80	76	32	STEVIE WONDER	▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
83	88	89	8	WILTON FELDER	MCA 5510 (8.98)	SECRETS
84	76	77	79	PHIL COLLINS	● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
85	83	67	15	THE GAP BAND	TOTAL EXPERIENCE TEL-8-5705/RCA (8.98)	GAP BAND VI
86	93	111	4	ANDREW LLOYD WEBBER	ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
87	89	82	87	MADONNA	▲2 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
88	112	137	5	FIONA	ATLANTIC 81242 (8.98)	FIONA
89	85	85	8	THE VELVET UNDERGROUND	VERVE 823 721-1/POLYGRAM (8.98)	VU
90	91	92	8	JEFF LORBER	ARISTA AL8-8269 (8.98)	STEP BY STEP
91	111	121	5	WHITNEY HOUSTON	ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON



**Uptown Date.** Ricky Skaggs performs during a recent sold-out show at the Bottom Line in New York. (Photo: Chuck Pulin)

**TALENT IN ACTION**

(Continued from page 89)

grass—but it was quickly captivated by it.

Fogelberg and friends answered the repeated call for encores with "Morning Sky" and then "Will The Circle Be Unbroken."

EDWARD MORRIS

**AZTEC CAMERA**

*Bottom Line, New York*  
Tickets: \$10

**AZTEC CAMERA** is Roddy Frame's group, and the 21-year-old Scot doesn't let you forget it. Although he was backed by a very competent four-piece band, Frame was clearly in charge at the early show April 10. He performed the set's opener, "Mattress Of Wire," solo (on one of six guitars he used here), and later came back for the first encore to do the same.

But that doesn't mean that Aztec Camera as an entity was superfluous. Anything but. Within their chosen framework, which hyphen enthusiasts might call electro-acoustic folk-funk, they created quite a few high-spirited moments. And even if the band never really cooked in the classic rock'n'roll sense, there was a high-spirited feeling running through all of the group's songs.

Performing material from their two Sire albums and their current 10-inch EP, "Backwards And Forwards," the group managed to shift from pure balladry to dance rhythms to Spanish and Latin touches to soul. "Just Like The U.S.A.," from the "Knife" album, sounded like something Procol Harum might have done in the early '70s, while "Back On Board," from the "High Land, Hard Rain" collection, was performed in a classic Memphis soul style.

If there was one complaint, it was not with what was performed but what wasn't: the group's fabulous acoustic version of Van Halen's "Jump." But you can't have everything, and Roddy Frame's love songs are a breath of fresh air in the heavy, gloom-and-doom U.K. pop scene.

JEFF TAMARKIN

**DYNATONES**

*Wolfgang's, San Francisco*  
Tickets: \$9

**THE DYNATONES** kicked off a three-month national tour here March 24 as part of a three-band "R&B Dance Party." The sextet, which is touring behind its debut album for Rounder, "Tough To Shake," is as solid in material, savvy, looks and delivery as any group working in the roots genre.

The Dynaton's approach is a three-way mix: familiar danceables from the likes of Junior Walker, Sam & Dave and the Rascals; scrupulously selected obscurities from such artists as Z.Z. Hill and Rodger Collins, which underscore the depth of their commitment to the genre; and smart, well-crafted originals written by vocalist Chip "C.C." Miller and guitarist Larry Dunn.

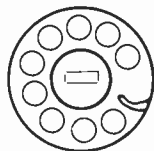
The repertoire is glued tightly with no-nonsense musicianship and arrangements, driven by the boiler-maker drumming of band founder Walter Salkind, a/k/a Big Walter Shufflesworth. Salkind also acts as MC in the grand r&b road band tradition, with Miller providing razzle patter between songs.

The band dresses the part and on some tunes goes all out with choreographed swivels and high kicks. These moves, while adding the exuberance and punch natural to a bar band, are also the act's only drawback, since the contrivance is to some degree at odds with the sophistication of the contemporary numbers.

JACK McDONOUGH

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**NEW ON THE CHARTS**

**BOY MEETS GIRL**

The name "Boy Meets Girl" is fitting for the A&M duo, which jumps to number 55 on the Hot 100 with "Oh Girl." Meeting right after high school in Seattle, George Merrill and Shannon Rubicam joined up with David Lindquist to form the local group Sparrow. It wasn't until after the band broke up that Merrill and Rubicam discovered their talents as a writing team.

When Merrill heard that producer/writer Thom Bell had moved to Seattle, he sent Bell a demo. Soon after, the two secured a publishing deal with Bell's Bellboy Music. Through Bell, they became involved with album production for various artists, including Deniece Williams.

When Bellboy folded in 1980, Merrill and Rubicam decided to move to Los Angeles to further their career. They reunited with Deniece Williams, touring as background singers for her. The duo also helped out on vocals for Williams' single "Let's Hear It For The Boy."

Finally, one of Boy Meets Girl's tapes led to a recording contract with A&M. Tom Werman, whose credits include Cheap Trick, Motley Crué and Twisted Sister, produced the self-titled debut album, released in March. A video clip for "Oh Girl" is currently being shown on MTV. At present, there are no plans for a tour.

*Boy Meets Girl is managed by Dan Hoffman, 2049 Century Park East, 2350, Los Angeles, 90067; (213) 552-3388.*

**San Francisco's Stone Changes Its Image**

**SAN FRANCISCO** The Stone, one of the Bay Area's most active live-music showcases, has converted to what co-owner Bobby Corona describes as "a Manhattan-style multimedia entertainment and dance club," with live music now restricted to the 8:30-11:30 p.m. slot, and with dancing to records and video until 2 a.m. on weeknights and 6 a.m. on weekends.

Every Week In  
Billboard  
Computer  
Software Chart

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

**Directory Targets New Acts**  
*Guide to Northern California Scene*

**SAN ANSELMO, Calif.** A new directory aimed at the entry-level band and musician, with 2,600 listings in more than a dozen categories, has been prepared by Augie Blume & Associates.

Titled "The 1985 California Music Directory: Northern California Edition," the 166-page book retails at \$29.95, with mail order—which the company is emphasizing to "better control inventory" on its initial run of 500—at \$34.50.

Blume says a Southern California companion edition, "a little thicker and a little higher-priced," will be available by mid-summer. "After that we'll combine them so that anyone who wants a total California directory will have it," he notes.

The directory lists record companies and distributors (more than 200), radio stations (more than 500), newspapers, magazines, trade publications and reviewers (500), studios, engineers and producers (575), music equipment stores and manufacturers (425), plus booking agencies, music schools and societies and key industry people and associations.

Blume says his company will issue quarterly updates, and he also plans one supplement listing record retail outlets and another listing the talent buyers at about 1,100 venues, "so a band can become its own booking agent."

JACK McDONOUGH

**SAN FRANCISCO'S TRANSLATOR**

(Continued from page 38)

"If we do what they want, they'll get behind it." But you can't do what you think they're going to be into; you end up not being yourself."

With their third album, "Translator," due May 1, the group is going back to its rock roots. The record was produced by Ed Stasium (Ramones), a change from former producer David Kahne (Rank & File, Bangles). Management duties have been taken over by Victor Ratto, former owner of the Berkeley Square club. Booking is being moved to Creative Artists. From now on, say the bandmates (guitarist Steven Barton and bassist Larry Dekker complete the quartet), they're going to do things their own way.

"You have to stand up for yourself. You have to insist on what you want," says Darlington. "You have to insist that you're good and that you deserve, out of all these millions of bands, to be on top."

Exercising their independence has, so far, caused the Columbia executives to get behind their newfound confidence, rather than bride at it. The band received permission to travel to India to shoot the video of "Come With Me" under director David Rathod, an unusual and expensive move for a band at their level.

"CBS was a little skeptical, because we'd be leaving the country and because it was a different kind of thing," says Scheff. "That's where being an independent really

helps. Howie [Howard Klein, president of 415] just said, 'Well, I think it's a great idea and they're on my record label, so let's do it.'"

Newly confident about their sound and their future, the members of Translator say they have been guinea pigs, in a way, testing the balance of power between tiny 415 and huge Columbia.

"They signed an independent company for a reason," says Scheff, "and then I think it was allowed to become a lower-echelon CBS label. Now, I think the balance is being worked out. As in any relationship, you have to work out who's going to do the dishes, and who's going to pick up the clothes."

**JULES SHEAR**

(Continued from page 38)

stood up for his values down to the casting of backup singers. "There was some pressure (from EMI) to get typical MTV-looking girls," Shear recalls, but he prevailed on that point and others.

A non-concept vignette, the "Steady" clip is right in line with Shear's perspective on his music. "I'm not an actor," he says. "I had to be as much me as possible."

Managed for several years by Mike's Management here, Shear is holding off on tour plans until the album's progress warrants it.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER, DISTRIBUTING LABEL	
1	1	6	6	WE ARE THE WORLD	3 weeks at No. One	USA FOR AFRICA COLUMBIA US7-04839
2	3	9	9	CRAZY FOR YOU		MADONNA Geffen 7-29051/WARNER BROS.
3	5	7	11	RHYTHM OF THE NIGHT		DEBARGE Gordy 1770/MOTOWN
4	3	4	14	NIGHTSHIFT		COMMODORES Motown 1773
5	8	11	10	DON'T YOU (FORGET ABOUT ME)		SIMPLE MINDS A&M 2703
6	9	12	10	ONE NIGHT IN BANGKOK		MURRAY HEAD RCA 13988
7	7	9	14	OBSESSION		ANIMOTION Mercury 880266-7/POLYGRAM
8	12	17	7	SOME LIKE IT HOT		THE POWER STATION Capitol 5444
9	6	6	11	I'M ON FIRE		BRUCE SPRINGSTEEN Columbia 38-04772
10	11	15	10	ALL SHE WANTS TO DO IS DANCE		DON HENLEY Geffen 7-29065/WARNER BROS.
11	4	2	12	ONE MORE NIGHT		PHIL COLLINS Atlantic 7-89588
12	16	22	9	SMOOTH OPERATOR		SADE Portrait 37-04807/EPIC
13	10	10	22	MISSING YOU		DIANA ROSS RCA 13966
14	14	18	10	ALONG COMES A WOMAN		CHICAGO Full Moon/WARNER BROS. 7-29082/WARNER BROS.
15	17	21	7	THAT WAS YESTERDAY		FOREIGNER Atlantic 7-89571
16	19	30	6	EVERYTHING SHE WANTS		WHAM Columbia 38-04840
17	20	25	7	DON'T COME AROUND HERE NO MORE		TOM PETTY AND THE HEARTBREAKERS Geffen 7-29053
18	26	34	7	EVERYBODY WANTS TO RULE THE WORLD		TEARS FOR FEARS Mercury 8806597/POLYGRAM
19	21	26	7	SOME THINGS ARE BETTER LEFT UNSAID		DARYL HALL & JOHN OATES RCA 1-0435
20	22	27	7	ROCK AND ROLL GIRLS		JOHN FOGERTY Warner Bros. 7-29053
21	24	29	11	NEW ATTITUDE		PATTI LABELLE MCA 52517
22	30	39	5	AXEL F		HAROLD FALTERMEYER MCA 52536
23	13	5	12	MATERIAL GIRL		MADONNA Sire 7-29083/WARNER BROS.
24	29	38	6	SUDDENLY		BILLY OCEAN Jive/Arista 1-9323/ARISTA
25	15	8	20	LOVER GIRL		TEENA MARIE Epic 34-04619
26	27	31	8	FOREVER MAN		ERIC CLAPTON Warner Bros. 7-29081
27	34	41	6	FRESH		KOOL & THE GANG De-Lite 880-623-7/POLYGRAM
28	37	44	6	THINGS CAN ONLY GET BETTER		HOWARD JONES Elektra 7-69651
29	35	43	6	JUST A GIGOLO/I AIN'T GOT NOBODY		DAVID LEE ROTH Warner Bros. 7-29040
30	33	37	6	VOX HUMANA		KENNY LOGGINS Columbia 38-04849
31	42	53	8	IN MY HOUSE		MARY JANE GIRLS Gordy 1741/MOTOWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER, DISTRIBUTING LABEL	
51	56	66	4	WELCOME TO THE PLEASURE DOME		FRANKIE GOES TO HOLLYWOOD ZTT/Island 7-99653/ATLANTIC
52	59	69	4	WALKING ON THE CHINESE WALL		PHILIP BAILEY Columbia 38-04826
53	65	—	2	SHOW SOME RESPECT		TINA TURNER Capitol 5461
54	70	—	2	THE SEARCH IS OVER		SURVIVOR Scotti Bros. 4-04871/EPIC
55	60	68	4	OH GIRL		BOY MEETS GIRL A&M 2713
56	62	67	4	DO YOU WANNA GET AWAY		SHANNON Mirage 7-99655/ATLANTIC
57	57	64	6	LONELY IN LOVE		GIUFFRIA CAMEL/MCA 52558/MCA
58	25	16	12	JUST ANOTHER NIGHT		MICK JAGGER Columbia 38-04743
59	32	20	14	TOO LATE FOR GOODBYES		JULIAN LENNON Atlantic 7-89589
60	41	23	21	THE HEAT IS ON		GLENN FREY MCA 52512
61	71	81	3	VOICES CARRY		TIL TUESDAY Epic 34-04795
62	NEW	NEW	NEW	WOULD I LIE TO YOU?		EURYTHMICS RCA 14078
63	63	70	7	BE YOUR MAN		JESSE JOHNSON'S REVUE A&M 2702
64	44	24	15	PRIVATE DANCER		TINA TURNER Capitol 5433
65	NEW	NEW	NEW	LUCKY IN LOVE		MICK JAGGER Columbia 38-04893
66	72	78	4	STEADY		JULES SHEAR EMI-AMERICA 8259
67	51	32	14	KEEPING THE FAITH		BILLY JOEL Columbia 38-04681
68	53	35	19	CARELESS WHISPER		WHAM FEATURING GEORGE MICHAEL Columbia 38-04691
69	64	46	22	RELAX		FRANKIE GOES TO HOLLYWOOD ZTT/Island 7-99805/ATLANTIC
70	58	40	14	ONLY THE YOUNG		JOURNEY Geffen 7-29090/WARNER BROS.
71	73	85	3	BASKETBALL		KURTIS BLOW Mercury 881-529-7/POLYGRAM
72	85	90	3	TALK TO ME		FIONA Atlantic 7-89572
73	74	79	4	MAGICAL		JOHN PARR Atlantic 7-89568
74	69	54	13	THE WORD IS OUT		JERMAINE STEWART Arista 1-9256
75	68	51	10	SAY IT AGAIN		SANTANA Columbia 38-04758
76	61	33	11	LUCKY		GREG KIHN EMI-AMERICA 8255
77	76	62	14	WHY CAN'T I HAVE YOU		THE CARS Elektra 7-69657
78	66	42	12	TAKE ME WITH U		PRINCE & THE NEW POWER GENERATION Paisley Park/WARNER BROS. 7-29079
79	67	49	13	SAVE A PRAYER		DURAN DURAN Capitol 5438
80	88	—	2	ONLY LONELY		BON JOVI Mercury 880-736-7/POLYGRAM
81	NEW	NEW	NEW	OO-EH-DIDDLE-BOOP		PETER WOLF EMI-AMERICA 8254



# JAZZ BLUE NOTES

by Sam Sutherland  
& Peter Keepnews



IN A RARE INSTANCE of one jazz impresario paying tribute to another, promoter **George Wein** is dedicating this summer's edition of the New York **Kool Jazz Festival** to **Max Gordon**, owner and operator of the world-renowned **Village Vanguard**. Gordon's nightclub is

play a big role in this year's festival. In addition to dedicating the entire event to Gordon, Wein is dedicating the nightly series of solo piano concerts at Carnegie Recital Hall to the veteran pianist **Teddy Wilson**, who will perform as part of that series on June 23.

## Kool Jazz Festival paying tribute to Max Gordon and his Vanguard

celebrating its 50th anniversary this year.

The 31st edition of the festival, which began in Newport, R.I., and moved to New York in 1972, will include a "special event" at the Vanguard. The date and nature of the event have not yet been determined.

The talent lineup for this year's Kool Festival, which begins June 21 and ends June 30, includes many big names but few surprises. Among the major jazz artists who will appear at Carnegie Hall and Avery Fisher Hall, the festival's two main venues, are **Miles Davis**, **Ella Fitzgerald**, **Sarah Vaughan**, **Ray Charles**, **Chick Corea** and **Dave Brubeck**.

Dedications and tributes will

And the festival schedule includes tribute concerts to **Louis Armstrong** (at St. Peter's Church), **Wes Montgomery**, **Ethel Waters**, **Dave Brubeck** and record producer/talent discoverer *par excellence* **John Hammond**.

Two new venues will be presenting festival events this year: **Small's Paradise** in Harlem, at which the **Al Cobbs-Howard Johnson** big band will play for dancing on June 24, and the **Hudson Day Liner**, which will host a "moonlight cruise" featuring **Dizzy Gillespie** on June 24. There will also be concerts at **Waterloo Village** in Stanhope, N.J., and the **Saratoga** (N.Y.) Performing Arts Center, the first and second weekends respectively, as well as the

traditional Staten Island Ferry cruise on June 29, featuring **Dr. John and the Dukes of Dixieland**.

Two Carnegie Hall concerts will be international in scope. "Spanish Night," June 22, will feature guitarist **Paco De Lucia** and pianist **Tete Montoliu**. "Tropical Surge," June 28, will feature African and Brazilian musicians. Closer to home, "Young New Orleans," June 26 at Carnegie, will showcase **Wynton Marsalis** and other Crescent City artists.

As usual at the Kool Festival, the avant-garde will be conspicuous by its absence—or at least its extremely low profile. Tenor saxophonist **David Murray** will lead his outstanding big band at Town Hall on June 22; no other leading light of the cutting edge is on the festival bill.

According to informed sources, this will probably be the last summer that **Brown & Williamson Tobacco Corp.** sponsors the New York Kool Jazz Festival. That doesn't mean, of course, that Wein is likely to pull out of Gotham next year; it just means that his annual jazz bash will be called something other than the Kool Jazz Festival. That's cool with us.

# GOSPEL LECTERN

by Bob Darden



**KEN MEDEMA** is one of those radical Christians who take the commands of the Gospel seriously. In the vernacular, he "walks his talk."

Medema is also one of the most powerful singer/songwriter/pianists in the country, a best-selling artist with a list of hits that includes "Sonshiny Day," "Lord, Listen To Your Children Praying," "Flyin' Like An Eagle," "Through The Eyes Of Love," the contemporary worship service "The Gathering" and the album-long "Kingdom In The Streets."

Medema, who has been blind since birth, lives in San Francisco. Along with his wife Jane, he attends a small, integrated church in what he cheerfully calls "a neighborhood in transition." He left **Word Records** a couple of years ago after seven successful albums. Since then, he has recorded two more for the **Glory Sound** label, including one co-sponsored by **World Hunger Relief Inc.**, "Stories."

"I am excited that I'm finally doing a ton more fund-raisers," he says. "By 1986, most of my concerts will be in support of efforts to raise money to help the hungry or the poor."

"And we've been making plans to release a new album on a label that doesn't even exist yet: **Briar Patch**. We've already produced some in-concert cassettes with a hot little rhythm section. But in the past few years, we've learned a lot from some specialized secular labels who appeal to a certain audience. I think there are plenty of progressive evangelicals out there who don't like a great deal of what they're hearing in most contemporary Christian music, and I'd like to zero in on them."

Although public attention has lately been focused

on giant fund-raisers like the "We Are The World" single, Medema's songs as early as 1970, showed a definite concern for the poor, the hungry, the meek of the world. They still do.

"Jane and I have taken it so far as to become involved in civil disobedience when we felt the cause

## Ken Medema believes in getting involved

was right," he says. "Jane has been arrested twice, and I've been arrested once. Our church is still heavily involved in the issues of hunger and refugees. Those kind of concerns can't help but spill over into your music, and they are still a major theme in my work."

"The hardest thing, as an artist, is to find some way to get those points across without just screaming at your audience. What I do best is tell stories, rather than getting myself up and just didactically preaching to people."

Improvisation has always been a hallmark of Medema's music, so much so that it's gotten nibbles from primarily jazz-related sources.

"In recent concerts, I've really begun to focus on the notion of connections," he says. "My understanding of the Gospel leads me to believe that connections are what it's all about. Reaching the people who are estranged from God, from society, from their families. God is the thread that binds all people together."

FOR WEEK ENDING APRIL 27, 1985

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# TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	5 weeks at No. One	
1	1	11	DAVID SANBORN	WARNER BROS 25150 1	STRAIGHT TO THE HEART
2	2	28	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
3	3	11	GEORGE BENSON	WARNER BROS 25178 1 (CD)	20/20
4	10	5	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	MAGIC TOUCH
5	5	28	PAT METHENY GROUP	ECM 25000-1 WARNER BROS (CD)	FIRST CIRCLE
6	6	7	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
7	7	7	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
8	8	7	WILTON FELDER	MCA 5510	SECRETS
9	9	5	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
10	16	5	YELLOWJACKETS	WARNER BROS 1-25204	SAMURAI SAMBA
11	11	9	JEFF LORBER	ARISTA AL8-8269	STEP BY STEP
12	4	22	AL JARREAU	WARNER BROS 25106 1 (CD)	HIGH CRIME
13	13	124	GEORGE WINSTON ●	WINDHAM HILL C 1025 A&M (CD)	DECEMBER
14	12	22	JEAN-LUC PONTY	ATLANTIC 80185	OPEN MIND
15	35	3	RARE SILK	PALO ALTO 8086	AMERICAN EYES
16	17	5	DAVID DIGGS	TBA TB 207	STREETSHADOWS
17	22	3	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
18	18	42	DAVE GRUSIN	GRP A 1006 (CD)	NIGHT LINES
19	NEW ▶		WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
20	20	5	TANIA MARIA	CONCORD JAZZ CJ-264	THE REAL TANIA MARIA:WILD
21	14	24	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
22	23	147	GEORGE WINSTON	WINDHAM HILL C-1019 A&M (CD)	WINTER INTO SPRING
23	26	95	WYNTON MARSALIS	COLUMBIA FC 38641 (CD)	THINK OF ONE
24	40	3	CHET ATKINS	COLUMBIA FC 39591	STAY TUNED
25	28	59	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
26	21	26	EARL KLUGH	CAPITOL ST-12372	NIGHT SONGS
27	19	34	GEORGE WINSTON ●	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
28	34	22	SHADOWFAX	WINDHAM HILL WH 1038 A&M (CD)	DREAMS OF CHILDREN
29	29	3	BOBBY HUTCHERSON	LANDMARK LLP 501 FANTASY	GOOD BAIT
30	30	17	ANDREAS VOLLENWEIDER	COLUMBIA FM 37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
31	NEW ▶		KITARO	GRAVITY GRAMAVISION 18-7009-1 POLYGRAM	SILK ROAD
32	32	5	ELLA FITZGERALD	VERVE 825098 1 POLYGRAM	JAZZ AT THE PHILHARMONIC
33	15	17	LINDA RONSTADT ▲	ASYLUM 60387 ELEKTRA (CD)	LUSH LIFE
34	37	26	BOB JAMES	COLUMBIA FC 39580	12
35	25	17	THE MANHATTAN TRANSFER	ATLANTIC 81233 (CD)	BOP DOO WOP
36	24	15	RONNIE LAWS	CAPITOL ST-12375	CLASSIC MASTERS
37	27	5	SOUNDTRACK	EMI AMERICA ST 17145	THE FALCON AND THE SNOWMAN
38	31	5	THE COUNT BASIE ORCHESTRA	VERVE MPS 825194-1/POLYGRAM	HIGH VOLTAGE
39	NEW ▶		QUINCY JONES	MERCURY 1955 32 POLYGRAM	THE GREAT WIDE WORLD OF QUINCY JONES-LIVE
40	39	13	DIANE SCHUUR	GRP 1010 (CD)	DEEDLES

○ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

# Billboard TOP COMPUTER SOFTWARE

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

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	PUBLISHER	REMARKS	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	2	3	4	5	6					7	8	9	10	11	12	13	14
1	2	18				THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		●	●	●		●			
2	4	7				F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		●	●	●			●		
3	13	66				JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		●	●	●					
4	9	29				ZORK I	Infocom	Fantasy Strategy Text Adventure		●	●	●	●	●		●	●
5	3	67				FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
6	7	24				KING'S QUEST	Sierra On-Line	Adventure Game		●			●				
7	1	75				FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
8	14	5				KARATEKA	Broderbund	Action Arcade Game.		●							
9	16	4				AMAZON	Trillium	Adventure Game		●		●					
10	11	80				WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
11	5	81				EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●	●	●	●				
12	8	21				GHOSTBUSTERS	Activision	Strategy Arcade Game		●	●	●					
13	10	8				BRUCE LEE	Datasoft	Adventure Game		●	●	●					
14	12	11				LODE RUNNER	Broderbund	Arcade-Style Game		●	●			●			
15	6	37				SARGON III	Hayden	Chess Game		●			●				
16	15	47				SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
17	RE-ENTRY					MILLIONAIRE	Bluechip	Stock Market Simulation Game		●		●	●	●	●		●
18	17	12				SPY VS. SPY	First Star	Strategy Arcade Game		●	●	●					
19	19	4				SPYHUNTER	Sega	Action Arcade Game			◆	◆					
20	18	4				TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.		●	●	●	●	●	●		●

## ENTERTAINMENT

1	1	30				TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		●	●	●	●	●			
2	3	82				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.		●	◆	◆	●	●			
3	2	65				MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		●	●	●	●				
4	4	37				WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and <small>enriched way</small>		●	●	●	●				

## ON

# HEAVY METAL

POUNDING IT OUT!



By ETHLIE ANN VARE

**T**his time last year, the heavy metal wave was cresting so high it threatened to inundate the country in a flood of guitar solos and Spandex pants. Radio stations fought with each other to see who could program the most "metal shop" hours; major labels held bidding wars for the latest shag-haired heroes. Bands like Quiet Riot and Motley Crue came out of nowhere to go multi-platinum. And everyone in the industry had the same comment: "Heavy metal

never went away."

It may never have gone away—which means the recent resurgence was not a comeback, *per se*—but heavy metal does go through its cycle. After the skinny-tie revolution of the early '80s, metal came back with a vengeance. Now, it looks as if the wave is, if not past, at least evening out. Or is it?

"Peaked? No way!" laughs Atlantic Records vice president Paul Cooper. "As long as it's good, people are still going to listen. As long as it's good, people are still going to buy."

"Sales are still increasing," notes Howard Gabriel, vice president of New York's independent Combat label. "My ini-

tial shippings have tripled in the last year."

The 1984 charts may have been topped by the synth-funk of Prince and the all-American sounds of Bruce Springsteen, but that doesn't mean that metal didn't have its place in the sun. Look at the albums by veterans Van Halen, Deep Purple, Triumph, Iron Maiden, Sammy Hagar, Ronnie James Dio, Scorpions, Kiss and Billy Squier. Note the progress of newcomers Twisted Sister, Ratt, Dokken, WASP, Queensryche, Armored Saint, Grim Reaper and Autograph. No, just as everyone said last year, heavy metal never did go away.

(Continued on page HM-16)

**T h a n k   Y o u**

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Iron Maiden



Dio



Scorpions

## Video Rebuff Rattles Rosters MAJORS RETURN TO NUTS AND BOLTS OF PRE-MTV METAL MARKETING DAYS

By GREG PTACEK

Marketing executives are keeping a stiff upper lip about the troubles plaguing heavy metal in '85, but a series of one-two blows have left the major labels, if not reeling, at least a little punchy. A bad tour season and a decrease in record sales at the beginning of the year for the industry as a whole were compounded for heavy metal by MTV and AOR radio.

"We've got a situation now where radio doesn't play heavy metal records, and MTV has cut back drastically on its heavy metal playlist. It's outrageous," says Alan Grunblatt, RCA's market research director. "We're in danger of losing the kids to video games again."

The days when a label could count on breaking a new metal band overnight with a hit single and a hot video are over, and the consensus is that it is time to return to the meat-and-potatoes of marketing heavy metal.

The key words for metal promotion in '85 are "grass-roots" and "word-of-mouth."

"Rather than investing \$50,000, \$60,000 or even \$70,000 in a video that's never going to be played," says Glen Lajeski, MCA director of marketing, "we're rechanneling those funds to tour support at the grassroots level. We're doing more cooperative radio advertising, in conjunction with concert promoters and local record retailers, both before and after the concert."

Arista's national sales manager, Jim Cawley, says marketing strategies for metal veterans Krokus as well as relative newcomers Bullet (due out in June with their second LP) have narrowed from a national to a local focus. "We can't depend on AOR and MTV anymore, so we're increasing word-of-mouth-oriented promotion. We're sending out more fliers, for example, to one-stops," says Cawley. "We're especially turning our attention to the record shops that specialize in heavy metal. We're anxious to have these retailers play the records in the stores. Kids like to hang out at these shops and when they hear something over the speaker, they tell their friends about it."

Other marketing execs, such as PolyGram's Harry Anger, senior vice president of marketing, cite increased in-store displays as a way of counteracting the MTV/AOR backlash. "We're doing contests, too, that tie together local radio stations and retailers with the concert promoters," says Anger, who coordinates marketing for Rush, Def Leppard, Scorpions, Kiss, Deep Purple and Bon Jovi. With a roster this diverse, marketing strategies must be flexible, says Anger. What works for Bon Jovi may not work for Deep Purple. "We used an in-store display campaign for Deep Purple that emphasized peer pressure. Many of the potential buyers of DP records are too young to remember the band in its previous incarnation," he says. "So we had to instill in these young metal fans that they were not really hip, not dedicated head-bangers until they knew about Deep Purple. The campaign was very successful."

EMI/America's vice president for creative services, Gilles "Frenchy" Gauthier, makes no bones that the AOR/MTV cutbacks hurt the label "significantly." EMI's Queensryche had a top 50 album with "Warnings," but was unable to get video or radio play. "In order to create a buzz for the album, we published our own Queensryche newspaper—250,000 copies. We made sure there was a copy of the newspaper in every seat at every Queensryche show. Some of the papers, which told everything a metal fan would want to know about the band, also went to local retailers as bag stuffers," says Gauthier. "It's not that we're spending money in different ways, but attempting to be more creative in how we actually spend it."

Ironically, the MTV/AOR backlash that's been a bane to marketing execs is proving to be a boon to the heavy metal press. "We're doing a lot more print," says RCA's Grunblatt. "It's a terrific way to advertise heavy metal bands, particularly through the national metal publications, like Creem, Hit Parader and Circus." Again, new tricks for old dogs seem to hold sway. "We recently held a contest in conjunction with

Hit Parader for two of our metal bands, Grim Reaper and White Wolf. Readers were asked to send in reviews of the bands' latest releases, with a prize for the best-written review. We got a good response."

But, it's not only the big three metal magazines that are garnering new advertising dollars. In fact, the predicted shakedown in the glut of metal magazines on the newsstands may be forestalled for some time. "We're spending money not only in the national metal magazines but also on regional and local headbanger sheets like Trash and Crucible," says MCA's Lajeski. "Metal fans are very loyal to their bands, and very loyal to publications that write about their bands."

The hype of metal type does not mean that record companies are abandoning video in wholesale for their metal acts. Most marketing execs still see video as an important tool, but one of many tools. Dan Beck, vice president of product development at Epic, takes a decidedly upbeat outlook on MTV's cutback. "We're not really making any changes in our marketing strategies. We're simply trying to break through those policies of certain media that restrict access to metal bands. If MTV says they are not going to play as much heavy metal, we just have to be sure that Epic acts are included among those they do play," says Beck. To this end, Accept, an Epic band from Germany, hired noted music filmmaker Zbigniew Rybczynski, known for his work with avant garde bands such as Art Of Noise, to direct a video for their single "Midnight Mover." The technically innovative video was shot with 13 cameras to give it a holographic effect. "We produced the video with an effort to make it unique," says Beck.

On the other hand, "MTV is not the only music video game in town," as one Columbia marketing exec put it. Indeed, there are some 100 local music video shows nationwide, plus regional, cable network and broadcast network vid

(Continued on page HM-15)



Judas Priest



Ratt

## Goliath Puts Rock Back In David's Slingshot PIONEERING INDIES UNDAUNTED BY MAJORS' STRIPMINING OF HEROES AND PROFITS



Talas



Mercyful Fate

By KIM FREEMAN

Last year, the resurgent strength of the heavy metal market was credited, in large part, to the success of a handful of persistent independent labels who'd put all their eggs in the critically unpopular basket of headbanger rock. That accurate designation, however, has proved a mixed blessing for those indies. Over the past year, the major labels have accepted the genre as a valid music form (at least in terms of record sales) and stepped in to assume their share of the once again credible music form. The scenario repeats a familiar industry pattern most recently witnessed in the dance market, although it hasn't daunted those pioneering indie metallurgists as much as might be expected.

The flip side of this mixed blessing is a simultaneous fragmentation and expansion of the metal scene. It is no longer sufficient to refer to the genre as "heavy" metal, as prefixes like "speed," "death" and "thrash" have slipped in to further confuse the uninitiated.

Perhaps best qualified to comment of the downside of the excessive hype surrounding last year's metal scene is Johnny Z (Zazula), partner with his wife Marsha in Megaforce Records, Crazy Management and Prods. and the Rock'N'Roll Heaven store in Clark, N.Y. where the two first immersed themselves in the genre several years back.

"The heavy metal market has divided into two very strong armies," Z says, "First there's the thrash and death metal,

(Continued on page HM-14)

## Heavy Metal Tag Spells Radio Doom

# BLOCK FORMATS BOXING HARD ROCK INTO LISTENING 'ZOOS' FOR CORE AUDIENCES

A Billboard Spotlight



Ozzy Osbourne



Motley Crue



Quiet Riot



Deep Purple

The normal industry equation of radio play triggering record sales has never been a very applicable theorem to those promoting metal acts. In these days of top 40's tyranny over the airwaves, one might think that the country's remaining AOR stations would retrench back into a harder edged format to make poignantly clear the difference between them and their pabulum pop competitors. The opposite appears to be the case, however, as a number of programmers and label promotion men point to the format's decreasing interest in metal and it's supposedly teen-only following.

For the most part, hard rock has been relegated to block programming on AOR stations, a situation that draws conflicting responses from anyone you speak to. A supporter of this block programming is Daniel Glass, promotion head at Chrysalis, which embarked last year on breaking their first metal act, Armored Saint. According to Glass, "an add on a station's metal show is more important to us than landing the record on light or medium" in their regular rotation. Glass says the metal scene today "reminds me of the disco days" because its audience is so active. "They don't need the repetition of regular rotation to get the message."

"To me, metal is the raw essence of rock'n'roll," says WNEW-FM New York program director Charlie Kendall, adding that the genre is just "the 1980's extension of what Little Richard and Chuck Berry were doing in the '60s." As Manhattan's only remaining AOR outlet, the station's still mixes a fair amount of metal into regular programming. "We don't delineate between hard rock and a hit," boasts Kendall, "A hit is a hit."

Kendall is also host of MJI Broadcasting's "Metalshop," the country's only syndicated metal program. Since its debut in January, 1984, "Metalshop's" audience on WNEW's late night Friday time slot has doubled in most of Arbitron's applicable breakdowns. The best indicator of the show's health is the response from Kendall's core crowd of 18-34 men, who have brought the show from a number six ranking to number one in the fall books. Weakening the myth that metal was not meant for the fairer sex, Kendall also notes that among females 18 to 24, "Metalshop" has moved from the ninth ranked show in that time slot to number five.

MJI Broadcasting's president Josh Feigenbaum credits "Metalshop's" success to the notion that AORs are anxious to hold onto those "active listeners" that comprise the metal audience. A brisk hour of music and interviews with better known headbangers, "Metalshop's" appeal to AOR affiliates is its ability to deliver "that very specialized kind of thing that sets a station apart," says Feigenbaum. Currently airing on roughly 100 stations in the nation's top markets, "Metal-

shop" has lost at least one customer for its fondness for the more mainstream metal.

"The show doesn't give us anything we don't play on a regular basis," says WLAV Grand Rapid's Jon Wallace. Out of this frustration, Wallace developed his own program for the AOR station, and hopes to syndicate it at some point. With "Wrought Iron: The Gateway To Heavy Metal" Wallace says he intends to prove that metal "ranges the spectrum of feelings and expression just like any other area of music." With in-depth interviews plus old and new hard rock tracks, Wallace is taking an educational tact with his program. "Grand Rapids is a very religious section of the country," notes Wallace, "and we're trying to show that a Marc Storace (lead singer of Krokus) can go home, cook, cry over the onions and other things just like anyone else."

Block programming finds less favor with Combat Records' Michael Schnapp, who feels the heavy metal tag is "almost a stigma," with stations "throwing the records into their metal show bins to gather dust." The "metal" moniker poses a problem for Chrysalis' Glass, who says he "doesn't really know what heavy metal is anymore." As such, Glass says the label has been presenting Armored Saint as a "young, hard and aggressive band" to programmers. "It's not the smartest thing to market heavy metal under that name nowadays."

Atlantic's senior vice president, promotion, Vince Faraci, says metal is "easily one of the toughest music forms to break because AOR has a tendency to back off what is called heavy metal," a trend he's noticed increasingly in the last six months. By all accounts, radio's growing disdain for the genre is rooted in a pervasive belief that metal is the mania of teens and not conducive to drawing the advertising lure of an older and broader demographic. But Combat's Schnapp asks the pertinent question of "what did they grow up on," pointing out that the older half of that desirable 18 to 34 demo was raised on bands like Blue Cheer (a seminal metal band now attempting a comeback on Megaforce Records).

Schnapp has not abandoned hope in AOR as a future outlet for heavy metal, but believes the format is now in a "state of confusion" and needs "to redefine itself by becoming more inquisitive."

Metal's teen-only perception is a pet peeve to Gail Flug, Hard Rock editor of the college radio bible, CMJ's New Music Report. "There's an attitude that people grow out of metal like they grow out of acne," Flug says with contempt. Since joining the monthly tip sheet last November, Flug says there's been an upswing in college programmers either picking up the genre or expanding its portion of air time. But, college radio also appears to be boxing hard rock into block formats, a fact that doesn't sit well with Flug. "If college radio's intent is to expose listeners to a broader range of music, then why separate it from the rest of the sounds?"

Echoing the comments of many other AOR programmers, WMMS Cleveland's John Gorman says the station is playing "very, very little" non-blocked metal. At the root of this outlet's retreat from the genre are the results of a station study wherein the metal audience was found to be the largest consumers of blank cassettes with a presumable preference for programming their own entertainment. **KIM FREEMAN**

## Video Industry Shaken

# MTV RETREAT THREATENS TO CAST METAL BACK INTO DARK AGE—WITH GOLD LINING

By ETHLIE ANN VARE

It's no coincidence that the recent surge in the popularity of heavy metal music parallels the emergence of video as a promotional tool. More than any other type of rock, metal depends on its visual force to attract fans. You wouldn't lose money betting that more teenagers can tell you what the members of Ratt, Motley Crue and Twisted Sister look like than can tell you what they sound like.

When metal couldn't get played on the radio, bands kept their following by touring 300 days a year and distributing plenty of photographs to fan magazines. After MTV, the visual image could reach potential record buyers who would not have attended the concert or bought the fanzine. And potential buyers became buyers.

"When a group goes from 80,000 units on its first album to 3-1/2 million on its second, you have to figure video had some effect," says director Marty Callner. Callner/Shapiro produced Twisted Sister's ubiquitous "We're Not Gonna Take It," and it was certainly the clip that made the band. (He's optimistic about the sales figures, though; TS' "Stay Hungry" LP is double platinum.)

"Heavy metal is visual, very visual music," continues Callner. "It's a lot of fun to direct, let me tell you. Video made Scorpions, it made Def Leppard, it made Ratt. Video made Van Halen. I think you can make a case for any heavy metal band, that video gave them needed exposure."

"Heavy metal relies very much on its visuals," echoes Mar-

celo Epstein, the Pendulum Productions director responsible for Motley Crue's "Looks That Kill" and Madame X's "High In High School." "MTV in that sense is a very necessary vehicle, aside from live performance.

"Now we're seeing a change in their direction," notes Epstein, "and, unfortunately, that defeats the purpose of heavy metal. But whenever something gets into 'the system,' it has its edges smoothed off."

"Ironically, it was MTV who gave the form a kick in the  
(Continued on page HM-17)



Twisted Sister

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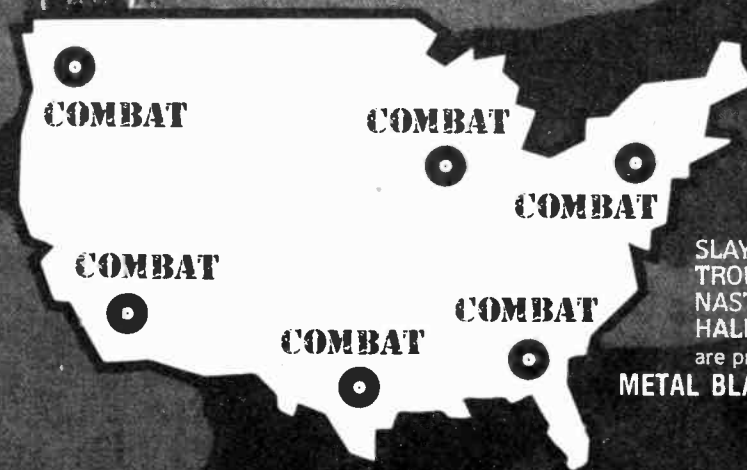
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## 'Steady As She Goes'

# METAL BOOM LEVELS OFF AT RETAIL AS INDIES AGAIN TAKE TORCH

By MOIRA McCORMICK

While many retailers around the country agree that last year's heavy metal boom has leveled off to a certain extent, the signs are encouraging that headbanging music will keep on doing formidable business in the record and tape marketplace.

Heavy metal continues to account for anywhere from 10-30% of total volume in selected retail outlets. Some chains report modest metal gains over the last year's tally, such as Record Bar's 8%. Others observe a slight downturn in sales, such as Midwest one-stop Sound Video Unlimited, where for the first time new music is reportedly moving faster than metal. For most retailers surveyed, however, the operative phrase for this unsinkable genre is "steady as she goes."

Some highlights of the past year in retail: A torrent of metal releases flooded the marketplace, as major labels "raided" domestic and foreign independents, signing their most promising young bands. At the same time, American indies began exhibiting more strength at the retail level, keyed by their tastemaking capabilities and lower prices. Radio backed off from metal in many markets, as MTV cut back its headbanging clips, causing consternation but not panic (at least not yet.) Cassette sales continued to outstrip LP sales, especially in the warmer "cruising" climes. A crop of "baby bands," such as Metallica, Queensryche and Venom, entered adolescence with proverbial vengeance, setting cash registers to ringing. And the godfathers of metal, Deep Purple, surprised more than a few with their indisputably successful comeback.

Norman Hunter, manager of pre-recorded product for 183-unit Record Bar, self-confessed "vinyl junkie" and heavy metal theorist, says the current glut of metal product has caused its consumers to be "more discriminating." His buying procedures have adjusted accordingly.

"A year and a half ago, says Hunter, "I'd put anything in the stores that had the right (heavy metal) packaging. Now,

there's so much to choose from, I'm having to be more selective.

"Enthusiasm for heavy metal hasn't diminished, but there is a saturation point. There's not crossover with heavy metal; once in awhile a cut will get top 40 airplay, but you have to be practical and realize you're dealing with a limited consumer base that can only spend so much on records."

According to Arnie Goodman, whose Zig Zag record shop in Brooklyn is considered the epitome of heavy metal specialty stores (and whose clientele is 90% collectors), "A lot of good records are getting lost in the shuffle.

"Our policy is to carry everything that comes out," Goodman continues, "and our titles have doubled in the last year (7,000 at last count.)

"We get 10 new records a week. You try to push a new band or two, but by the end of the week there's 10 more new records."

"Heavy metal isn't leading sales as it was last year, because its edge has been dulled by there being so much to choose from," agrees Cathy Cole of Licorice Pizza in Glendale, Calif.

However, in San Antonio, Tex., the self-professed "heavy metal capital of the world," a surplus of metal is just more of a good thing. "Sure, there's a lot more product," says Frank Lugo of metal specialty store Hog Wild. "But we have no problem selling it."

Many retailers feel that major label interest in metal will be short-lived, if it's not already on the wane, due to the relative rarity of sales monsters like Twisted Sister and Ratt. "The majors are realizing," says Record Bar's Hunter, "that metal doesn't have the crossover appeal to go platinum on a regular basis."

"The majors don't know how to promote the heavy metal bands they've been signing," opines assistant buyer Rachel Matthews of Record Factory, which has 35 units in northern California. "They should be pushed on a street level, through

(Continued on page HM-18)



Armored Saint



Metallica



Dokken



Queensryche



Grim Reaper



Keel



W.A.S.P.

## T-Shirts, Posters, Magazines, Picture Disks

# MERCHANDISE DOING WHIP-SNAPPING BUSINESS

The heavy metal aficionado's fanaticism for his/her favorite group knows no bounds, a fact dramatically illustrated by the sales of metal-related merchandise. The profitability of accessories sales in the concert hall is by now a given; merchandise at the retail level holds its own just as powerfully.

Chains and specialty stores alike find merchandise sales can account for 20% or more of total store volume, aided by advantageous displays and persuasive salespeople. Profit margins on these gift accessories can be considerable, retailers are quick to point out—certainly higher than on records and tapes.

"Anybody who makes an effort to work accessories," says David Blaine, vice president of 24-unit Waxie Maxie's in the Washington D.C. area, "can look to do anywhere from 9-19% of total sales volume. Profit-wise, (the retailers receive) 45-55 points on many of these items, and if you're a big buyer, the points can go up. The ticket itself may not be that high, but the gross product is."

"Accessories may be a small percentage of overall business," observes owner Carl Rosenbaum of the nine-store Flip Side chain in Chicago, "but for every dollar you bring in, you

do 50 cents profit."

For the manufacturer, the accessories business is substantially riskier. "Accessories are perishable, like vegetables," comments Rob Maloney of West Coast firm Nikry Novelties. "You have to get them out quickly, or they'll rot. It takes about two months turnover time to get a product out, and a band could die during that period."

For the retailer, however, selling band merchandise is a relatively safe and steady way to keep cash registers ringing.

Most retail operators agree that heavy metal items account for the great percentage of accessories sold. "Heavy metal products sell especially well if a corresponding LP is big at the time," remarks Anita Jermain of the seven-unit Buzzards West chain headquartered in Columbus, Ohio. "But it sells more regularly than other genres when there isn't a hot record out."

However, according to Colleen Weiss, national retail sales manager of rock products manufacturing giant Winterland, "The market is changing a bit now. Duran Duran, Wham!, and Madonna items are (on the rise.)"

Buttons, posters, t-shirts, keychains, headbands and bandanas are still the most popular metal accessories, along

with books, magazines and the occasional videos and picture disks. "Picture disks did the best during Christmas," says Ken Miller, assistant manager of a Midland Records franchise in Providence, R.I.

Proprietor Arnie Goodman of Brooklyn heavy metal haven Zig Zag Records concurs, naming Iron Maiden as the top seller in the picture disk department. However, he opines, "The best one is Gary Moore's pick-shaped record."

Metal videos are also picking up steam, according to manager Tom Gracyk of metal specialist store Moby Disc Records in Pasadena. "Iron Maiden, Dio, Venom and Warlord do well," he says.

But it's the more traditional items, priced anywhere from \$1-\$10, that "swim out of here," in the words of Ken Zurek of south Chicago's Hegewisch Records. In Hegewisch's case, as with the majority of retailers, they include buttons, posters, t-shirts, keychains, bumper stickers, wall tapestries, bandanas, books and magazines, and some leather bands.

According to retail operators surveyed, display is the key to most accessories sales. "Our stores have become conscious of how profitable these items can be," says Susan

(Continued on page HM-14)



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## Ticket Sales Unaffected By Media Quirks METAL STILL ROCK'S TOP ROAD WARRIOR AS STREET-LEVEL BOOM FILLS CONCERTS

Radio may be moving further away from hard rock in pursuit of the baby boomers, and MTV may for all practical purposes have abandoned the heavy metal ship, but metal continues to do the proverbial bang-up business right where it always has: the concert hall.

Promoters and venue operators around the country confirm that metal ticket sales remain relatively unaffected by the quirks of media attention. While the number of yearly heavy metal shows in most markets has risen only slightly over last year's tally, headbanging headliners still account for 20-40% of a given promoter's concert quota.

"Heavy metal is selling as well as it ever has," says Alex Hodges of booking agency International Creative Management (ICM). "It continues to show great success at the box office. ICM's recent takeover of metal-heavy agency American Talent International (ATI) brings hardhitters Twisted Sister, Motley Crue, Iron Maiden, Def Leppard, Accept, Krokus and Queensryche to a roster which already includes Black Sabbath, Keel, and Triumph.

"Metal is still in a boom stage," says Marty Diamond of New York's Ron Delsener Enterprises, adding "our priorities are arena-type shows.

"Younger audiences favor arenas (which in Delsener's case include 20,000-capacity Madison Square Garden, 17,000-capacity Nassau Coliseum and 16,000-capacity Meadowlands.)

"Fifty percent of our dollar volume can be attributed to heavy metal," observes Roger Klevisahl of Minneapolis' Schon Productions.

"The heavy metal market won't diminish, as long as you don't abuse it," cautions Doug Borg at Boston promoter Don Law Co. "It's a loyal audience, and they'd rather see their heroes than eat. You can't overprice heavy metal concerts; tickets should be \$1-\$2 lower than normal."

Metal's been turning up in some rather unlikely places, including Studio 54 and Radio City Music Hall. Radio City's controversial booking of Iron Maiden resulted in five sold-out

nights for the 5,874-seat hall, according to director of talent booking Mark Felton. "We're very interested in all sorts of rock'n'roll," he says, "and we're proud that it can be done successfully here."

Metal will continue to thrive, say the experts, as long as there are 17-year olds in search of an emotional outlet.

"Metal's supposed to be like a long scream, to help you forget your troubles," theorizes Nick Caris of Detroit's Diversified Management Agency (DMA), home of metal mongers, Scorpions, Grim Reaper, King Cobra, Anthrax, UFO, and others.

"When you see a band sell 50,000 copies of a record that hasn't been released in the U.S., when 2,000 kids show up for three bands that have never had any radio play in the market, it can be attributed to the power of heavy metal music. The kids know more about heavy metal bands than the professionals."

"Kids want something they can call their own, and if mom and dad hate it, all the better," proposes Dan Zelisko, head of Phoenix's Evening Star Productions. Michael Short of Milwaukee's Stardate Productions observes in kind, "Kids don't have to share the heavy metal scene with anyone, like they do when they go see the Police, Springsteen or the Pretenders. Heavy metal's the counterculture, their way of standing apart, and if their parents wouldn't touch it with a 10-foot pole, that's what makes it cool."

Although acts like Twisted Sister, Ratt and Motley Crue all racked impressive radio hits over the year, thus boosting their box office draw, airplay isn't the only measure of a metal band's draw. "Iron Maiden's never gotten much airplay," says Jeff Crump of Denver's Feyline Productions. "They just tour constantly."

On the subject of tours, the reunion of veteran metal band Deep Purple surprised and delighted more than a few promoters. The band's first American outing in 10 years had sold out 29 arena shows as of this writing, drawing 390,000 people, according to president Louis Messina of Houston's



Kiss



Raven

Pace Concerts. Pace acted as advertising and promotion coordinators for the Purple tour, as well as promoting 75% of the dates. "Radio airplay has certainly made an impact on the audiences we're playing to," notes Don Bernstein of Purple management company Thames Talent. "They go wild when they hear the new material."

*(Continued on page HM-19)*

**W.A.S.P.**  
**Twisted Sister**  
**Southern California's 'Metal Head' Quarters**  
**Heaven**  
**Iron Maiden**  
**Triumph**  
**Black Sabbath**

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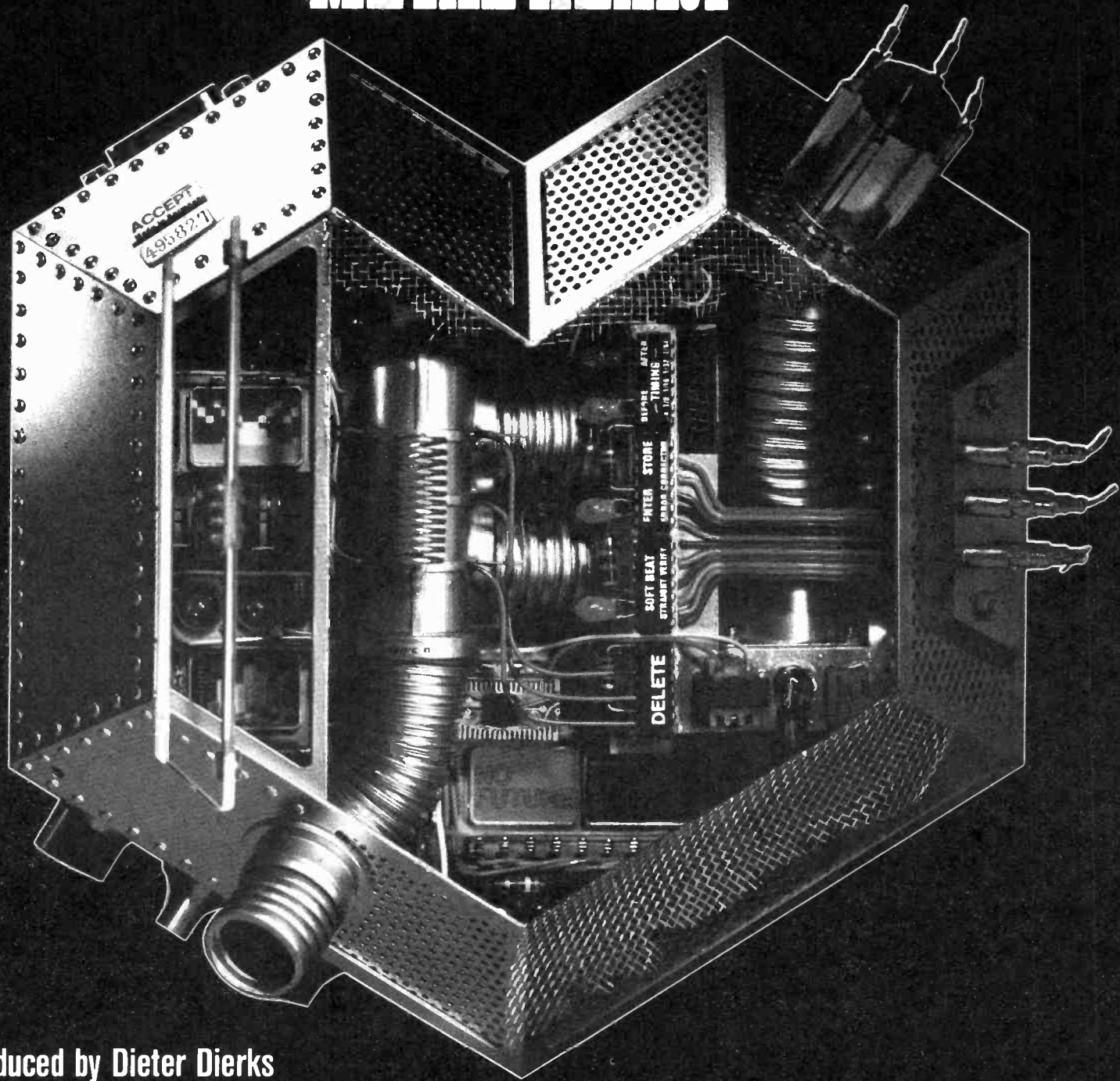
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## Revivals Bring New Hope To Metal Vets WORLD VIEW: METAL CRUSADE IN GLOBAL GEAR

By MALCOLM DOME and MICK WALL

If Heavy Metal can ever have been said to have truly "disappeared"—in a point of intense historical debate!—then the past year-and-a-half has certainly re-established the genre as a credible force the world over, both in commercial and musical terms.

• A considerable positive aura has surrounded the reformation of 1970s supergroups like Yes and Deep Purple. And The Firm, featuring the enduring legends of Jimmy Page, ex-Zeppelin, and Paul Rodgers (ex-Free and Bad Company) set out on its first major tour of the U.S.

• For consistent best-sellers like ZZ Top, Van Halen, Def Leppard, Scorpions, Krokus and Iron Maiden, 1984 created new boundaries of worldwide success.

• In the U.K., hard rock (somewhat softer but no less thun-

derous term than heavy metal) has rejuvenated the jaded look of the national charts. ZZ Top may be credited for beginning the resurgence with their belated hit singles.

• Hardcore "metal merchants" like Iron Maiden, Venom, Ozzy Osbourne, W.A.S.P. and Accept have gone from strength to strength.

• The pan-European scene is also enjoying the HM Crusade. Aside from previously mentioned major European bands like Scorpions and Krokus, there has been a steady trickling of worthy "babes" such as Mercyful Fate, Spellbound, Hanoi Rocks, TNT and Vandenberg.

Add in the equation that HM attracts a greater proportion of live audiences than any other contemporary music form, plus the blanket coverage given through cable television networks (MTV notably in the U.S.), and Sky Channel and Music Box in the European scene and it becomes clear how much interest has grown and expanded within industry and media circles since the dour and much-maligned mid-1970s era.

Additionally, Britain's independent Channel 4 tv network started (April 12) a 10-part series of programs devoted

solely to the present HM scene around the world.

Currently in its fifth year of business, the British hard rock label Heavy Metal Records is now established as one of the leading specialist record companies in the world. Responsible largely for the success of Accept, which subsequently signed to CBS, and with album releases by Scorpions and Bullet (signed to Arista in the U.S.), the label is building fast on its international status.

Distributed by EMI in the U.K. as well as in various parts of Europe, the company is negotiating label license agreements in Canada, New Zealand, Japan, Germany and Scandinavia. Though the company releases product by White Sister, Starz, Tangerine Dream and SanTERS exclusively for the U.K., Heavy Metal Records has a built-in policy to nurture homegrown talent on a longterm worldwide basis. Recent signings in this area have included Wrathchild, Dianno, Magnum, Pet Hate and Multi-Story, all building international interest.

Malcolm Dome and Mick Wall are writers for the U.K. heavy metal publication "Kerrang!"



Accept



Krokus



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## HEAVYWEIGHT CHAMPS OF THE '80s

Following is a complete list of all albums by metal-based acts to be certified gold or platinum so far in the '80s. Titles are followed by their RIAA status (gold, platinum or multi-platinum), releasing label and gold certification date. Research compiled by Paul Grein, Billboard Talent Editor and author of "Chart Beat."

Artist	Title	Label	Date Certified	Artist	Title	Label	Date Certified	
AC/DC	Highway To Hell ▲ <sup>2</sup>	Atlantic	Dec.'79	KROKUS	Headhunter ●	Arista	March'84	
	Back In Black ▲ <sup>5</sup>	Atlantic	Oct.'80		The Blitz ●	Arista	Dec.'84	
	If You Want Blood You've Got It ●	Atlantic	Oct.'80		LED ZEPPELIN	In Through The Out Door ▲ <sup>3</sup>	Swan Song	Jan.'80
	Let There Be Rock ●	Atlantic	Oct.'80		Coda ▲	Swan Song	Feb.'83	
	High Voltage ●	Atlantic	March'81		MOTLEY CRUE	Shout At The Devil ▲ <sup>2</sup>	Elektra	Jan.'84
	Dirty Deeds Done Dirt Cheap ▲ <sup>2</sup>	Atlantic	June'81		Too Fast For Love ●	Elektra	Sept.'84	
	Powerage ●	Atlantic	July'81		NIGHT RANGER	Midnight Madness ▲	MCA	April'84
	For Those About To Rock, We Salute You ▲ <sup>2</sup>	Atlantic	Jan.'82		TED NUGENT	Scream Dream ●	Epic	July'80
	Flick Of The Switch ●	Atlantic	Jan.'84		OZZY OSBOURNE	Blizzard Of Ozz ▲	Jet	July'81
	Night In The Ruts ●	Columbia	March '80		Diary Of A Madman ▲	Jet	Jan.'82	
AEROSMITH	Greatest Hits ●	Columbia	March'81	Speak Of The Devil ●	Jet	Jan.'83		
	Aldo Nova ●	Portrait	May'82	Bark At The Moon ●	Jet	Jan.'84		
ALDO NOVA	The Nature Of The Beast ▲	Capitol	April'81	ROBERT PLANT	Pictures At Eleven ●	Swan Song	Aug.'82	
APRIL WINE	Harder ... Faster ●	Capitol	Oct.'81	The Principle Of Moments ▲	Swan Song	Oct.'83		
BLACK SABBATH	We Sold Our Soul	Warner Bros.	Feb.'80	QUIET RIOT	Metal Health ▲	Pasha	Sept.'83	
	For Rock'n'Roll ●	Warner Bros.	Jan.'81	Condition Critical ▲	Pasha	Sept.'84		
BLUE OYSTER CULT	Heaven And Hell ●	Warner Bros.	Jan.'81	RATT	Out Of The Cellar ▲ <sup>2</sup>	Atlantic	June'84	
	Some Enchanted Evening ●	Columbia	July'80	RUSH	2112 ▲	Mercury	Nov.'77	
DEEP PURPLE	Fire Of Unknown Origin ▲	Columbia	Nov.'82	All The World's A Stage ▲	Mercury	Nov.'77		
	Perfect Strangers ▲	Mercury	Jan.'85	Permanent Wave ●	Mercury	March'80		
DEF LEPPARD	High 'N Dry ▲	Mercury	Dec.'82	Moving Pictures ▲ <sup>2</sup>	Mercury	April'81		
DIO	Pyromania ▲ <sup>6</sup>	Mercury	March'83	Exit ... Stage Left ●	Mercury	Jan.'82		
	On Through The Night ●	Mercury	Nov.'83	Signals ▲	Mercury	Nov.'82		
SAMMY HAGAR	Holy Diver ●	Warner Bros.	Sept.'84	Grace Under Pressure ▲	Mercury	June'84		
	The Last In Line ●	Warner Bros.	Sept.'84	Worlds Apart ●	Portrait	July'83		
BILLY IDOL	Standing Hampton ●	Geffen	Jan.'83	SCORPIONS	Blackout ▲	Mercury	July'82	
	Three Lock Box ●	Geffen	May'83	Animal Magnetism ●	Mercury	March'84		
IRON MAIDEN	VOA ●	Geffen	Nov.'84	Love At First Sting ▲ <sup>2</sup>	Mercury	April'84		
	Rebel Yell ▲ <sup>2</sup>	Chrysalis	April'84	Don't Say No ▲	Capitol	July'81		
JUDAS PRIEST	Billy Idol ●	Chrysalis	June'84	Emotions In Motion ▲	Capitol	Sept.'82		
	Piece Of Mind ●	Capitol	July'83	Signs Of Life ▲	Capitol	Oct.'84		
KISS	The Number Of The Beast ●	Capitol	Oct.'83	TRIUMPH	Allied Forces ●	RCA	June'82	
	Powerslave ●	Capitol	Nov.'84	Never Surrender ●	RCA	Sept.'83		
KISS	British Steel ●	Columbia	July'82	Stay Hungry ▲ <sup>2</sup>	Atlantic	Aug.'84		
	Screaming For Vengeance ▲	Columbia	Oct.'82	Women And Children First ▲ <sup>2</sup>	Warner Bros.	May'80		
KISS	Defenders Of The Faith ●	Columbia	March'84	Fair Warning ▲	Warner Bros.	July'81		
	Unmasked ●	Casablanca	July'80	Diver Down ▲ <sup>2</sup>	Warner Bros.	June'82		
KISS	Lick It Up ●	Mercury	Dec.'83	1984 ▲ <sup>5</sup>	Warner Bros.	March'84		
	Animalize ▲	Mercury	Dec.'84	VARIOUS ARTISTS	Heavy Metal Soundtrack ●	Full Moon/Asylum	Sept'81	

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## INDIES UNDAUNTED

(Continued from page HM-3)

and secondly, the more mainstream metal that's crossing to rock'n'roll." As the orchestrator of Metallica and Raven's graduation from Megaforce to Elektra and Atlantic respectively, Z says "there's a feeling among the underground that they've lost their heroes to commerciality." Z claims that "people would rather buy Metallica's Megaforce albums than their Elektra album.

"Metal is not on the way up," Z says, blaming both his fellow indies and the majors for poor screening in their signings. "The kids are getting quite bored with the deluge of garbage," he notes, adding that "there's no longer an identity in the masses that if you're into metal, you're cool." Z's biggest beef with the market is that its potential has been exhausted. He says the genre is "limited to eight or ten sounds" and that most bands on the market are just "clones of the originals."

Offering a more positive point of view is Steve Sinclair, manager of Important Records' (an importer and distributor) exclusively heavy metal, in-house label, Combat. Sinclair believes the label's young acts like TKO and Mercyful Fate, as well as its veterans like former Arista act the Rods, and recently-signed European faves, Venom, will be supported by "the strength of the scene itself," a loyal and largely word-of-mouth network that he calls "self-propelling and self-fueled, that spreads in a very organic way."

While Combat has yet to chart a release, Sinclair says that's a question of pre-planning and timing that the label is close to answering. "Our goal," he says, is "to dramatize a release to the point where people are drooling over it, then keep that momentum rolling and hop, skip and jump it to hit status."

Important Records president Barry Kobrin agrees that the major labels' intrusion into metal market has "forced us to be more selective in our signings," but says their presence "hasn't helped or hindered us." Enigma Records' Sandra Gutschen echoes Kobrin's thoughts on the label's increasingly choosy signing policy, but is more upbeat on the majors' new-found fondness for metal. "Their entrance only proves the genre's viability," says the retail and promotion manager. Pointing to acts like the former Time Coast/Enigma group Ratt (now on Atlantic), Gutschen says the minor to major league transfer reiterates "the importance of indies as a gauge to what will go and what won't."

## MERCHANDISE

(Continued from page HM-6)

Austin, senior products manager in special products for 183-unit Record Bar, headquartered in Durham, N.C.

"We'll concentrate window displays around accessory products," Austin describes. "If we have a hot t-shirt, we'll display it near the group's latest album. Store salespeople will suggest to people buying a particular record that they might want the t-shirt and the button as well." In fact, adds Austin, at Christmastime, Record Bar stores were advised via newsletter to try just that sort of aggressive selling technique where merchandise is concerned.

"Each Record Bar orders its boutique items directly," notes Austin. "It's hard for us in the central warehouse to know that, for instance, Ratt might have gotten big in a particular store."

At four-unit Zip's in Tucson, manager Gail Wilson says merchandise is used in cross-promoting albums and concerts. "When WASP and Iron Maiden came to town, we had the accessories on sale along with their albums," she details.

Retailers surveyed say band posters are best displayed in leaf-through hangings, with some of the newer, hotter items upfront near the counters. Smaller items, such as buttons, keychains, bumper stickers, arm bands, etc., go over best encased in glass or set on spin racks.

"There's been an upsurge in our button sales due to display (innovations) and inventory control," says Waxie Maxie's Blaine. "First, the accessories have been given the best possible floor position. We've put lighted glass showcases in our five newest stores in order to better display the products. They're almost boutique areas, with color-keyed felt-covered shelves. The displays are symmetrical and balanced, and perfect for showing off small, bright, colorful things: they make the customer want to reach out and touch them."

Certain stores are known for specializing in certain lines of merchandising. Brooklyn's Zig Zag features a line of "unusual posters"—"Only those that aren't available elsewhere, like European tour posters and programs," says Goodman.

The Record Exchange in Walnut Creek, Calif., is a virtual library of fanzines, according to manager Mario Caceres, including the "metal bible" Kerrang!, Metal Forces, Kickass Monthly, World Metal Report, Canada's Metallion, France's Enfer and Metal Attack, and Caceres' own fanzine Crucible. At Rocket Records in Saugus, Mass., the emphasis is on heavy metal books. "We have hundreds of titles, which do really well," says Rocket's Fred Jefferey, "as well as magazines from Japan, Germany, and France."

In metal circles, Enigma is best known for the odd but effective ingredients present in Stryper, a quartet whose power chords serve as a podium for passing the Good Word to the unenlightened masses. Stryper's first EP has sold over 85,000 units, according to Gutschen, and Enigma is applying some of the industry's more mainstream marketing tools to prolong the band's popularity. Relying on the metal audience's appetite for collectibles, Enigma has just released a limited edition picture disk and 12-inch single on Stryper. Enigma has a full-length album coming soon from the Christian rockers, as well as a second album from Black Sabbath-ish Cirith Ungol, "a very consistent seller," according to Gutschen.

Target Entertainment's Mark Leonard is in Johnny Z's camp on the fragmentation of the metal market. A former partner in Ratt's launch label, Time Coast, Leonard has used the scene's splintering to his advantage. "The key is having that mass appeal record," says Leonard of a potential he's seen in Target's two acts, Legs Diamond and Jag Wire. Leonard admits this puts him in stiff competition with major label contenders like Black Sabbath and Amored Saint. Like many indies, Leonard's ideal is to get a custom label deal with a major, much like Pasha Records' arrangement with CBS Associated, which resulted in Quiet Riot's stellar success last year. To this end, Leonard intends to maintain a "consistent flow of quality releases" and "keep the product in AOR programmers' faces" until the majors can't ignore Target's tremors.

Metal Blade chief Brian Slagel offers a closing comment on the state of the metal market for indies. While Slagel concedes that the majors may dominate the more commercial faction, he says "metal is still a good thing for indies. There will always be a subculture of underground fans to support us." As a man who claims to have entered the business because "I liked the genre and felt it needed more exposure," Slagel's first concept was a series of "Metal Massacre" compilations.

Perhaps what keeps these indies in the metal business is an early profit picture, similar to the one claimed by Slagel. Released eight months ago, an EP by Metal Blade speed metal act Slayer has since sold 70,000 copies, according to Slagel.

Kim Freeman is Billboard's Assistant Radio Editor in New York and author of the "Grass Route" column.

Leather and spiked goods, indispensable to the heavy metal uniform, are of course not suited to every metal-specializing retailer. Mall stores, for instance, tend to shy away from such merchandise. But for those stores that carry them, it's a whip-snapping business.

Houston's Texas Tapes and Records stocks "a complete assortment of spikes and studs," according to LP buyer Dave Brichler, many of which are manufactured by Black Knight of England. Merchandise ranges from \$3 for a wristband to \$100 for a full leather jacket. "We do a lot of jacket business at Christmastime," notes Brichler. Other items include chains, headbands and gauntlets.

At the 11-unit Penguin Feather chain, headquartered in Fairfax, Va., "anything with handcuffs" goes over like gangbusters, according to gift and accessories buyer Lynn Kaplan. Handcuff belts carry a price tag of between \$11.50 and \$34. "Wristbands and spiked stuff do real well," she says, adding, "Black leather still sells the best—we don't do much with colored leather."

Other items available from Penguin Feather include gauntlets (\$24-\$35) and 3/8-inch wristbands (\$6-\$8.)

But no retailer, it appears, has it over Milwaukee's Mainstream Records when it comes to heavy metal accessories.

Over the last seven years, manager Gene Knack has parlayed what was a simple paraphernalia section into a full-fledged "Rock Shop." Each of Mainstream's seven outlets features a Rock Shop section, and in three of them the Rock Shop is physically set apart from the rest of the store, with its own manager and cash register.

"Three-fifths of the (1,800-square foot) main store is devoted to the Rock Shop," says Knack. "Since heavy metal has become such a big part of it, it's separated from the front of the store by the heavy metal record and magazine section." Another attractive feature of the Rock Shop, Knack adds, is the Ticketron booth therein.

The Rock Shop's inventory runs in the "tens of thousands of dollars," according to Knack. Metal is king, though Cyndi Lauper bracelets and lace gloves a la Prince have lately become hot items. A sample of metal merchandise would include: spiked leather belts, headbands, armbands, studded pierced earrings, studded hankchiefs (\$10), handcuffs (\$10), thumbcuffs, mini-cuffs at \$6 ("To put through zipper tabs," says Knack), handcuff belts (\$17-18), studded bootstraps (\$10-\$25), studded fingerless gloves in assorted colors at \$25-\$30 ("red's gotten big with heavy metal people"), blank cartridge belts (\$45-65), tour jackets from \$65-\$70 ("we sell around 10 a month"), and the requisits buttons, posters, pictures, t-shirts, etc.

MOIRA McCORMICK



# MAJORS RETURN

(Continued from page HM-3)  
shows.

The jury is still out as to whether the heavy metal resurgence has peaked. New metal acts are still being signed, but not in the same numbers as one year ago. And statistically, the evidence is hard to refute. According to Grunblatt, RCA's market research director, heavy metal's market share was at its peak in '84 with 20% of the total, up dramatically from the 8% in '83, but down in the first quarter of '85 to about 15%. The fate of the fast-fading disco and country music fads lingers in the air. But the memories of '84's metal acts topping the pop charts are still strong enough for Arista's marketing head, Jim Cawley, to predict big things for metal in the next few months. "Everyone's talking about how metal has peaked. But I wouldn't be surprised to see if in '85 a metal group sells as much as 'Thriller.'"

To be fair, even though metal is experiencing a downswing, however temporary or permanent, the general consensus is that metal has broadened its audience base. Metal music is no longer the exclusive domain of male teenagers. The metal audience has become older (college-aged), younger (pre-teen) and more female. And while the market is still heavily dominated by male teens, more male teens than ever before are identifying themselves as metal fans.

A new reworking of the metal formula may be what's needed. Cawley's Michael Jackson metal-slayer would be different than current crop of headbanging bands. "In addition to being proficient musicians, they would have to be excellent songwriters with an ear for pop-edged melodies." A Columbia Records spokesperson quipped that the ideal metal band in '85 is the one "that comes up with a song that CHR will play. It wouldn't hurt if they are good looking, too."

For the most part, record executives are sticking to the basic elements of metal to weather the current storm. That means breaking a new band in hard rock strongholds, such as Seattle, San Antonio and Harrisburg, Pa. That means being aware of the price sensitivity of metal records. That means designing art with as many metal cliches that can fit on to an album cover. ("The LP cover can be a do-or-die situation for a new band. Graphically, it has to appeal to a 13-year-old boy," says Grunblatt.)

Greg Ptacek writes for Rock magazine in Los Angeles.

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## POUNDING IT OUT

(Continued from page HM-1)

"Heavy metal, or whatever you want to call it, has always been around," says Gene Simmons, leader of HM mainstays Kiss. "There seems to be a backlash against heavy metal right now, but I think the backlash is against the title. I've always preferred the term 'hard rock.'

"Here's the point I think the record company people realize," he continues. "Like it or hate it, heavy metal is the meat-and-potatoes of the industry. It has nothing to do with style, it has nothing to do with fads. Neither radio airplay nor any lack of it, not MTV airplay nor lack of it, is going to stop it. Kiss made it without any airplay at all. 'Animalize' is our 19th album, our 17th gold album and 13th platinum album. And we did that with virtually no airplay.

"It's wonderful to have a Prince or a Michael Jackson on your roster," he concludes. "But they will come along once every 10 years. Any smart record company knows that, have a couple of good heavy metal acts in your stable, and you have solid fan support."

The labels, apparently, still agree. Even though AOR airplay has slowed, and MTV airplay may be constricted to a trickle, the signings continue. A&M Records picked Simmons himself to produce Keel; they put Rock Goddess in the studio for a second album, and are pushing Hyts. Epic recently released the debut of Madame X, and have signed Seattle's Widow. Capitol has King Kobra, the new group featuring drummer Carmine Appice, as well as Alcatrazz, Uli Jon Roth and Zeno. Warner has released Rough Cutt, managed by Wendy Dio, as well as Black & Blue, Whitensake and, soon, Adam Bomb.

MCA is in the running with a debut disk from Los Angeles' Warrior, Canada's Hanover Fist and the German-American hard rockers Stony Fury. RCA is conducting a national print promotion for White Wolf and Grim Reaper, and have just released Australia's Boss. Atlantic has Holland in the studio with producer Tom Werman, and Malice recording with Ashley Howe. Ratt, after the successful re-release of their early EP, are working on their second full album.

The majors continue to recruit newcomers from the farm leagues—the independent labels—and the indies are still developing raw talent. Atlantic picked up Raven and Elektra picked up Metallica, but their original label, the independent Important/Combat, has 14 more releases slated for the next two months. They're putting Venom, Slayer and Oz on a 40-city tour, and have disks upcoming by Impaler, Thrasher, Savatage, Abattoir and Megadeth. Enigma has done a reported 85,000 units on the album by Christian metalers Stryper, and have new product by Shire, Antic, Third Stage Alert and Omen.

"Metal is still strong," says Combat's Gabriel. "Heavy metal is rock'n'roll. It'll keep going as long as you and I are alive. As long as there's a Billboard. As long as there are radios."

Of course, heavy metal is not the most admired of musics. Many record company executives became "born again" metalheads in 1983, but most still apologize for their HM albums.

"There's a pretentiousness that has taken over rock'n'roll bemoans video director Martin Kahan. "Heavy metal is considered trivial. I don't know that (Motley Crue's) Nikki Sixx is beneath consideration, and I don't know that (Talking Heads') David Byrne is a god. The truth is somewhere in the middle."

"Yes, it's blue collar music," says director Marty Callner. "But America identifies with that."

"Identification" is the key word in metal—or, more precisely, "participation." Heavy metal songs are anthems; head-banging and fist-waving audiences are becoming part of the experience. Fans are intensely loyal, and metal merchandise outsells any other genre. The concert isn't over until you buy a t-shirt. Metal is self-promoting and self-perpetuating, because the record buyers themselves create the vehicles for marketing.

"These kids on the street not only go into the store to buy a record, they go buy a heavy metal magazine," says Paul Cooper. "I have people working the territory, searching every city for the local heavy metal magazines. The kids love reading about their bands, seeing pictures of their bands. Do these magazines help us? Yes. Do we get fan mail from them? Yes. Do we get telephone calls? Yes. Is there a following from these magazines? Yes."

Some might joke that they didn't realize metalheads could read. In truth, the average metalhead is just the average kid next door. As Van Halen's David Lee Roth so aptly puts it:

"Somebody in an interview asked me once, she said: 'Dave, don't you look out in the audience and see nothing but vacant stares, kids so stoned they don't know where they are, misbehaving and being foolish?' And I said, 'Oh, you were at the SuperBowl, too?'"

"I went to see Prince," smiles Gene Simmons. "I like that stuff, too. But if I'm the kid in the garage band who wants to get girls and be a rock star, who am I going to imitate? Prince? Heavy metal bands create hero worship."

# MTV RETREAT

(Continued from page HM-4)

pants," says heavy metal. But whenever something gets into 'the system,' it has its edges smoothed off."

"Ironically, it was MTV who gave the form a kick in the pants," says heavy metal Godfather, Gene Simmons of Kiss. "That's where you heard new groups like Black & Blue and Helix. Now they're starting to toe the corporate line, and that's too bad."

With the recent announcement at MTV is cutting back significantly on the number of heavy metal videos it will program—knuckling under, some say, to pressure from conservative watchdog groups—videomakers and artists are divided in opinion as to how this will affect the genre.

"This cutback on heavy metal is bad," says Martin Kahan, producer/director of clips for Kiss, Scorpions, Krokus and others. "It's a precursor to the death of rock'n'roll. The one place where you could find the original spirit of rock'n'roll is in heavy metal video: the outrageousness, the 'I don't care what you think, this is how I am' attitude. Now the anti-this and anti-that forces have won."

Gene Simmons disagrees. "If MTV says heavy metal's no longer okay, oh boy!" hoots the snake-tongued bassists. "It's like any authority figure shouting out 'Turn it down! What do you do? You turn it up.'"

"Heavy metal music is here to stay," expands Callner, "whether MTV exposes it or not. It'll be exposed somewhere. The more they try to tell the kids they can't have it, the more they're going to want it. They'll find a way to get it and we, the software makers, will ultimately find it our responsibility to get it into the hands of the kids."

Getting heavy metal product past the self-censorship of video broadcasters generally requires toning down its image. Upbeat, pop-metal clips will get more exposure than the Gothic, satanic or violent ones: take, for example, the neon-bright clip of Ratt's "You Think You're Tough" or the unlikely pairing of Academy Award-winning director Zbigniew Rybczynski with German metalmongers Accept.

"As long as producers and directors keep the energy, the fun, the power intact—and divert it a little so it's not offensive—heavy metal video will survive," says Alexis Omeitchenko, executive producer of Pendulum Productions (Ratt, Quiet Riot, Motley Crue). "If the ultimate goal is getting it onto MTV, that's a marketing decision. But I don't think any video director or producer ever set out to be offensive."

Most of the heavy metal videos that receive flak for their violence or sexism were, according to their creators, jokes that misfired. "I remember when 'All Hell's Breaking Loose' went to MTV," says Martin Kahan, who directed it. "It was just when the controversy over sex and violence was heating up. I had gone out of my way to make it tongue in cheek, but they took it as an example of all that's wrong with video."

"I was brought up on opera," says director Epstein. "And when I did (Motley Crue's) 'Looks That Kill,' I quickly realized that Wagner is the grandfather of heavy metal. Our sets looked like something out of 'Die Walkure'; the whole clip was a mini-Wagner opera. I think the imagery worked; no one else noticed."

Although Martin Kahan says he has just about OD'd on "crotch shots and guitar solos," most directors agree that larger-than-life, heroic heavy metal videos are the most fun to make. "One good thing about doing heavy metal video," says director Oley Sassone, whose latest project was RCA's Autograph, "is that you can get away from the 'Clairol commercial look.' Because of the fantasy, the imagery, anything goes."

"Heavy metal video is a release," says Omeitchenko. "Violence is an obvious release, but humor is the greatest, most wholesome release. Humor is also very subjective: what a music video director finds humorous is not always the same as what a 15-year-old viewer finds humorous."

That's why video humor tends to reach back to classic forms that have always worked—although not usually as far as Wagner. "Heavy metal videos are musical Three Stooges pieces," says Kahan. Callner calls them "Buster Keaton movies." Twisted Sister's Dee Snider says they're "Road Runner cartoons." Whatever the reference point, they are also, as Atlantic vice president Paul Cooper states and restates, "a very, very viable tool."

"Selling records is the bottom line of what we're trying to do here," says Callner. "Let's not forget that that's what the video business is about."

So whether MTV turns its back on the mania it created (or are they simply setting the stage for HMTV?), one thing is certain: video and metal are involved in a symbiotic relationship that is too productive to wither and die.

Ethlie Ann Vare is a Billboard contributor in Los Angeles.

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**AT RETAIL**

(Continued from page HM-6)

the clubs and heavy metal magazines like Kerrang!"  
 "As the majors drop out," Hunter muses, "more and more of the heavy metal business will revert to the smaller indie labels. They can make more money on a smaller level."

Many independent domestic importers/distributors, such as Important, Greenworld, and Dutch East India, operate in-house metal labels. At this point, according to most retailers surveyed, the most successful of these are important subsidiary labels Combat and Megaforce.

"1984 was a tremendous year for us," concurs Important chief Howard Gabriel. "We're now selling to all the chains, and we're able to pick and choose distributors."

"The majors want hit records, which means hit singles," Gabriel points out. "If a record won't sell 200,000 copies, they're not interested. We're interested."

Retailers are now seeing a distinct trend toward domestic independent product in general. "The kids are getting sick of Twisted Sister and Motley Crue," says Mario Caceres of the Record Exchange in Walnut Creek, Calif. "And Quiet Riot's gone—there was nothing to back up their hype."

According to Rob Tabaska of Pittsburgh metal outlet Eide's, indie sales often outstrip major-label sales. Admittedly, that's not an unusual occurrence in a specialty store; Tom Gracyk of metal-heavy Moby Disc in Pasadena says indies and imports accounts for 50-60% of total store volume.

But even some major retail chains report significant upswings in domestic independent sales. "We do a lot of business with Combat and Megaforce," says catalog buyer Bob Varcho of the 164-unit Camelot chain. "They've gone after (the metal market) more than (other independents.)"

"Kids'll take a chance on an American indie they've never heard, for \$5-\$7," notes Zig Zag's Goodman, "rather than an \$8-\$10 import. Anthrax on the Megaforce label, for instance, outsold Accept here."

Import sales for heavy metal have gone up or down over the year, depending on the market. In the metal monarchy of Milwaukee, for instance, imports show better than average strength. Wholesaler/retailer Radio Doctors, which services some 380 accounts, reports 10-15% of its own retail volume is attributable to import sales. "We carry over 800 titles of imports in four different bins," says LP reporter Paul Keszicki. At Hegewisch Records in Calumet City, Ill., Dan Zurek points out there's "an edge to imports. People want that extra song, that different packaging. Money matters, but not to a metal person—they'd die for rock'n'roll."

Although retail operators with any knowledge of heavy metal will tell you that it's one genre that sells more by word of mouth than airplay, the current backlash of radio against hard rock, as well as MTV's much-publicized cutback in heavy metal clips, has more than a few merchants worried.

Acts like Twisted Sister, Ratt and Motley Crue owed their success primarily to MTV exposure and its attendant cross-over airplay. The radio/MTV rock retreat isn't likely to affect established metal stalwarts such as Judas Priest, Scorpions and Iron Maiden; however, as Camelot's Varcho observes, "MTV was very instrumental in breaking new groups. With they and radio backing off, new artists will be harder to break. We're concerned about the situation."

In Chicago, buyer Steve Harkins of Sound Video Unlimited has launched what he terms "Rock Rally" promotions, designed to push heavy metal at store level in the absence of MTV and local radio support. "We're setting up Rock Rally centers in stores, which display metal prominently," Harkins describes, "and we'd like to stage actual rallies. We're looking for sites in the Chicago area to have video presentations of metal groups, and possibly even concerts."

Moira McCormick is Billboard's Contributing Editor in Chicago.

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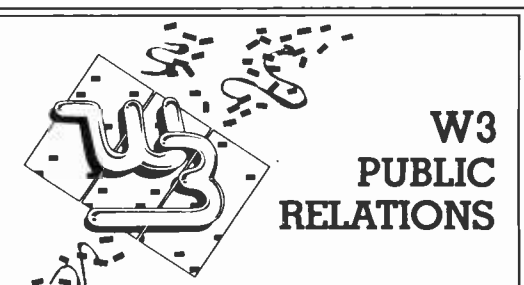
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## ROAD WARRIOR

(Continued from page HM-8)

Metal goes over particularly well in markets where radio supports hard rock, such as Detroit, Milwaukee, Phoenix and West Texas. Conversely, the mellowing of radio has had a certain amount of adverse effects in other regions. "San Francisco itself does a tremendous business in heavy metal," says Greg Purloth of Bill Graham Presents, "but radio's softened up in the secondary markets, which poses a big problem for heavy metal shows."

"There isn't any good strong AOR station in this market," complains Steve Sybesma of Indianapolis's Sunshine Promotions. "What's gotten bigger is top 40."

In south Florida, says Jon Stoll of Fantasma Productions, the arena bands do significant business, and almost exclusively in the major markets. "The concert business itself hasn't dropped off, but the volume of people is down," he says, "because of lack of airplay and exposure."

In Honolulu, radio's mellowing in a market that for logistical reasons hosts primarily arena heavy metal bands, has had a palpable effect on concert attendance. "A heavy metal concert sells an almost automatic 5,000 of 8,000 seats in the Neal Blaisdell Center here," says promoter Ken Rosene, "but the trick is to sell that extra 3,000."

Out-of-the-way but exotic locations such as Hawaii and Alaska, adds Rosene, can be made more feasible for touring bands by taking advantage of a Western Airlines package, which offers the Hawaiian leg of a West Coast-Alaska-Hawaii triangle for free. Such a setup, says Rosene, gives him the opportunity to co-promote shows with Anchorage's George Lichter.

While metal mania has certainly penetrated such far-flung locales as the abovementioned, it's still most rabid in the blue-collar industrial cities of the continental U.S. Not surprisingly, radio in many of these markets continues to support hard rock.

"We're still bullish on heavy metal in Detroit," says Rich Kaye of Brass Ring Productions, "as well as in secondary markets like Muskegon, Lansing, Saginaw, Kalamazoo and Toledo. I can't remember the last booking disaster (with a heavy metal show.)"

Kaye figures Brass Ring puts on a heavy metal show every 10 days to two weeks. Venues utilized include the 16,000-seat Joe Louis Arena, 5,000-seat Fox Theatre and 1,700-seat Royal Oak Theatre. Over a 10-day period in January, Kay notes, 40,000 people turned out for concerts by Iron Maiden, Dio and Aerosmith.

Detroit stations WLLZ and WRIF program a healthy metal menu, says Kaye, which can't help but encourage concert attendance. Even more than that, however, the folks at Brass Ring use constant research and specialized promotion techniques to ensure hefty ticket sales.

"We keep in touch with (heavy metal specialists) Creem Magazine," describes Kaye "and we stay in contact with record stores which sell import records and metal fanzines. We have strong ties with (the country's largest rackjobber) Handleman, so we know when a record is racked at Sears and K-Mart. We get weekly sales figures from Harmony House. We also stay in touch with program directors at WLLZ and WRIF."

Michael Short of Milwaukee's Stardate, for whom heavy metal concerts make up 40% of annual dates, says metal in Milwaukee is "a natural forte for us. It makes us wonder—do we do it that well or is it more than the demand is so great?"

Stardate uses MECCA (11,000) for larger acts like Judas Priest, Ozzy Osbourne, Rush, Dio, Ratt and Accept, and the Eagles Ballroom (2,400) and Eagles Club (800) for up and comers like W.A.S.P. "We try and stay out of venues with age restrictions," Short says. "The business as we know it today was created among kids. They can't go to clubs—concerts are their major way of socializing."

"Kids seem to enjoy the general admission format the most," adds Evening Star's Zelisko, who promotes heavily in Phoenix, Tucson, Las Vegas and Albuquerque. "They want to see their friends, and run around free. They're paying their \$10-\$12 not to be looked at."

Zelisko says he tries to keep heavy metal ticket prices as low as possible, and is currently looking into the possibility of a \$5 concert series in Phoenix. After all, he says, he built Judas Priest from \$5 a head in 1980 to \$12.50 per person (and 12,000 attendees) at the Phoenix Coliseum most recently.

"When you're introducing something new, you can't charge \$15," Zelisko comments. "You should go for quantity; once you get 'em in the hall, the group will keep them there."

Up and coming bands have done so well in San Francisco that they've moved from a club called Wolfgang's to the 1,400-seat Kabuki Theatre. **MOIRA McCORMICK**

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6	7	8	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	•	•	◆	◆		
7	6	62	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•	•	•		
8	5	20	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.	•	◆	◆	◆	◆	◆	◆
9	9	57	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•	•		
10	<b>NEW</b> ▶		MATH SAT	Hayden	Education program designed to help students study for the SAT exam.	•	•	•	•	•		

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1	1	40	PRINT SHOP	Broderbund	At Home Print Shop	•						
2	2	3	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•				
3	8	74	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•			
4	5	82	BANK STREET WRITER	Broderbund	Word Processing Package	•		•	•			
5	3	4	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.				◆	◆		
6	6	80	PFS: FILE	Software Publishing	Information Management System	•			•			
7	10	20	NET WORTH	Scarborough System	Designed to manage personal finances.	•		•	•			
8	<b>NEW</b> ▶		HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•		•	•			
9	RE-ENTRY		TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•		•	•	•		
10	<b>NEW</b> ▶		THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•			•	•		•

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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.

Chart showing Hot Country Singles for the week ending April 27, 1985. Columns include rank, weeks on chart, title, and artist. Top entries include 'Girls Night Out' by The Judds and 'Time Don't Run Out On Me' by Anne Murray.

Continuation of the Hot Country Singles chart. Columns include rank, weeks on chart, title, and artist. Top entries include 'Modern Day Marriages' by Razy Bailey and 'Down On The Farm' by Charley Pride.

○ 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	SALES	
				HOT COUNTRY POSITION	SALES
1	4	GIRLS NIGHT OUT	THE JUDDS	1	
2	3	TIME DON'T RUN OUT ON ME	ANNE MURRAY	2	
3	5	THERE'S NO WAY	ALABAMA	3	
4	7	THE COWBOY RIDES AWAY	GEORGE STRAIT	5	
5	8	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	6	
6	6	DON'T CALL IT LOVE	DOLLY PARTON	4	
7	11	STEP THAT STEP	SAWYER BROWN	7	
8	12	WARNING SIGN	EDDIE RABBITT	8	
9	13	RADIO HEART	CHARLY MCCLAIN	9	
10	15	IN A NEW YORK MINUTE	RONNIE MCDOWELL	11	
11	16	THAT'S WHAT YOU DO	THE FORESTER SISTERS	12	
12	14	FALLIN' IN LOVE	SYLVIA	10	
13	17	WORKING MAN	JOHN CONLEE	13	
14	18	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	14	
15	19	CALIFORNIA	KEITH STEGALL	17	
16	21	DON'T CALL HIM A COWBOY	CONWAY TWITTY	16	
17	29	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	21	
18	26	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	18	
19	1	I NEED MORE OF YOU	THE BELLAMY BROTHERS	15	
20	2	HIGH HORSE	NITTY GRITTY DIRT BAND	20	
21	28	FOUR WHEEL DRIVE	THE KENDALLS	27	
22	30	NATURAL HIGH	MERLE HAGGARD	19	
23	10	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	23	
24	—	COUNTRY BOY	RICKY SKAGGS	24	
25	—	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	22	
26	23	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	54	
27	27	WALTZ ME TO HEAVEN	WAYLON JENNINGS	32	
28	—	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	28	
29	9	HONOR BOUND	EARL THOMAS CONLEY	29	
30	—	TRUE LOVE	VINCE GILL	36	

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	
				HOT COUNTRY POSITION	AIRPLAY
1	4	GIRLS NIGHT OUT	THE JUDDS	1	
2	5	THERE'S NO WAY	ALABAMA	3	
3	3	TIME DON'T RUN OUT ON ME	ANNE MURRAY	2	
4	6	DON'T CALL IT LOVE	DOLLY PARTON	4	
5	7	THE COWBOY RIDES AWAY	GEORGE STRAIT	5	
6	8	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	6	
7	10	STEP THAT STEP	SAWYER BROWN	7	
8	12	RADIO HEART	CHARLY MCCLAIN	9	
9	11	WARNING SIGN	EDDIE RABBITT	8	
10	13	FALLIN' IN LOVE	SYLVIA	10	
11	14	IN A NEW YORK MINUTE	RONNIE MCDOWELL	11	
12	16	WORKING MAN	JOHN CONLEE	13	
13	17	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	14	
14	1	I NEED MORE OF YOU	THE BELLAMY BROTHERS	15	
15	15	THAT'S WHAT YOU DO	THE FORESTER SISTERS	12	
16	19	DON'T CALL HIM A COWBOY	CONWAY TWITTY	16	
17	20	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	18	
18	22	NATURAL HIGH	MERLE HAGGARD	19	
19	21	CALIFORNIA	KEITH STEGALL	17	
20	25	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	22	
21	24	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	21	
22	9	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	23	
23	2	HIGH HORSE	NITTY GRITTY DIRT BAND	20	
24	28	COUNTRY BOY	RICKY SKAGGS	24	
25	30	LITTLE THINGS	THE OAK RIDGE BOYS	25	
26	—	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	26	
27	—	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	28	
28	26	FOUR WHEEL DRIVE	THE KENDALLS	27	
29	—	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	30	
30	18	HONOR BOUND	EARL THOMAS CONLEY	29	

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (18)	21
MCA/Curb (3)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (9)	14
Viva (2)	
Warner/Curb (2)	
Full Moon (1)	
EPIC (10)	11
Full Moon/Epic (1)	
COLUMBIA	8
POLYGRAM	8
Mercury (8)	
CAPITOL (4)	7
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA (3)	4
Liberty (1)	
AMI	1
CANYON CREEK	1
LUV	1
MOON SHINE	1
NSD	1
Mesa (1)	
SABA	1
SASPARILLA	1
SUGAR HILL	1
SWANEE	1
TEXAS	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

90 BABY'S GOT HER BLUE JEANS ON (Hall-Clement, BMI)	1 GIRLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP)	67 LET THE HEARTACHE RIDE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	54 SEVEN SPANISH ANGELS (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	93 WHAT SHE WANTS (Vogue, BMI/Padre, BMI)
91 BEING A FOOL AGAIN (Songmedia, BMI/High C, BMI)	96 GIVE HER ALL THE ROSES (Chappell, ASCAP/Fruit, BMI)	25 LITTLE THINGS (Reynson, BMI)	30 SHE KEEPS THE HOME FIRES BURNING (Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	34 WHEN GIVIN' UP WAS EASY (Cavesson, ASCAP)
100 BLUE DAYS BLACK NIGHTS (Rightsong, BMI)	78 GO DOWN EASY (Irving, BMI/Danor, BMI)	88 LOOK WHAT LOVE DID TO ME (Publicare, ASCAP)	69 WHEN YOU HELD ME IN YOUR ARMS (Equillas Canyon, BMI/Atlantic, BMI)	69 WHEN YOU HELD ME IN YOUR ARMS (Equillas Canyon, BMI/Atlantic, BMI)
17 CALIFORNIA (April, ASCAP/Blackwood, BMI/Stegall, BMI)	44 HEART TROUBLE (Irving, BMI/Silverline, BMI)	61 LOVE IS WHAT WE MAKE IT (Blackwood, BMI/Magic Castle, BMI)	37 SHE'S A MIRACLE (Pacific Island, BMI/Tree, BMI)	33 WHITE LINE (Emmylou, ASCAP/Irving, BMI)
24 COUNTRY BOY (Ackee, ASCAP)	47 HELLO MARY LOU (Unichappell, BMI/Six Continents, BMI/Champion, BMI)	99 LOVE, IT'S THE PITS (Tree, BMI/Blackwood, BMI)	71 SHOWDOWN (See No Evil, ASCAP/Kick Drum, ASCAP/Cool, ASCAP)	43 WHO'S THE BLOND STRANGER (Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)
40 COUNTRY GIRLS (Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	74 HERE I AM AGAIN (Evil Eye, BMI)	38 MAJOR MOVES (Bocephus, BMI) CPP	75 SIZE SEVEN ROUND(MADE OF GOLD) (Taylor And Watts, BMI/Algee, BMI)	13 WORKING MAN (Tapadero, BMI)
5 THE COWBOY RIDES AWAY (Cross Keys, ASCAP/Tightlist, ASCAP)	20 HIGH HORSE (Unami, ASCAP)	42 MAYBE MY BABY (Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	6 SOMEBODY SHOULD LEAVE (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	55 YOU'RE EVERY STEP I TAKE (Music Makers, ASCAP/Silver Dust, ASCAP)
59 CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP)	29 HONOR BOUND (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	51 MODERN DAY MARRIAGES (Razzy Bailey, ASCAP)	14 SOMETIMES WHEN WE TOUCH (Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	18 YOU'RE GOING OUT OF MY MIND (CBS-U, ASCAP/Ide Of March, ASCAP)
87 CRAZY FOR YOUR LOVE (Pacific Island, BMI/Tree, BMI) CPP	70 I CAN FEEL THE FIRE GOIN' OUT (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	79 MY MIND IS ON YOU (Leeds, ASCAP/Patchwork, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP)	62 STARLITE (Bil-Kar, SESAC)	92 YOU'VE GOT A GOOD LOVE COMIN' (Warner House of Music, BMI/WB Gold, ASCAP)
86 DID I STAY TOO LONG (Warner House Of Music, ASCAP/Reidem, ASCAP)	15 I NEED MORE OF YOU (Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	35 MY OLD YELLOW CAR (Debdave, BMI/Briarpatch, BMI)	7 STEP THAT STEP (Gid, ASCAP)	
45 DIXIE ROAD (Southern Soul, BMI/Window, BMI)	83 I'D RATHER BE CRAZY (Don Pfrimmer, ASCAP/Dejamus, ASCAP/Dick James, BMI)	60 MY SWEET-EYED GEORGIA GIRL (Blackwood, BMI/Priority, ASCAP)	68 STILL ON A ROLL (Auodad, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Beckaroo, BMI)	
63 DO ME RIGHT (Dane Bryant, BMI/Peppermint Flash, BMI)	21 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) (Acuff-Rose, BMI)	19 NATURAL HIGH (Mount Shasta, BMI)	12 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE (Hall-Clement, BMI)	
16 DON'T CALL HIM A COWBOY (Southern Nights, ASCAP)	82 I'M ON FIRE (Bruce Springsteen, ASCAP)	26 NOBODY WANTS TO BE ALONE (Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	22 THERE'S NO LOVE IN TENNESSEE (Tom Collins, BMI/Tapadero, BMI)	
4 DON'T CALL IT LOVE (P222, BMI/Snow, BMI) CPP	23 I'M THE ONE MAMA WARNED YOU ABOUT (Sweet Glenn, BMI)	73 NOTHING CAN HURT ME NOW (Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	3 THERE'S NO WAY (Alabama Band, ASCAP)	
53 DON'T CRY DARLIN' (Dean Dillon, BMI/Larry Butler, BMI)	11 IN A NEW YORK MINUTE (Tree, BMI/O'Lyric, BMI)	76 NOW THERE'S YOU (Southern Nights, ASCAP/Music City, ASCAP)	2 TIME DON'T RUN OUT ON ME (Screen Gems-EMI, BMI/Elorac, ASCAP)	
52 DOWN ON THE FARM (Make Believeus, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	94 IS THERE ANYTHING I CAN DO (Cross Keys, ASCAP/April, ASCAP/Ide Of March, ASCAP)	81 ONE HELL OF A HEARTACHE (Cavesson, ASCAP)	72 TO BE LOVERS (Acuff-Rose, BMI/Marledge, ASCAP)	
31 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT (Hall-Clement, BMI)	65 IT SHOULD HAVE BEEN LOVE BY NOW (Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA	89 ONLY A DREAM AWAY (MDS, ASCAP)	49 TOO GOOD TO SAY NO TO (April, ASCAP/Swallowfork, ASCAP)	
10 FALLIN' IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	66 IT'S A SHORT WALK FROM HEAVEN TO HELL (Hall-Clement, BMI)	97 ONLY LOVE WILL MAKE IT RIGHT (Hall-Clement, BMI)	36 TRUE LOVE (Benefit, BMI)	
50 A FEW GOOD MEN (Hall-Clement, BMI)	98 IT'S ME AGAIN, MARGARET (Acuff-Rose, BMI)	56 OPERATOR, OPERATOR (Goldline, ASCAP/Granite, ASCAP)	95 UNTIL WE MEET AGAIN (Banfield Flyer, BMI)	
58 FIRE IN THE SKY (Longjohns, ASCAP)	39 IT'S YOUR REPUTATION TALKIN' (Tapadero, BMI/Tom Collins, BMI)	84 PITY PARTY (Stallion, BMI/Ledger, BMI)	48 WALKING A BROKEN HEART (Combine, BMI)	
64 THE FIRST WORD IN MEMORY IS ME (Irving, BMI/Love Wheel, BMI) CPP/ALM	46 I'VE BEEN HAD BY LOVE BEFORE (Coal Miners, BMI)	9 RADIO HEART (Tapadero, BMI/Tom Collins, BMI)	32 WALTZ ME TO HEAVEN (Velvet Apple, BMI) CPP	
41 FORGIVING YOU WAS EASY (Willie Nelson, BMI)	28 LET IT ROLL (LET IT ROCK) (Arc, BMI)	57 ROLLIN' LONELY (MCA/Dick James/BMI) MCA	8 WARNING SIGN (Deb Dave, BMI/Briarpatch, BMI)	
27 FOUR WHEEL DRIVE (Anbern, ASCAP)		85 RUNNING THE ROAD BLOCKS (Bar None, BMI/Love Lust, BMI)	80 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP)	
			77 WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP)	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai 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.

## ACM VIDEO AWARD

Continued from page 48

My Rowdy Friends Are Comin' Over Tonight" (Hank Williams Jr., director John Goodhue); "America" (Waylon Jennings director David Hogan); "The Left Side Of The Bed" (Mark Gray, director Paul Flattery); "Second Hand Heart" (Gary Morris, director Mark Rezyka); and "What She Wants" (Michael Martin Murphey, director David Hogan).

## ACTIONMART

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



**WJ Meets MTV.** Following his recent three-night stand at Radio City Music Hall in New York, Waylon Jennings meets Martha Quinn, left, and Nina Blackwood, right, from MTV.

## SKAGGS' 'COUNTRY BOY' CLIP

(Continued from page 48)

Denise Battaglia, vice president of sales and marketing for Music Motions, expects to debut the Skaggs video May 10 in Atlanta and Nashville, with an eventual run of approximately 1,000 screens in 20 U.S. markets. Among the movies with which she sees "Country Boy" running are "The Breakfast Club," "The Sure Thing," "Moving Violations," "Stick" and "Ghostbusters" when it's reissued in July.

"I think 'Ghostbusters' is a natural," says Battaglia. "Both the movie and the video were filmed in New York and take place in and out of subways."

"Country Boy" has been trans-

ferred to 35mm film and mixed to four-channel Dolby stereo specifically for movie theatre viewing. In each market where the promotion runs, Music Motions will tie in a radio station and a retailer to sponsor the clip.

Sponsoring stations will get presenter's credits on the screen before the clip and will have their call letters displayed on accompanying movie one-sheets in the theatre lobby. Retailers receive similar promotional credit on the one-sheets and will display posters in their stores with the name of theatres showing the clip.

KIP KIRBY

Billboard

# HOT COUNTRY SINGLES ACTION

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## RADIO MOST ADDED



## RETAIL BREAKOUTS

NATIONAL 130 REPORTERS			NATIONAL 64 REPORTERS		
ARTIST	TITLE	NEW ADDS	ARTIST	TITLE	NUMBER REPORTING
THE STATLER BROTHERS	HELLO MARY LOU	51	MEL MCDANIEL	LET IT ROLL (LET IT ROCK)	26
LEE GREENWOOD	DIXIE ROAD	41	BARBARA MANDRELL	THERE'S NO LOVE IN TENNESSEE	21
EDDY RAVEN	OPERATOR, OPERATOR	37	RICKY SKAGGS	COUNTRY BOY	18
WILLIE NELSON	FORGIVING YOU WAS EASY	27	CRYSTAL GAYLE	NOBODY WANTS TO BE ALONE	15
GEORGE JONES AND LACY J. DALTON	SIZE SEVEN	22	THE OAK RIDGE BOYS	LITTLE THINGS	13
ROUND(MADE OF GOLD)		36			

REGION 1 CT, MA, ME, NY, State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX	REGION 1 CT, MA, ME, NY, State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX
<b>WPTR</b> Albany, NY <b>WBOS</b> Boston, MA <b>WYRK</b> Buffalo, NY <b>WOKQ</b> Dover, NH <b>WPOR-FM</b> Portland, ME <b>WHIM</b> Providence, RI <b>WSEF-FM</b> Syracuse, NY  <b>REGION 2</b> DE, D.C., MD, NJ, NY Metro, PA, WV  <b>WCAO</b> Baltimore, MD <b>WRKZ</b> Hershey, PA <b>WHN</b> New York City, NY <b>WXTU</b> Philadelphia, PA <b>WMZQ</b> Washington, DC <b>WPXK</b> Washington, DC <b>WWVA</b> Wheeling, WV  <b>REGION 3</b> FL, GA, NC, SC, East TN, VA  <b>WJAZ</b> Albany, GA <b>WWNC</b> Asheville, NC <b>WPLO</b> Atlanta, GA <b>WGUS</b> Augusta, GA <b>WBQB</b> Bristol, VA <b>WEZL</b> Charleston, SC <b>WSOC-FM</b> Charlotte, NC <b>WDOD</b> Chattanooga, TN <b>WUSY</b> Chattanooga, TN <b>WCOS</b> Columbia, SC <b>WGTO</b> Cypress Springs, FL <b>WFNC</b> Fayetteville, NC <b>WESC</b> Greenville, SC <b>WCRJ</b> Jacksonville, FL <b>WIVK</b> Knoxville, TN <b>WWOD</b> Lynchburg, VA <b>WCMS</b> Norfolk, VA <b>WHOO</b> Orlando, FL <b>WWKA</b> Orlando, FL <b>WPAP</b> Panama City, FL <b>WKIX</b> Raleigh, NC <b>WRNL</b> Richmond, VA <b>WSLC</b> Roanoke, VA <b>WQYK</b> St. Petersburg, FL <b>WIRK</b> West Palm Beach, FL <b>WTQR</b> Winston-Salem, NC	<b>WSLR</b> Akron, OH <b>WYNE</b> Appleton, WI <b>WUSN</b> Chicago, IL <b>WUBE</b> Cincinnati, OH <b>WGAR-FM</b> Cleveland, OH <b>WMNI</b> Columbus, OH <b>WONE</b> Dayton, OH <b>WCXI-AM/FM</b> Detroit, MI <b>WVWW</b> Detroit, MI <b>WAXX-FM</b> Eau Claire, WI <b>WROZ</b> Evansville, IN <b>WGEE</b> Green Bay, WI <b>WFMS</b> Indianapolis, IN <b>WIRE</b> Indianapolis, IN <b>WITL</b> Lansing, MI <b>WAMZ</b> Louisville, KY <b>WTSO</b> Madison, WI <b>WMIL</b> Milwaukee, WI <b>WXCL</b> Peoria, IL <b>WKKN</b> Rockford, IL <b>WKLR</b> Toledo, OH <b>WTOG</b> Toledo, OH  <b>REGION 5</b> IA, KS, MN, MO, NE, ND, OK, SD  <b>KHAK</b> Cedar Rapids, IA <b>KSO</b> Des Moines, IA <b>KLXL</b> Dubuque, IA <b>KFGO</b> Fargo, ND <b>KWMT</b> Fort Dodge, IA <b>KFKF</b> Kansas City, MO <b>WDAF</b> Kansas City, MO <b>KEBC</b> Oklahoma City, OK <b>WOW</b> Omaha, NE <b>KTTS</b> Springfield, MO <b>KUSA</b> St. Louis, MO <b>WIL-FM</b> St. Louis, MO <b>KTPK</b> Topeka, KS <b>KVOO</b> Tulsa, OK <b>KFDI</b> Wichita, KS	<b>KEAN-AM/FM</b> Abilene, TX <b>KMML</b> Amarillo, TX <b>KASE</b> Austin, TX <b>WYNK</b> Baton Rouge, LA <b>WZZK</b> Birmingham, AL <b>KOUL</b> Corpus Christi, TX <b>KHEY</b> El Paso, TX <b>KPLX</b> Fort Worth, TX <b>KIKK-FM</b> Houston, TX <b>KILT</b> Houston, TX <b>KSSN</b> Little Rock, AR <b>KLLL</b> Lubbock, TX <b>WMC-AM</b> Memphis, TN <b>WOKK</b> Meridian, MS <b>KNOE</b> Monroe, LA <b>WLWI</b> Montgomery, AL <b>WSM-AM</b> Nashville, TN <b>WNOE</b> New Orleans, LA <b>KYXX</b> Odessa, TX <b>WPMO</b> Pascagoula, MS <b>KBUC</b> San Antonio, TX <b>KKYX</b> San Antonio, TX <b>KRMD</b> Shreveport, LA <b>KWKH</b> Shreveport, LA <b>WACO</b> Waco, TX <b>KLUR-FM</b> Wichita Falls, TX  <b>REGION 7</b> AZ, Southern CA, CO, HI, Southern NV, NM, UT  <b>KRST</b> Albuquerque, NM <b>KUZZ</b> Bakersfield, CA <b>KSSS</b> Colorado Spring, CO <b>KBRQ-AM/FM</b> Denver, CO <b>KLZ</b> Denver, CO <b>KYGO</b> Denver, CO <b>KVEG</b> Las Vegas, NV <b>KIKF</b> Orange, CA <b>KNIX-FM</b> Phoenix, AZ <b>KSOP</b> Salt Lake City, UT <b>KSON-AM</b> San Diego, CA <b>KCUB</b> Tucson, AZ  <b>REGION 8</b> AK, Northern CA, ID, MT, Northern NV, OR, WA, WY  <b>KGHL</b> Billings, MT <b>KGEM</b> Boise, ID <b>KHSL</b> Chico, CA <b>KUGN</b> Eugene, OR <b>KMAK</b> Fresno, CA <b>KMIX</b> Modesto, CA <b>KNEW</b> Oakland, CA <b>KUPL-AM/FM</b> Portland, OR <b>KWJJ</b> Portland, OR <b>KOLO</b> Reno, NV <b>KRAK</b> Sacramento, CA <b>KGAY</b> Salem, OR <b>KMPS</b> Seattle, WA <b>KGA</b> Spokane, WA <b>KRPM</b> Tacoma, WA	<b>Peter's One Stop</b> Norwood, MA <b>Record Town</b> Latham, NY  <b>REGION 2</b> DE, D.C., MD, NJ, NY Metro, PA, WV  <b>A&amp;C Records</b> Pittsburgh, PA <b>Elkins One Stop</b> Charleston, WV <b>J.E.K. Enterprises</b> Baltimore, MD <b>Kemp Mill</b> Beltsville, MD <b>Mobile One-Stop</b> Pittsburgh, PA <b>Musical Sales</b> Baltimore, MD  <b>REGION 3</b> FL, GA, NC, SC, East TN, VA  <b>Bibb One Stop</b> Charlotte, NC <b>Dean's Record One Stop</b> Richmond, VA <b>Lieberman Norcross</b> , GA <b>One-Stop Records</b> Atlanta, GA <b>Peaches Clearwater</b> , FL <b>Peaches West Palm Beach</b> , FL <b>Record Bar</b> Atlanta, GA <b>Record Bar</b> Columbus, GA <b>Ripete Records</b> Fayetteville, NC <b>Sounds Familiar</b> Columbia, SC <b>Southern Music</b> Orlando, FL <b>Tucker's Record Shop</b> Knoxville, TN	<b>Ambat/Record Theater</b> Cincinnati, OH <b>Arc Distributing</b> Cincinnati, OH <b>Arrow Dist</b> Solon, OH <b>Gemini One-Stop</b> Cleveland, OH <b>Martin &amp; Snyder</b> Dearborn, MI <b>National Record Mart</b> Akron, OH <b>National Record Mart</b> St. Clairsville, OH <b>Radio Doctors</b> Milwaukee, WI <b>Singer One Stop</b> Chicago, IL <b>Sounds Unlimited</b> Niles, IL <b>Wax Works</b> Owensboro, KY  <b>REGION 5</b> IA, KS, MN, MO, NE, ND, OK, SD  <b>Lieberman</b> Kansas City, MO <b>Lieberman</b> Minneapolis, MN <b>Musical Sales</b> Minneapolis, MN <b>Phil's One Stop</b> Oklahoma City, OK <b>Uptown Records</b> St. Louis, MO	<b>ABC One Stop</b> San Antonio, TX <b>Camelet</b> Austin, TX <b>Central South One-Stop</b> Nashville, TN <b>E&amp;R One Stop</b> San Antonio, TX <b>Handelman Co.</b> Little Rock, AR <b>Lieberman</b> Dallas, TX <b>Music City One-Stop</b> Nashville, TN <b>Poplar Tunes</b> Memphis, TN <b>Record Bar</b> Baton Rouge, LA <b>Record Bar</b> New Orleans, LA <b>Record Service</b> Houston, TX <b>Sound Warehouse</b> Metairie, LA <b>Southwest Distributing</b> Houston, TX <b>Top Ten Records</b> Dallas, TX <b>Western Merch. One Stop</b> Dallas, TX  <b>REGION 7</b> AZ, Southern CA, CO, HI, Southern NV, NM, UT  <b>Charts Records &amp; Tapes</b> Phoenix, AZ <b>KSG</b> Layton, UT <b>Mountain Coin</b> Denver, CO <b>Music Operators</b> Fullerton, CA <b>Pro One Stop</b> Tempe, AZ <b>Smash Record Dist</b> Phoenix, AZ <b>Tower</b> El Cajon, CA <b>Tower</b> El Toro, CA <b>Tower</b> Las Vegas, NV  <b>REGION 8</b> AK, Northern CA, ID, MT, Northern NV, OR, WA, WY  <b>American Stereo</b> Springfield, OR <b>Major Dist.</b> Seattle, WA <b>Sea Port 1-Stop</b> Portland, OR <b>Tower</b> Fresno, CA

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

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

# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	6	RHYTHM OF THE NIGHT	DEBARGE	1
2	3	WE ARE THE WORLD	USA FOR AFRICA	2
3	4	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	3
4	1	NIGHTSHIFT	COMMODORES	13
5	2	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	10
6	8	IN MY HOUSE	MARY JANE GIRLS	4
7	7	BE YOUR MAN	JESSE JOHNSON'S REVUE	8
8	11	FRESH	KOOL & THE GANG	5
9	5	'TIL MY BABY COMES HOME	LUTHER VANDROSS	9
10	10	SMOOTH OPERATOR	SADE	6
11	12	LOST IN LOVE	NEW EDITION	7
12	9	NEW ATTITUDE	PATTI LABELLE	16
13	13	I FOUND MY BABY	THE GAP BAND	12
14	15	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	14
15	14	INNOCENT	ALEXANDER O'NEAL	11
16	16	INTO THE NIGHT	B.B.KING	15
17	30	MEETING IN THE LADIES ROOM	KLYMAXX	17
18	23	READ MY LIPS	MELBA MOORE	19
19	29	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	18
20	20	STEP BY STEP	JEFF LORBER FEATURING AUDREY WHEELER	31
21	21	YOU SEND ME	THE MANHATTANS	28
22	22	BAD HABITS	JENNY BURTON	20
23	26	MY GIRL LOVES ME	SHALAMAR	23
24	—	AXEL F	HAROLD FALTERMEYER	35
25	—	ELECTRIC LADY	CON FUNK SHUN	25
26	19	PRIVATE DANCER	TINA TURNER	40
27	17	HEARTBEAT	THE DAZZ BAND	29
28	—	BRING BACK YOUR LOVE	GLENN JONES	21
29	18	SCIENTIFIC LOVE	MIDNIGHT STAR	22
30	—	CAN'T STOP	RICK JAMES	26

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	4	WE ARE THE WORLD	USA FOR AFRICA	2
2	2	RHYTHM OF THE NIGHT	DEBARGE	1
3	5	IN MY HOUSE	MARY JANE GIRLS	4
4	1	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	3
5	7	SMOOTH OPERATOR	SADE	6
6	8	FRESH	KOOL & THE GANG	5
7	10	LOST IN LOVE	NEW EDITION	7
8	9	INNOCENT	ALEXANDER O'NEAL	11
9	6	'TIL MY BABY COMES HOME	LUTHER VANDROSS	9
10	17	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	18
11	3	BE YOUR MAN	JESSE JOHNSON'S REVUE	8
12	13	I FOUND MY BABY	THE GAP BAND	12
13	11	INTO THE NIGHT	B.B.KING	15
14	23	MEETING IN THE LADIES ROOM	KLYMAXX	17
15	18	RAINBOW	EUGENE WILDE	24
16	22	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	14
17	26	BRING BACK YOUR LOVE	GLENN JONES	21
18	25	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	27
19	24	READ MY LIPS	MELBA MOORE	19
20	12	BAD HABITS	JENNY BURTON	20
21	28	CAN'T STOP	RICK JAMES	26
22	27	FEEL SO REAL	STEVE ARRINGTON	30
23	16	SCIENTIFIC LOVE	MIDNIGHT STAR	22
24	21	MY GIRL LOVES ME	SHALAMAR	23
25	29	ELECTRIC LADY	CON FUNK SHUN	25
26	—	DO YOU WANNA GET AWAY	SHANNON	34
27	15	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	10
28	—	FREAK-A-RISTIC	ATLANTIC STARR	33
29	20	NIGHTSHIFT	COMMODORES	13
30	30	WHERE DID OUR LOVE GO	THE REDDINGS	37

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	12
Philly World (3)	
Cotillion (1)	
Island (1)	
Mirage (1)	
Modern (1)	
MCA (9)	11
Constellation/MCA (1)	
MCA/Curb (1)	
COLUMBIA	10
CAPITOL	7
MOTOWN (3)	7
Gordy (4)	
WARNER BROS. (4)	7
Geffen (1)	
Qwest (1)	
Sire (1)	
EPIC (2)	6
Tabu (2)	
Portrait (1)	
Private I (1)	
RCA (3)	6
Planet (2)	
Total Experience (1)	
ELEKTRA (2)	5
Solar (3)	
ARISTA (3)	4
Jive/Arista (1)	
A&M	3
POLYGRAM	3
De-Lite (1)	
Mercury (1)	
Polydor (1)	
PROFILE	2
SELECT	2
CRITIQUE	1
EMERGENCY	1
ISLAND	1
4th & Broadway/TTED (1)	
JWP	1
PANDISC	1
POP ART	1
PRELUDE	1
Savoy (1)	
PRETTY PEARL	1
SRO	1
SINBAN	1
SUPERTRONICS	1
TEMPRE	1
TIMETRAX/HEAT	1
TOMMY BOY	1
VANGUARD	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
35 AXEL F	(Famous, ASCAP)	(Almo, ASCAP/Jodaway, ASCAP)
71 BABIES	(Nick-O-Val, ASCAP)	(Oval, PRS)
57 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-Al, BMI/Kings Road, BMI)	5 FRESH (Delightful, BMI)
3 BACK IN STRIDE	(Amazement, BMI)	47 FRIENDS (RCA Music, BMI/Gipsy, BMI)
75 BACKSTABBIN'	(Philly World, BMI/Persempre, ASCAP)	86 FULFILL YOUR FANTASY (Supertronic, BMI)
20 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	56 GENTLE (New Trend, BMI)
8 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	45 HALF CRAZY (DeCree, ASCAP/Large Jar, ASCAP)
69 BIG MOUTH	(Zomba, ASCAP)	29 HEARTBEAT (Jobete, ASCAP/DazzberryJam, ASCAP/J. regg, ASCAP)
21 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	89 HEARTLESS (Record Shack, PRS)
26 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	78 HE'S GOT THE BEAT (T-Boy, ASCAP)
94 CARELESS WHISPER	(Chappell, ASCAP)	12 I FOUND MY BABY (Temp. Co., BMI)
51 COLD TEARS	(Pierpont, BMI)	100 I GUESS IT MUST BE LOVE (Flyte Tyme, ASCAP)
72 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	27 I JUST WANNA HANG AROUND YOU (WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/Al Dente, ASCAP)
50 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	42 I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP)
34 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	76 I WANT YOUR LOVIN' (JUST A LITTLE BIT) (Wirrad, ASCAP/Struggle, ASCAP/Scorpio-Rose, ASCAP)
95 DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	10 I'LL STILL BE LOOKIN' UP TO YOU (Abkco, BMI/Ashtray, BMI)
53 DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	93 I'M STILL (We, BMI/Ferndiff, BMI)
25 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	4 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP)
55 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	11 INNOCENT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
99 FALLING FOR YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr. Dapper, BMI)	15 INTO THE NIGHT (MCA, ASCAP) MCA
30 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	52 JAMMIN' (April, ASCAP/Midnight Magnet, ASCAP)
33 FREAK-A-RISTIC		59 JUST FOR YOU (Tricky-Trac, BMI)
		77 KEEP GIVIN' ME LOVE (Unichappell, BMI/Mr. Dupper, BMI/Chappell & Co., ASCAP/Richer, ASCAP)
		32 KING OF ROCK (Protoons, ASCAP/Rush Groove, ASCAP)
		85 KING TUT
61 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)	
67 RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)	
24 RAINBOW	(Philly World, BMI)	
79 RAPPIN' DUKE	(Bar-John, BMI)	
19 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
81 THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
1 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
38 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
98 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
60 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
22 SCIENTIFIC LOVE	(Hip-Trip, BMI/Midstar, BMI)	
64 SENSE OF PURPOSE	(Worlers, ASCAP)	
6 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
91 SOLID LOVE AFFAIR	(Harlem, BMI/Hay Boogie, BMI)	
41 SOME KINDA LOVER	(Hip-Trip, BMI/Midstar, BMI)	
83 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)	
36 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
87 TEASER	(Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)	
54 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
82 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)	
62 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom	

### 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

ARTIST	TITLE	NEW ADDS	TOTAL ON
NATALIE COLE	DANGEROUS MODERN	46	46
MARVIN GAYE	SANCTIFIED LADY COLUMBIA	46	48
KLIQUE	A WOMAN, A LOVER, A FRIEND MCA	20	41
READY FOR THE WORLD	DEEP INSIDE YOUR LOVE MCA	20	61
GLADYS KNIGHT	KEEP GIVIN' ME LOVE COLUMBIA	17	39

### NATIONAL 137 REPORTERS

ARTIST	TITLE	NUMBER REPORTING
READY FOR THE WORLD	DEEP INSIDE YOUR LOVE MCA	32
ATLANTIC STARR	FREAK-A-RISTIC A&M	21
FREDDIE JACKSON	ROCK ME TONIGHT CAPITOL	18
POINTER SISTERS	BABY COME AND GET IT PLANET	14
RICK JAMES	CAN'T STOP GORDY	9

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

WILD Boston, MA  
WKND Hartford, CT  
WNHC New Haven, CT  
WDKX-FM Rochester, NY

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

WWIN-FM Baltimore, MD  
WXYV Baltimore, MD  
WRKS New York, NY  
WNJR Newark, NJ  
WDAS-FM Philadelphia, PA  
WUSL Philadelphia, PA  
WAMO Pittsburgh, PA  
WDJY Washington, DC  
WHUR Washington, DC

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

WAOK Atlanta, GA  
WIGO Atlanta, GA  
WVEE Atlanta, GA  
WPAL Charleston, SC  
WWWZ Charleston, SC  
WGIV Charlotte, NC  
WPEG Charlotte, NC  
WRBD Ft. Lauderdale, FL  
WJAX-AM Jacksonville, FL  
WJAX-FM Jacksonville, FL  
WPDQ Jacksonville, FL  
WEDR Miami, FL  
WOWI Norfolk, VA  
WRAP Norfolk, VA  
WORL Orlando, FL  
WPLZ Petersburg, VA  
WANT Richmond, VA  
WEAS Savannah, GA  
WRXB St. Petersburg, FL  
WVDM Sumter, SC  
WANM Tallahassee, FL  
WQKS Williamsburgh, VA  
WWIL-FM Wilmington, NC  
WAAA Winston-Salem, NC

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

WBMX Chicago, IL  
WGCI-FM Chicago, IL  
WJPC Chicago, IL  
WBLZ Cincinnati, OH  
WCIN Cincinnati, OH  
WDMT Cleveland, OH  
WJMO Cleveland, OH  
WZAK Cleveland, OH  
WDAO Dayton, OH  
WDRQ Detroit, MI  
WGPR Detroit, MI  
WJLB Detroit, MI  
WKWM Grand Rapids, MI  
WTLC 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  
WQOK Nashville, TN  
WVOL Nashville, TN  
WYLD-AM New Orleans, LA  
WYLD-FM New Orleans, LA  
KHYS Port Arthur, TX  
KAPE San Antonio, TX  
KOKA Shreveport, LA  
KZEY Tyler, TX

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

KDKO Denver, CO  
KACE Los Angeles, CA  
KDAY Los Angeles, CA  
KGFJ Los Angeles, CA  
KJLH Los Angeles, CA  
KUKQ Phoenix, AZ  
XHRM San Diego, CA

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

KSOL San Francisco, CA

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

Cambridge 1-Stop Boston, MA  
Cavages Cheektowaha, NY  
Easy Records 1-Stop N.Quincy, MA  
Hill Records E. Norwalk, CT  
Mass One-Stop Boston, MA  
Skippy White's Mattapan, MA

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

A-1 One Stop New York, NY  
Al Wicke Records Elizabeth, NJ  
Broadway Record Museum Camden, NJ  
C&M 1-Stop Hyattsville, MD  
Disc-O-Mat New York, NY  
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

### 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  
Waxie Maxie Washington, DC  
Webb's Dept Store Philadelphia, PA  
Win's Records Long Island City, NY  
Your Record Shop Baltimore, MD

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

Circle's Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Integrity Gardena, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Mid-Cities Los Angeles, CA  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Wherehouse Los Angeles, CA  
World Of Records Los Angeles, CA

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

Evans House Of Music San Francisco, CA  
Leopold's Records San Jose, CA  
Leopold's Records Berkeley, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
Tower San Francisco, CA  
Tower Seattle, WA  
Wauzi Records San Francisco, CA

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

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

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

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

### 'REGGAE SUNSPASH USA' TOUR

(Continued from page 55)

Recording entitled "Land Of Africa," recorded on Rita Marley's Tuff Gong label and soon to be available domestically through RAS Records for the benefit of Ethiopian relief. Bunny Clarke, who sings lead with Isaacs, the I-Threes, David Hinds of Steel Pulse and others, says the tour schedule and type of halls they are playing have so far not allowed for rehearsal or additional playing time on stage for the song.

Dates for the tour, which began March 28 in Hartford, are confirmed through the end of May, although the package is scheduled to add shows through the end of June. Third World appears June 29 with

Gregory Isaacs and Sugar Minott at the annual reggae festival in London at the Crystal Palace Stadium, which holds 40,000 people. "Sun-splash" then heads to Europe for 23 dates beginning in Stockholm. The Jamaican Sunsplash takes place Aug. 13-17 in Kingston's National Stadium. Following that, there are tentative plans to tour 10 days in Japan.

FOR WEEK ENDING APRIL 27, 1985

Billboard®

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	3	5	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE 1 week at No. One
2	2	13	4	LUTHER VANDROSS EPIC FE 39882	THE NIGHT I FELL IN LOVE
3	1	1	10	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
4	4	6	10	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
5	7	5	19	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
6	8	8	12	SOUNDTRACK ▲ MCA 5547 (8.98)	BEVERLY HILLS COP
7	5	4	27	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
8	11	17	5	DEBARGE GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
9	6	2	45	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
10	20	—	2	USA FOR AFRICA ● COLUMBIA USA 40043	WE ARE THE WORLD
11	10	11	8	WILTON FELDER MCA 5510 (8.98)	SECRETS
12	9	7	16	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
13	13	15	7	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
14	14	20	6	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
15	18	19	15	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
16	15	12	10	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
17	16	10	24	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
18	12	9	24	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
19	17	16	19	TEENA MARIE ● EPIC FE39528	STARCHILD
20	19	14	30	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
21	21	18	24	WHODINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
22	22	22	38	POINTER SISTERS ▲ <sup>2</sup> PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
23	23	23	19	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
24	24	25	19	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
25	25	21	19	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
26	31	41	4	WHITNEY HOUSTON ARISTA ALB-8212 (8.98)	WHITNEY HOUSTON
27	27	27	38	BILLY OCEAN ▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
28	26	24	77	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
29	29	30	12	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
30	28	26	22	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
31	40	47	4	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
32	32	31	19	MADONNA ▲ <sup>3</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
33	36	36	7	JEFF LORBER ARISTA ALB-8269 (8.98)	STEP BY STEP
34	39	44	32	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
35	34	33	12	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
36	30	29	31	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED
37	45	53	4	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
38	42	57	3	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	34	26	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
40	38	38	27	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
41	37	37	5	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
42	35	28	23	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
43	44	32	42	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
44	46	40	40	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
45	50	50	7	JENNY BURTON ATLANTIC 81238 (8.98)	JENNY BURTON
46	49	49	6	THE GAP BAND TOTAL EXPERIENCE 824343-1/POLYGRAM (8.98)	GAP GOLD
47	43	45	19	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
48	48	56	3	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
49	47	48	28	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
50	41	42	5	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
51	NEW ▶			MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
52	54	35	8	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
53	60	—	2	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
54	56	46	24	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98)	BIG BAM BOOM
55	55	58	4	GWEN GUTHRIE ISLAND 90252/ATLANTIC (8.98)	JUST FOR YOU
56	57	59	9	CASHMERE PHILLY WORLD 90243/ATLANTIC (8.98)	CASHMERE
57	52	52	12	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
58	53	43	27	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
59	59	54	23	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
60	NEW ▶			STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
61	58	39	6	VARIOUS ARTISTS TOMMY BOY TB 1005 (8.98)	TOMMY BOY'S GREATEST BEATS
62	62	55	11	SHEENA EASTON ▲ EMI-AMERICA ST 17132 (8.98) (CD)	A PRIVATE HEAVEN
63	67	64	51	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
64	61	62	7	DIONNE WARWICK ARISTA ALB-8262 (8.98)	FINDER OF LOST LOVES
65	71	68	23	JERMAINE STEWART ARISTA ALB-8261 (8.98)	THE WORD IS OUT
66	51	51	6	JOHNNY GILL COTILLION 90250/ATLANTIC (8.98)	CHEMISTRY
67	68	65	9	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
68	63	60	16	THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT
69	70	70	23	WYNTON MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
70	66	67	35	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
71	65	66	15	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT
72	64	63	8	ROCKWELL MOTOWN 6122ML (8.98)	CAPTURED
73	74	75	16	RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
74	72	72	19	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
75	69	61	5	ROCKIE ROBBINS MCA 5526 (8.98)	ROCKIE ROBBINS

Albms with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	8	<b>POINT OF NO RETURN</b> ARISTA AD1-9326 2 weeks at No. One	EXPOSE
2	4	9	5	<b>FRESH</b> DE-LITE 880 623-1	◆ KOOL & THE GANG
3	3	5	9	<b>DO YOU WANT IT RIGHT NOW (REMIX)</b> QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
4	12	19	4	<b>RHYTHM OF THE NIGHT</b> MOTOWN 4532MG	◆ DEBARGE
5	5	6	8	<b>WE CLOSE OUR EYES</b> CHRYSALIS 4V9 42853	◆ GO WEST
6	10	14	5	<b>BEHIND THE MASK</b> PLANET YW-14024/RCA	◆ GREG PHILLINGANES
7	11	12	5	<b>FEEL SO REAL</b> ATLANTIC 0-86904	STEVE ARRINGTON
8	9	10	8	<b>VICIOUS GAMES</b> ELEKTRA 0-66919	◆ YELLO
9	17	28	3	<b>EVERYBODY WANTS TO RULE THE WORLD</b> MERCURY 880 659-1	◆ TEARS FOR FEARS
10	13	15	7	<b>DON'T YOU (FORGET ABOUT ME)</b> A&M SP-12125	◆ SIMPLE MINDS
11	15	18	5	<b>SMOOTH OPERATOR</b> PORTRAIT (PROMO)	◆ SADE
12	8	7	9	<b>BOY/BOOK OF LOVE</b> I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
13	2	2	10	<b>TURN YOUR BACK ON ME</b> EMI-AMERICA V-7850	◆ KAJA
14	14	16	5	<b>TOO LATE FOR GOODBYES (REMIX)</b> ATLANTIC 0-86899	◆ JULIAN LENNON
15	31	47	3	<b>DO YOU WANNA GET AWAY</b> MIRAGE 0-96892/ATLANTIC	SHANNON
16	19	26	4	<b>NEVER YOU DONE THAT</b> I.R.S. SP-70413/A&M	◆ GENERAL PUBLIC
17	7	1	9	<b>IN MY HOUSE</b> MOTOWN 4529MG	◆ MARY JANE GIRLS
18	6	4	10	<b>STEP BY STEP</b> ARISTA AD1-9311 JEFF LORBER FEATURING AUDREY WHEELER	JEFF LORBER FEATURING AUDREY WHEELER
19	23	44	3	<b>AXEL F/LIKE EDDIE DID</b> CLUB CL-101	BEVERLY HILLS VERSION
20	24	42	3	<b>ALL SHE WANTS TO DO IS DANCE (REMIX)</b> Geffen 0-20314/WARNER BROS.	◆ DON HENLEY
21	27	33	4	<b>NEVER ENDING STORY</b> EMI-AMERICA V-7854	◆ LIMAHL
22	39	45	3	<b>SUSSUDIO</b> ATLANTIC 0-86895	◆ PHIL COLLINS
23	16	11	10	<b>JUST ANOTHER NIGHT</b> COLUMBIA 44-05181	◆ MICK JAGGER
24	29	37	3	<b>ZIE ZIE WON'T DANCE</b> COLUMBIA 44-05175	◆ PETER BROWN
25	30	41	3	<b>THIEF IN THE NIGHT</b> ELEKTRA 0-66912	◆ GEORGE DUKE
26	38	—	2	<b>IMAGINATION</b> CAPITOL V-8638	BELOUIS SOME
27	36	48	3	<b>DANGEROUS</b> TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
28	44	—	2	<b>CALL ME MR. TELEPHONE</b> MCA 23546	CHEYNE
29	35	46	3	<b>MEETING IN THE LADIES ROOM</b> CONSTELLATION 23540/MCA	KLYMAXX
30	32	—	2	<b>SAY IT AGAIN</b> COLUMBIA 44-05168	◆ SANTANA
31	21	21	7	<b>I'M NO ANGEL/ECSTASY</b> TSR TSR835	MADLEEN KANE
32	20	22	7	<b>BE YOUR MAN</b> A&M SP-12122	◆ JESSE JOHNSON'S REVUE
33	42	—	2	<b>THINGS CAN ONLY GET BETTER</b> ELEKTRA 0-66915	◆ HOWARD JONES
34	28	32	5	<b>MOVIN' AND GROOVIN'</b> T.T.E.D./4TH & B'WAY ITT-205/ISLAND	REDDAS AND THE BOYS
35	<b>NEW</b> ▶			<b>EVERYTHING SHE WANTS/LIKE A BABY</b> COLUMBIA 44-05180	◆ WHAM
36	34	35	4	<b>VICTIM OF LOVE/BREAK ME</b> PASSION AP3001/PERSONAL CHARADE FEATURING NORMA LEWIS	CHARADE FEATURING NORMA LEWIS
37	46	49	3	<b>LET'S GO TOGETHER</b> ATLANTIC (PROMO)	CHANGE
38	<b>NEW</b> ▶			<b>SOME LIKE IT HOT AND THE HEAT IS ON</b> CAPITOL V-8631	◆ THE POWER STATION
39	48	—	2	<b>I WONDER IF I TAKE YOU HOME</b> LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
40	<b>NEW</b> ▶			<b>BABY COME AND GET IT</b> PLANET YD-14042/RCA	POINTER SISTERS
41	25	27	9	<b>MY GIRL LOVES ME</b> SOLAR 0-66913/ELEKTRA	SHALAMAR
42	<b>NEW</b> ▶			<b>MY BABY LOVES ME (DO DO)</b> CAPITOL V-8634	TWIN IMAGE
43	49	—	2	<b>YOU'RE SO ROMANTIC</b> NEW YORK MUSIC COMPANY NYMD-1202	SHERYL LEE RALPH
44	<b>NEW</b> ▶			<b>LOVE ME TONIGHT</b> WARNER BROS. 0-20307	ROCHELLE
45	18	8	13	<b>TAKE ME TO HEAVEN/SEX</b> MEGATONE MT-133	SYLVESTER
46	50	—	2	<b>DATE WITH THE RAIN</b> PROFILE PRO-7066	ARNIE'S LOVE
47	45	50	4	<b>SENSE OF PURPOSE</b> COLUMBIA 44-05146	◆ THIRD WORLD
48	<b>NEW</b> ▶			<b>COMMUNICATION BREAKDOWN</b> MANHATTAN V-56001/CAPITOL	DOPPELGANGER
49	22	25	6	<b>WHEN THE RAIN BEGINS TO FALL/COME TO ME</b> ARISTA/CURB AD1-9317/ARISTA	◆ JERMAINE JACKSON & PIA ZADORA
50	26	13	9	<b>MATERIAL GIRL (REMIX)</b> SIRE 0-20304/WARNER BROS.	◆ MADONNA

**BREAKOUTS**

Titles with future chart potential, based on club play this week.

- FUZZ DANCE (EP) VARIOUS ARTISTS SIRE
- YOU SHOULD HAVE KNOWN BETTER T.C. CURTIS SIRE
- PEEPING TOM/TOKYO ROCKWELL MOTOWN
- HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS MCA
- INVISIBLE ALISON MOYET COLUMBIA
- HAPPY FEET MASS EXTENSION T.T.E.D./4TH & B'WAY
- ONCE IS NOT ENOUGH LEON LOVE STILL RISING
- TONIGHT I'LL MAKE YOU MINE KRISTIN PETIT IMPORT (MANY, ITALY)

**BREAKOUTS**

Titles with future chart potential, based on sales reported this week.

- HERE TO GO DEVO WARNER BROS.
- A LITTLE HELP (FROM MY FRIENDS) CIRCUIT 4TH & B'WAY
- ROXANNE'S A MAN RALPH ROLLE STREETWISE
- ELECTRIC LADY CON FUNK SHUN MERCURY
- HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS MCA
- ALL SHE WANTS TO DO IS DANCE (REMIX) DON HENLEY GEFEN
- LOVE IS LIKE AN ITCHING IN MY HEART LISA IMPORT (FANTASIA, U.K.)
- YOUNG HEARTS RUN FREE NANA MCLEAN IMPORT (BLACK SUN, CANADA)
- DANGEROUS PENNYE FORD TOTAL EXPERIENCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	4	<b>WE ARE THE WORLD</b> ▲ <sup>4</sup> COLUMBIA US2-05179 2 weeks at No. One	◆ USA FOR AFRICA
2	2	1	7	<b>NEW ATTITUDE/AXEL F</b> MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
3	4	3	5	<b>RHYTHM OF THE NIGHT</b> MOTOWN 4532MG	◆ DEBARGE
4	3	4	7	<b>OBSESSION</b> MERCURY 880 266-1	◆ ANIMOTION
5	5	5	7	<b>IN MY HOUSE</b> MOTOWN 4529MG	◆ MARY JANE GIRLS
6	8	11	4	<b>FRESH</b> DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
7	7	7	5	<b>DON'T YOU (FORGET ABOUT ME)</b> A&M SP-12125	◆ SIMPLE MINDS
8	12	16	7	<b>ONE NIGHT IN BANGKOK</b> RCA PW13959	◆ MURRAY HEAD
9	6	6	5	<b>NIGHTSHIFT</b> MOTOWN 4533MG	◆ COMMODORES
10	18	—	2	<b>EVERYBODY WANTS TO RULE THE WORLD</b> MERCURY 880 659-1	◆ TEARS FOR FEARS
11	9	30	4	<b>AXEL F/LIKE EDDIE DID</b> CLUB CL-101	BEVERLY HILLS VERSION
12	22	44	3	<b>DO YOU WANNA GET AWAY</b> MIRAGE 0-96892/ATLANTIC	SHANNON
13	10	13	4	<b>SOME LIKE IT HOT AND THE HEAT IS ON</b> CAPITOL V-8631	◆ THE POWER STATION
14	14	12	6	<b>FEEL SO REAL</b> ATLANTIC 0-86904	STEVE ARRINGTON
15	11	28	4	<b>I WONDER IF I TAKE YOU HOME</b> LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
16	17	17	7	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> IMPORT (EPIC, UK)	DEAD OR ALIVE
17	23	33	4	<b>MEETING IN THE LADIES ROOM</b> CONSTELLATION 23540/MCA	KLYMAXX
18	24	18	6	<b>DO YOU WANT IT RIGHT NOW</b> QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
19	15	26	7	<b>BE YOUR MAN</b> A&M SP-12122	◆ JESSE JOHNSON'S REVUE
20	20	29	3	<b>QUEEN OF ROX (SHANTE ROX ON)</b> POPART PA-1408	◆ ROXANNE SHANTE
21	25	36	4	<b>INNOCENT</b> TABU 429-05140	◆ ALEXANDER O'NEAL
22	27	19	7	<b>STEP BY STEP</b> ARISTA AD1-9311 JEFF LORBER FEATURING AUDREY WHEELER	JEFF LORBER FEATURING AUDREY WHEELER
23	40	—	2	<b>BIG MOUTH</b> JIVE JD1-9332/ARISTA	WHODINI
24	21	23	7	<b>SINDERELLA</b> JAMAICA JR 9004	BETTY WRIGHT
25	29	10	7	<b>BAD HABITS</b> ATLANTIC 0-86909	◆ JENNY BURTON
26	31	20	5	<b>POINT OF NO RETURN</b> ARISTA AD1-9326	EXPOSE
27	13	8	7	<b>CARELESS WHISPER</b> COLUMBIA 44-05170	◆ WHAM FEATURING GEORGE MICHAEL
28	38	25	7	<b>WE CLOSE OUR EYES</b> CHRYSALIS 4V9-42853	◆ GO WEST
29	19	9	7	<b>MATERIAL GIRL (REMIX)</b> SIRE 0-20304	◆ MADONNA
30	34	24	7	<b>VICIOUS GAMES</b> ELEKTRA 0-66919	◆ YELLO
31	<b>NEW</b> ▶			<b>EVERYTHING SHE WANTS</b> COLUMBIA 44-05180	◆ WHAM
32	26	49	4	<b>WHY?</b> MCA 23538	BRONSKI BEAT
33	49	34	6	<b>BOY/BOOK OF LOVE</b> I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
34	30	40	3	<b>THINGS CAN ONLY GET BETTER</b> ELEKTRA 0-66915	◆ HOWARD JONES
35	16	14	7	<b>'TIL MY BABY COMES HOME</b> EPIC 49-05159	LUTHER VANDROSS
36	39	—	2	<b>WELCOME TO THE PLEASURE DOME</b> ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
37	28	15	7	<b>DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE</b> IMPORT (FANTASIA, UK)	PAUL PARKER
38	<b>NEW</b> ▶			<b>CALL ME MR. TELEPHONE</b> MCA 23546	CHEYNE
39	37	21	7	<b>THE REAL ROXANNE</b> SELECT FMS62256	ROXANNE WITH UTFO
40	32	32	7	<b>PLEASE DON'T GO</b> FEVER SF-802/SUTRA	NAYOBE
41	43	—	2	<b>NEVER ENDING STORY</b> EMI-AMERICA V-7854	◆ LIMAHL
42	42	—	2	<b>SAY IT AGAIN</b> COLUMBIA 44-05168	◆ SANTANA
43	46	38	3	<b>BEHIND THE MASK</b> PLANET YW-14024/RCA	◆ GREG PHILLINGANES
44	<b>RE-ENTRY</b>			<b>YOU SHOULD HAVE KNOWN BETTER</b> SIRE 0-20327/WARNER BROS.	T.C. CURTIS
45	<b>NEW</b> ▶			<b>THINKING ABOUT YOUR LOVE</b> 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
46	41	47	7	<b>TAKE ME TO HEAVEN/SEX</b> MEGATONE MT-133	SYLVESTER
47	<b>NEW</b> ▶			<b>GENTLE (CALLING YOUR NAME)</b> HEAT HS12-2022	FREDERICK
48	<b>NEW</b> ▶			<b>FRESH IS THE WORD</b> SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
49	<b>NEW</b> ▶			<b>LOVE ME TONIGHT</b> WARNER BROS. 0-20307	ROCHELLE
50	<b>NEW</b> ▶			<b>ROCK ME TONIGHT</b> CAPITOL V-8640	FREDDIE JACKSON

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

# dance TRAX

by Brian Chin



HERE ARE two really classy records, both of European origin: **Style's** "Telephone" (Sire 12-inch) is propulsive robot-disco in the crossover mode of "Safety Dance" or "Big In Japan," with a strong melodic line and a good, mazelike series of mix dropouts at its conclusion. Its flip, "Chain Reaction," at faster Thompson Twins tempo, is also of club interest. . . . **Loose Ends'** already active import, "Hangin' On A String (Contemplating)," is now released commercially on MCA/Virgin 12-inch: it makes a real high point of Anglo-American exchange with a **Nick Martinelli** production and the strongly British character of its writing. It recalls Philly soul and dub within two lines of each other, in the last third of the mix. Radio: Compare it to Eugene Wilde's recent hit. Everybody: Note the Latin-jazz "A Little Spice" on the flip.

OTHER SINGLES: A cover fight is brewing on the recent import by **T.C. Curtis**, "You Should Have Known Better," noted here as a Hot Melt import on the sales chart and now available on Sire/Virgin 12-inch. Personal's Passion label has joined the fray with a cover, also of British origin, by the studio group **Skratch**. One way or another, here's a major club breakout. . . . **Giorgio Moroder** once called it "good old disco," and here it is: **Al Corley's** "Square Rooms" (Mercury 12-inch), produced by a sometime collaborator, **Harold Faltermeyer**, of the currently pop-crossing "Axel F." Classic break, and the kind of instrumental build and conclusion only the Canadians have been making lately. . . . **Circuit's** second single, the meditational/inspirational "A Little Help (From My Friends)" (4th & Broadway 12-inch), gets points from us for clean, unaggressive arrangements and calming lyrics. A good, well-sequenced instrumental, too.

ASSORTED CUTS: **Norma Jean's** "Shot In The Dark" (Mirage/MCA 12-inch) has been redone under the creative hand of **Bruce Forest**, revealing all kinds of nice details of the arrangement without undue

distortion. . . . **Rebbie Jackson's** "Play Me (I'm A Jukebox)" (Columbia 12-inch) gets a remix from **Victor Flores**; the results are a very respectable pop version of the Prince sound. . . . **Peter Wolf's** "Oo-Ee-Diddle-Bop!" (EMI America 12-inch) is re-released with an **Arthur Baker/Latin Rascals** edit and remix, though its relative conciseness suggests that there may be a new pop perspective at work. . . . **Heartbreak U.S.A.'s** "Impulse" (Preppy Records 12-inch; 66 W. 77th St., New York, N.Y. 10024) is brittle pop-rock with hip-hop edit, and lead guitar.

THREE UNUSUAL RECORDS: **David Rostamo's** "Culture Vulture" (Sire 12-inch) is an amusing inveigle against clone-ism, done to a strange combination of rap and disco. . . . **Sonic Architecture's** "M-M-Manhattan" (Black Market 12-inch) is a pastiche of sound effects over a beat box, sort of "I Love New York" by an out-of-control studio mixing board. . . . **Fats Comet & the Big Sound's** "Bop Bop" (World Records 12-inch, 70 Greenwich Ave., New York, N.Y. 10011) brings together ex-Sugarhill rhythm players with heavy British electronic wizards, with some very funny doo-wop overlays on a standard slow beat-box track; the vocals are gone on "Zoop Zoop," the flip.

The **Belouis Some** "Some People" album (Capitol) is a really up-to-date pop production, with one attractive and danceable cut after another. It happens to include many of the people involved in David Bowie's "Let's Dance" tour and album, and the production handling of the vocalist is almost identical; best cuts are the pop title cut, and the rockier "Target Practice," along with the surfacing "Imagination." Produced by an Anglo-American team including New York's **Steve Thompson** and **Michael Barbiero**.

NOTES: We're informed that **Strafe**, of the long-lived street hit "Set If Off," has been signed to A&M Records. . . . We call your attention to a convenience that may be of interest to both professionals and home users: "The Extender" is

an aid for cueing up seven-inch singles, consisting of a 12-inch base, to which is bonded an inset foam pad, enabling users the equivalent of a 12-inch grip. Sales and manufacturing rights are open for bid. (MDM Associates, P.O. Box 184, Burlington, Mass. 01803; 617-272-6596).

Sometimes we don't even get through raving: A couple of lines were dropped from a recent note on **Steve Arrington's** excellent "Dancin' In The Key Of Life" album, to the effect that the West Coast sessioners he played with contributed to his own east coast groove, resulting in a really attractive funk fusion. That said, don't miss it.

Sometimes we don't rave, either: Just for the record, each and every record noted here is meant for serious consideration by readers. If descriptives fail, there's certainly no slight intended. Our goal is to bring attention to worthwhile records, and all those appearing in this space are, for musical or commercial reasons.

Some credits we should have noted: The **Cheyne** record, "Call Me 'Mr.' Telephone," was co-produced by **Marc Kamins** and **Stephane Gerbier**. . . . **George Duke's** 12-inch, "Thief In The Night," was mixed by **Reggie Thompson**, of recent Mtume mixes and Indeep production note.

## NOTAS

Continued from page 46

jors, plus their affiliate labels (CBS: Hispavox/Gamma and Profono; RCA: Ariola and A&M) exert a powerful hold on the market.

In addition, the market is populated by nationwide indies, like TH (which also distributes EMI), and Latin market veterans, like Kubaney. All these labels are based in Miami.

Sonotone Music Corp. is headed by president **Peter Bottome**, vice president **Oswaldo Lafranconi** and general manager **Pagani**. Regional managers are **Tony Fernández** in Los Angeles, **Hector Arancibia** in Houston and **Joe Cain** in New York.

The label's headquarters are at 4380 N.W. 128 St., Opa Locka, Fla. 33054. Phone: (305) 685-8396.

# Billboard

# BLACK

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 Look Out Little Boy—Richard Buck Harmony—Suzy Q  
 Splendor In The Park—Sparkle Satisfaction—Hi Fidelity 3  
 Dangerous—Magda Dion  
 Parents Of Roxanne—Gigolo Tony  
 Don't Want To Find Out—Geraldine Cordeau  
 Let Me Be Your Fantasy—Donna Garafa  
 Fighting For Our Lives (remix)—Sharazz Runaway (remix)—Tapps  
 King Kut—Word Of Mouth (Feat. DJ Cheese)  
 Computer Music—Suzy Q

**European 12"**

10 To Lunch—Love & War  
 Asia—Mo  
 Fantasy/Saturday Night—Lian Ross  
 I'll Never Fall In Love—Pameal Nightingale  
 No Time—Maxine Dee  
 Mixing It Up Vol. 1  
 Make Me Believe In You—Chantelle  
 Man In A Million—Lifelorce  
 Shame (remix)—B Blase  
 I'll Be Waiting—Bonnie Benedict  
 Night Time—Linda Sammartino  
 L'Amour Toujours—Telex  
 Girls It Ain't Easy—Peggy Blue  
 Eat You Up—Angie Gold  
 Lumelight—Jessica Williams  
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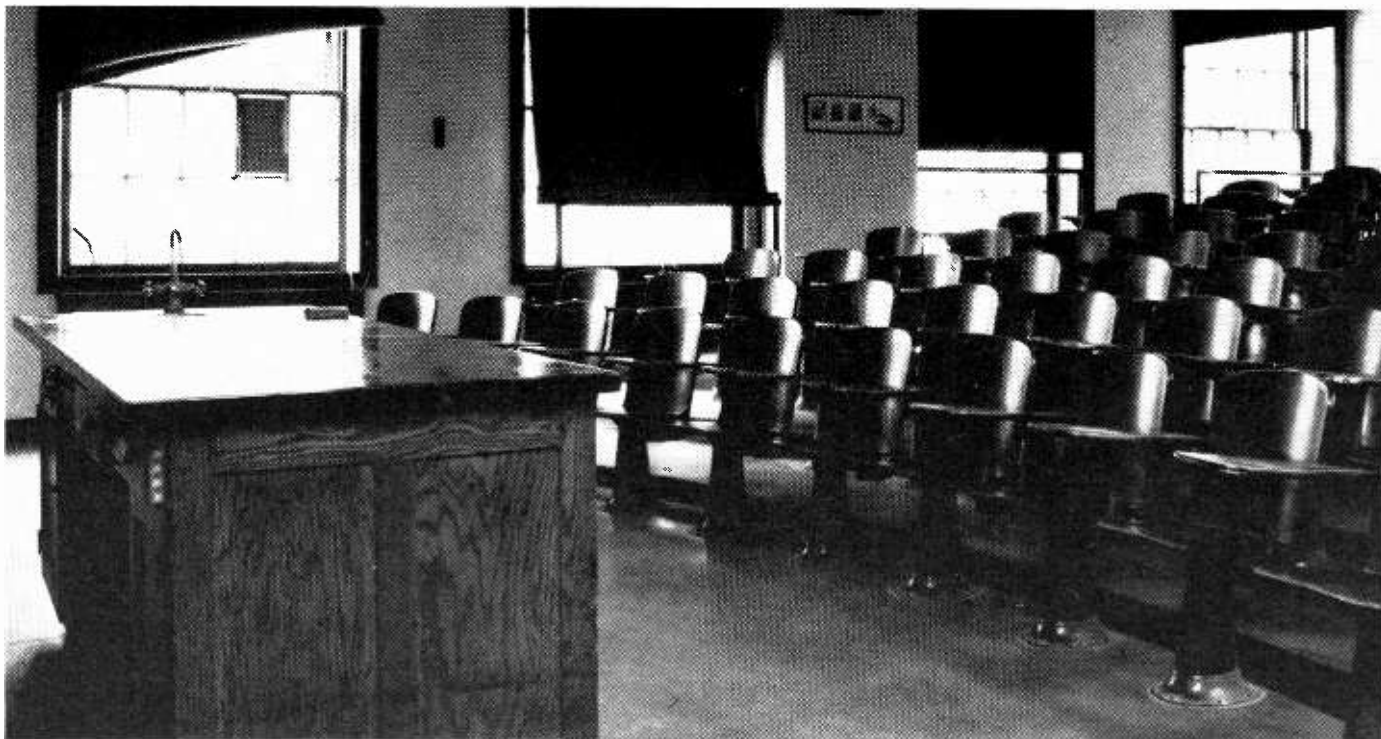
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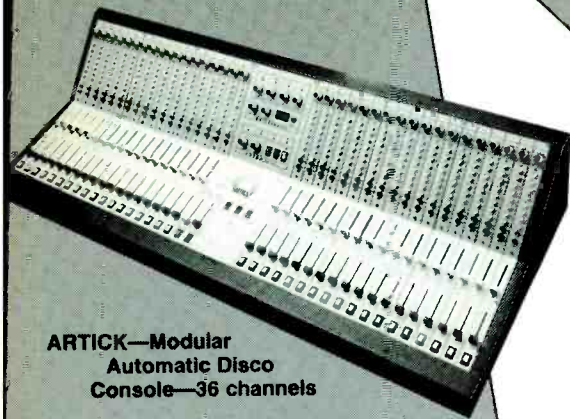
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ARTICK—Modular Automatic Disco Console—36 channels



CLAY PAKI—Astoraggi with metal lamp CID 200 Watts



RCF—multi-ampl system PL 33

## Discotheque & Dance-Hall Technology and Equipment

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CLAY PAKI—LX/3 flood lamp with halogen lamp 25 V/150 W



AMPLILUX—snow generator

**S**IB, the now-established international showcase of equipment for discotheques, dance-halls, cinemas and theaters, is geared up for its third appointment at the annual Fair of Rimini, the famed seaside holiday center in Italy's north-east. It runs May 7-10.

The event is organized by the Rimini Fair authorities, along with the usual collaborative help of SILB, the Italian dance-hall syndicate and, starting this year, AGIS (Associazione Generale Italiana dello Spettacolo), the trade association representing the interests of Italian cinema/theater owners and entrepreneurs.

Says Rodolfo Lopes Pegna, president of the Rimini Fair organizing body: "Linking with such a key trade association as AGIS reflects a tremendous broadening of the overall scope of the SIB event which anyway has built an enviable reputation since its inception. What it adds up to is that SIB is now more self-sufficient than ever in its coverage and has become a unique top meeting place for important people involved in all elements of show business around the world."

Pegna goes on: "The simple goal of SIB is to provide businessmen specialist in all areas of entertainment a place to show off their wares and to talk about their problems and aspirations. In terms of the international convention calendar, SIB is one of the younger events listed. But it claims outstanding success from the previous events and has shown not only that it is a unique marketplace but also that it is positively essential to the growth and wellbeing of the international entertainment industry."

"At first sight, SIB may seem to be catering for a relatively obscure business, that of discotheques and the way they are technically equipped. But nevertheless there are a staggering 40,000 dance venues established in European territories."

Pegna sees the 1985 SIB as being vitally important in evincing a determination to cover all aspects of the business. "That way we can look for an ever-increasing number of exhibitors as well as a substantial upturn in the number of interested visitors. We're already convinced that this year's ex-

hibition will be the biggest yet in terms of straight trade participation and we're sure more visitors will attend."

The organizers claim to have spared no expense to grab the attention and involvement of operators in the disco/dance-hall field worldwide. A publicity campaign was mounted to increase corporate awareness and close contacts were forged with the main trade associations in Italy and abroad.

On the organization side, the Rimini Fair basic structure becomes available to SIB, notably such auxiliary services as interpreters, hotel reservations, a travel agency, bank, telex services, a press office, bars and meeting halls.

Says Rodolfo Lopes Pegna: "It's important to stress that the Rimini Fair really does promote SIB as a top event in the overall planning. And the holiday resort of Rimini is anyway very suited to a project like SIB. The facilities which have attracted countless thousands, millions even, of tourists mean that the resort can offer SIB exhibitors and visitors the very best of accommodation and entertainment."

"There will be more than 300 exhibitors this year. They'll cover, between them, literally all aspects of the business of dance-hall entertainment, such as sound and lighting equipment, video, recording technology, furnishings and fittings, security developments, scenic effects, fire safety precautions, insurance suggestions and on to musical instruments and amplifiers."

The Rimini Fair president defines SIB as "essentially an avant garde show. All the latest technology is there on display for people to talk about." He goes on: "That means we're catering for just about every kind of human involvement in the business of providing dance music for the fans. That takes in club owners, musicians, disk jockeys, theatrical agents, impresarios, even architects and club designers."

"And outside the basic exhibition, there are, year-by-year, an ever increasing number of meetings, shows and seminars. We don't want to leave out any element of the industry. But we do want to emphasize just how important that industry is, through Europe and worldwide."

# *Clay Paky: the show within a show.*

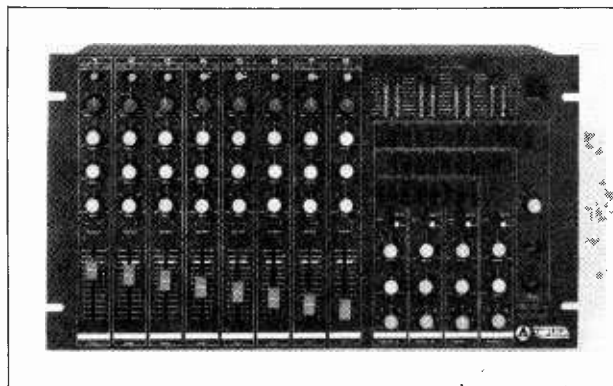


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AD. MAURELLI-ZONCA - ILL. PARMIGGIANI

## Equipment Industry Gains Worldwide Reputation

# 5,000 Dance-Halls And Discos In Italy— And There's Still Room For Growth



AMPLILUX—SM 16 Mixer—8 stereo channels

There are over 5,000 dance halls and discotheques in Italy, a statistic which proves just how important dancing—and music—in the Italian leisure way of life. And every comparative analysis culled from the past five or six years shows that the dance industry increases consistently. Further, there is still scope for more halls, more music and further demand for the latest disco equipment.

The latest figures from SIAE (Societe Italiana degli Autori ed Editori), the copyright society, based on public performance copyright royalty collections, show an upturn of some 22.5% over the 1982 figures. Income from ticket sales for dance-halls and discos alone went up from \$130 million to a total \$155 million in 1983.

The big towns represent less than a quarter (21%) of the total turnover in this entertainment industry sector. The population of the northern Italy regions are, according to the statistics, seven times keener on a night out at a dance hall or disco than southerners. And the key months for box-office business are December, February and August. Italian dance phenomenon seems to be at its strongest in Rimini, Viareggio and Mantova.

Dance halls in Italy slot into several different categories, all with specialist angles, offers and needs.

Alongside the so-called "traditional" nightclub, which provide entertainment embracing cabaret shows, hostesses and a cozy atmosphere in a dimly-lit room, and the large ballrooms where old-time dances like the waltz, polka, tango and the like are ritualistically performed to live music from groups of varying sizes, from big bands to trios, there are the various kinds of discos.

There's the American-style hall where the key features are the dance floor and flashing light shows, with high-power amplification thundering out chart hits mainly for young dancers.

Then there is the rock venue where the furnishings are sparse and the music is specialist and where there are frequent live shows featuring up-and-coming local acts. The visiting public in this sector aims to keep up with the latest music and trends from major music centers, specially London, Paris or Berlin.

There's been a substantial growth in the number of maxi-discotheques in Italy. Most were originally movie or theater halls and with sufficient space to split up into several different rooms, each featuring a specific kind of disco entertainment. The emphasis is on often garish scenic effects, on loud music and the very latest lines in lighting equipment.

The most recent trend in the Italian dance scene has been towards the "classic and classy" type of club, centers which offer a complete range of entertainment and facilities in a basically tasteful setting, from restaurant to American bar, from intimate piano-music rooms to the more standard disco dance floor.

This latter category of hall aims to attract customers who think they'd feel out of place in the young folks' disco atmosphere. These are halls, dependent on music and on dance facilities, where everything is carefully planned to make the visitor feel completely at ease.

The range of halls and dance activity in Italy, and this territory has long pioneered developments in Europe, calls for a very wide range of electronic and technical equipment. In the old-style clubs, the atmosphere counts above virtually everything else. But in the pop disco/ballroom field, the investment is in the dance floor and the performing bands. To an extent, the sound and light systems can be said to play a secondary role.

But in the basic discotheque, the sound and lights are everything. Light shows enhance the music and the dancing. Add in the high-power sound units, and it adds up a physical



AMPLILUX—Disco hall "Baia Imperiale" in Gabicce (Forlì)

effect which fans regard as being a vital part of the excitement they seek from a night out.

In the Italian disco, where things seem exaggerated and overplayed, the bar area is little more than a take-away service. There is no hanging around, fans claiming refreshment and pausing only for the videogame consoles or the big-screen vidclip projections, which general center on current hits.

The maxi-discotheque is most popular in smaller townships, places well away from the attractions of the key cities. In such urban areas, people need one main center where they can find precisely the kind of entertainment or music they fancy, in the atmosphere of a communal meeting place.

The rock venues are mainly sited in the big towns. Because these centers have to cope with concert/live show needs, the right kind of sound system is the most important aspect.

For the "classy" type of hall, mostly in bigger towns, the basic equipment and furniture has to be elegant and efficient. The lighting has to be powerful, but not overpowering. The atmosphere has to be effective but not intrusive.

With such a wide range of dance venue, certainly more diversified than in most European territories, the industry which supplies the equipment and accessories is clearly one of growth and profitability. And now that industry is spreading its reputation worldwide, providing a welcome if somewhat unexpected boost to a national economy which has long forgotten what stability or predictability is all about.

# SIB '85

Showcased at SIB '85

## Popularity of 'Made In Italy' Label Boosts Latest International Specialty

In the early days of discotheque development, through to the 1970s, dance hall sound equipment consisted, depending upon the square footage of the hall involved, of hi fi hardware of the type designed for in-home use, or the full PA system designed to cope with concert requirements.

But as Italian disco popularity expanded, several companies specializing in the musical live-performance sound equipment field, such as RCF, Semprini, Lombardi, Fbt, Lem and Davoli, started building on new concepts, or making major modifications to existing lines, in order to meet more specifically the constant refining of disco requirements.

Additionally newly-formed companies joined in what looked a good bet for profitability and longevity. FDF, Cabotron, Amplilux and Righi, all based in Rimini, and Pecker Sound were among the new firms. These new product ranges evinced detailed care about technical features and refinements but also reflected close attention to the way they looked. The aesthetic side linked with the technological. The mix was to prove a success abroad as well as in Italy.

The average format of two turntables, two channels, mixer, mono/stereo amplifier and loudspeakers was transformed into sophisticated high-performance units.

Turntables became three units, mostly direct-drive productions (Technics SL 1200 is the range most in demand), mounted on heavy, solid, anti-rumble bases, carrying quality



AMPLILUX—scenery

pick-ups and featuring extra facilities such as continuous speed control.

Mixers became larger, expanding to eight stereo channels, each with input sensitivity choice (for microphone, pick-up or line), three-way tone control and balance regulation (pan-pot) as well as separate monitor (pre-listening) and further output gain control, with the sound equalized prior to reach-

(Continued on page SIB-5)

SYSTEMS AND EQUIPMENT FOR LIGHTING EFFECTS

electronic systems

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## High Standards of Design & Technology

# APIAD: Trade Association Spreads Confident Message

A Billboard Advertising Supplement

**A**PIAD, the trade association of Italian discotheque and theater equipment manufacturers, was founded in Milan in 1983. The group's main aim has been to gain better exposure for its member firms both in the domestic marketplace and worldwide.

It takes as its main banner "Made In Italy," applied principally to the disco industry and following up the long-established national reputation in other production fields such as furniture and fashion.

Says Nicola R. Ticozzi, APIAD president: "Though many Italian companies are successfully trading in disco equipment, comparatively few of them actually manufacture what they sell. Our association wants to develop acceptance and appreciation of the actual manufacturing process here in Italy which, of course, stems from long and specialist research. We want the world to know the high standards, both technically and in terms of design, and the guaranteed reliability of disco equipment made in Italy."

APIAD member companies are:

**AMPLILUX**, based in Misano Adriatico, Forli, in the Rimini area, specializing in total production of full disco projects so that their clients are presented with "ready-to-run" disco/dance hall venues, fully equipped and trouble-free.

**ARTICK**, based in Corsico, near Milan, specializing in all kinds of lighting product. The company runs different product ranges for discos, theaters and live concerts and is particularly proud of its highly refined technology, which makes use of computerized processes.

**COEMAR**, based in Castel Goffredo, near Mantova. This is rated one of the market leaders as far as professional floodlights are concerned. The firm's range of product is very wide, embracing the disco and theater sectors. It exports 60% of its \$5 million turnover.

**SPOTLIGHT** is Milan-based and specializes in self-moving floodlights and the firm's latest models will be showcased at



**Nicola R. Ticozzi, president APIAD**

the 1985 SIB. The company exports 30% of its product these days and the main foreign customers are in Far Eastern countries. Around half its production is for in-theater use.

**SCORPIO ERGONOMICS** is in Rimini, and its corporate speciality is in air-conditioning techniques and its projects are often custom-made systems. The export side of this company is mainly projected to Mediterranean Middle East territories.

**SGM** is based in Colombarovedi, Pesaro, a seaside resort south of Rimini, and its mainlines are lighting control equipment systems, mainly for disco use. The firm recently moved into production of dance floor. Its latest line, on show at SIB this year, is a modular floor incorporating mirrors which reflect light from a long distance. Around 50% of the compa-

# SIB '85

ny's product goes for export.

**MUSIC & LIGHT PRODUCTION**, Milan-based, deals with all aspects of fluorescent product, exporting 30% of its output, and specifically interested in lights and fashion which are designed with disco in mind.

**LAMPO**, set up in 1982, is sited in Castel Goffredo, near Mantova. The company manufactures floodlights, of which 80% are exported. Its main product launch for SIB exposure is on Spotlights with halogen or metal iodide lamps.

**SEAR** is based in Naples and is reportedly the leading company in the central and southern regions of Italy, the bulk of the industry being in the north. The company specializes in lights and light movement devices which it exports, mainly in West Germany, to the tune of some 40% of output.

With this very substantial membership, APIAD first set out to get all associates collectively attending such key trade shows at the Dusseldorf, Germany, '84 Discotec show and the SIM exposition in Milan last year, where it showcased a unique association booth.

APIAD also produced collective and individual brochures and other promotional material for its associates. Among future plans, president Ticozzi talks of plans for a firm collaboration with the Rimini Fair organization to promote Italian disco and theater product in markets still to be fully won over, notably Japan and the U.S.

At the 1985 SIB, APIAD has its own stand to represent all associate member companies collectively, though individual companies will have their own stand space. The association will also provide a press office, an information/center for professional disco operators, and a general link so that there is a single place for industry business. Another APIAD stand feature is a bar area where refreshment is available from Seagram, Italian distributor.

And through the whole exhibition, APIAD work will go on to gain market research material to improve the general international image of "Made In Italy" disco equipment.

# SIB

## INTERNATIONAL EXHIBITION OF EQUIPMENT AND TECHNOLOGY FOR DISCOTHEQUES, DANCE HALLS, CINEMAS AND THEATRES

## RIMINI ITALY MAY 7<sup>th</sup> to 10<sup>th</sup> 1985

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AFI Ass. Fonografici Italiani  
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SGM Elettronica  
SLS di Marilena Fabbri  
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Arredamenti Medici  
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tion/Lexicon/Valley People/Switchra



### HOW TO GET TO RIMINI

#### BY AIR

**Scheduled flights to Bologna airport (110 km. from Rimini)**

From Rome-Fiumicino to Bologna: four flights every day.  
From London to Bologna: British Airways (Monday - Wednesday - Friday).  
From Paris to Bologna: Flights everyday by Alitalia and Air France.  
From Frankfurt to Bologna: Flights everyday by Alitalia.

#### Charter flights

Landing at the Rimini-Miramare airport, connected by charter flights to many foreign countries.

#### BY ROAD

By the "Autostrada del Mare A14" (Motorway which connects Bologna to Rimini).  
The "A14" links with the "Autostrada del Sole A1" (Motorway) at Bologna and thus with the main European highway.

#### BY RAILROAD

By a dense railway network with national and international connections.  
The Milan-Bologna-Rimini and the Rome-Ancona-Rimini railway lines have very good service in both directions.  
The Fair Centre is easily reached from the Rimini railway station by free bus service with departures every half hour or by taxi (radio taxi telephone: 50020-22465).

For hotel reservation or the necessary information regarding your stay in Rimini get in touch with:  
**PROMOZIONE ALBERGHIERA** - Via C. Matteucci, 4 - I - 47037 Rimini - Italy - Tel. 0541/52269 - Telex 550312 PAOTEL I - Remember to always mention SIB  
For further information and news about SIB get in touch with:  
**ENTE AUTONOMO FIERA DI RIMINI** - via della Fiera, 52 - I - 47037 Rimini - Italy - Tel. 0541/773553 - Telex 550844 FIERIM I

## Made In Italy

(Continued from page SIB-3)

ing the speakers via very selective equipment, and on through Dolby, dynamic expanders and electronic crossover.

Many sections of the Italian disco equipment industry assemble U.S.-built loudspeakers into their projected sound systems. Nevertheless, RCF, which is based in San Maurizio, near Reggio Emilia, was able to establish itself, over nearly three decades, as a manufacturer of highly reliable speakers. Among the firm's major successes is a new subwoofer which is capable of coping with music signals as powerful as 1,000 watts. This company employs more than 300 craftsmen in its manufacturing division and has some laboratory staff supervising new technology.

Taking an overall view, the fast evolution demanded by the exaggerated tonal characteristics of disco dance music helped the Italian industry to develop sound systems of exceptional standards, combining technical advances with the visual design style sense which marks, for example, Italian furniture at world level.

### LIGHTS

Until the late 1970s, the most one could expect in a lighting-effect sense, in an Italian discotheque was a mirror bowl rotating sphere hanging from the ceiling, which reflected colored spotlights. Most of the latter were designed for theatrical use and the consoles were mainly imported from the U.K. or "home-made" by music-loving enthusiasts.

Several companies in this sector, responding to the pressure of demand for fast-evolving sound requirements, realized the need for improvements in the standard performance and quality of lighting systems, too. New devices were built in, such as the mirrored half-sphere that vibrates along with the music volume and intensity, or the highly-powerful stroboscopic lamps, halogen spotlights with focus adjustment and carrying colored "jelly" wheels.

Concentrated beams became very popular, too, as disco lights became the key decorative element of a dancing night out. Devices such as the Par 36 lamp built fast reputations with dance hall/disco managers, and a further development came when light sources which, till then, had been fixed, started moving.

Mirrored spheres, furiously rotating around two axis points, also carrying spotlights, multiple rotating systems of oriented spots, light walls which oscillated and rotated. Light-

ing systems became ever more inventive, with major efforts coming from such companies as Clay Paky, Coemar, Ampli-lux, Spotlight, Music & Light Production and Artick.

In this way a definitive Italian style in the fast-growing disco business was established. And soon the product lines and ideas were discovered by disco operators in other countries. The technical excellence, combined with the sheer good looks of most of the equipment, put Italian products way up the championship table, even in competition with the best and longest-established of the big name international competitors.

Then, at the start of the 1980s, in came the laser. This element started in Italy with machines bought in the U.S. and very small generators of vibrating red laser beams. And it didn't take long for domestic Italian companies to develop sophisticated control devices designed specifically to suit discotheque requirements.

In the lights control consoles field, companies like Ampli-lux, Artick and Sgm successfully attacked what had been thus far Anglo-American supremacy and concentrated new energy on the fullest coordination between lights and sound.

Earlier consoles had only three control knobs, one for each psychedelic channel, plus one switch for psychedelic or cyclic change of lights as a key function.

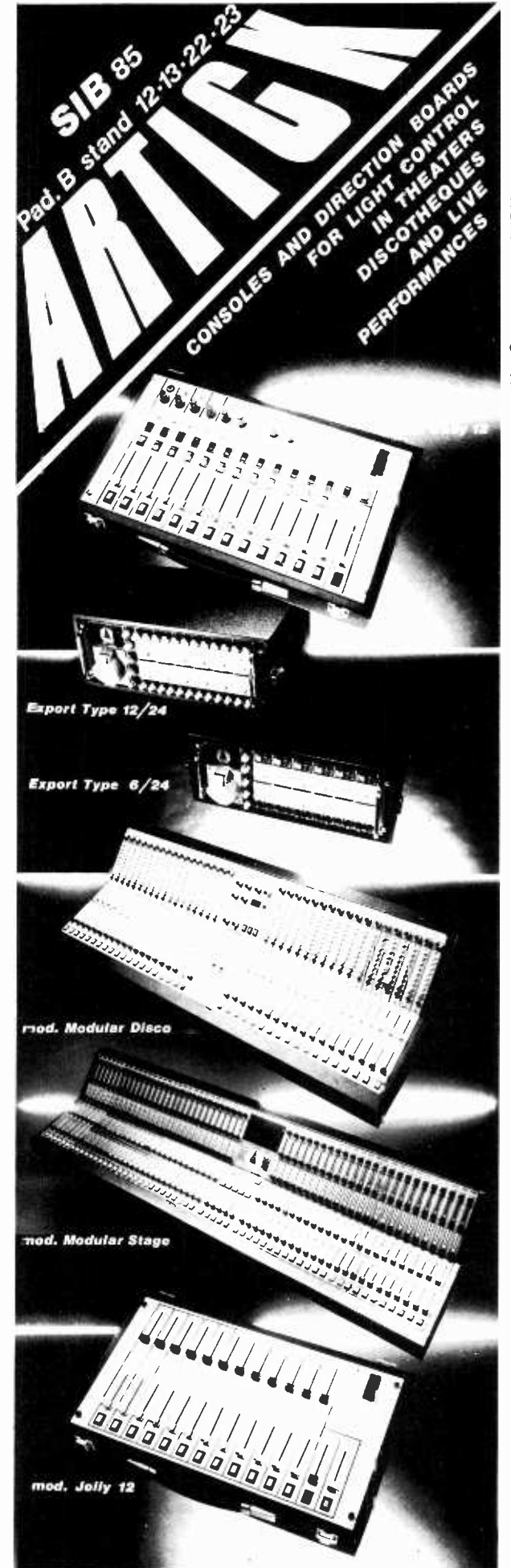
Today, so-called light jockeys, whose role importance is fast growing, have at their fingertips a powerful equipment range which allows them to choose from almost countless light functions: sequential, psychedelic, psychosequential, slider, fading, flash and several light "games" among them.

A company which is very concerned with this element of disco equipment export trade is Padova-based King's Sound. Among its most successful items, Chaser Logic Units, a sophisticated system featuring logic and power units, is much praised for its versatility. It can take control of the entire light performance in a dance hall.

Although computerized lights regulation has been developed, the light jockey's fondness for manual creativity is still something to cater for and the manufacturing industry ensures that some consoles also feature a keyboard to "play" the lights in much the same way as a musical instrument keyboard.

Laser beams still remain a very important feature within the Italian disco equipment industry, but not in that somewhat "prehistoric" simplistic style. Now they have to be colored and capable of writing words and creating graphic design.

(Continued on page SIB-6)



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## Made In Italy

(Continued from page SIB-5)

### SPECIAL EFFECTS AND VIDEO

As lighting equipment represents roughly 30% of the total financial investment in a newly-opened disco hall (other spend-out sectors are sound, roughly 25%, furniture, accounting for some 35%, and 10% which is the average for video equipment, general promotion centers on showcasing that equipment.

Soap bubbles "falling" on the dance floor is one special effect. Or dry ice fog floating around at ground levels. Perhaps perfumed oil smoke sprayed around the room. All designed to add effectiveness to the general flurry of colored lights that represent that 30% investment. Those soap bubbles now last longer and fly greater distances because they now contain hot air and smoke. New machinery has been developed to create a range of effects, including snow falls.

Disco walls are covered with mirrors, colored water fountains and fantasy scenery, with neon lights and moving forms. These effects frequently overstep the dance-floor boundaries but contribute vital elements to the atmosphere. The Italian dance hall/disco has an enviable reputation for coming up with new and spectacular ideas.

Gianni Fabbri, who transformed his own villa way up on a hill into "Paradiso," a very modern "classy" dance hall in Rimini, in 1979 asked Scorpio Ergonomics, a company specializing in air conditioning and coping with "difficult" problems, to substitute a large glass wall with a new one made of an air cushion, which allowed the separation of temperature levels inside and out.

Recently fluorescent light effects have become very fashionable through the Italian dance scene. The Wood lamp, generating black light, a near-legendary device of the 1960s, made a dramatic comeback to popularity and acceptance. However, instead of being used for the enhancement of light colors, it's now used to show moving pictures drawn by a long plastic tube which contains material which reacts to black light.

Music & Light Production, a company which specializes in several disco products, even created a plastic jewelry line made of fluorescent material.

Recent years will clearly be remembered as being the video and computer era, and the disco field is no exception. If the computer has moved in on the lights control and general administrative departments, then video is now an even more indispensable tool.

Several Italian companies are competing with the imports of giant screen video systems. The most popular clips are those of music product, but ornamental on-wall effects are also much sought by disco operators.

### THE FUTURE

Luciano Leardini, co-owner of Amplilux, says: "Our key to success is that we try every time to create new and original concepts so that we build a reputation on more and more personalized product." The company specializes in handling the full kitting-out of dance halls, so the owner comes in with a "ready-to-run" and trouble-free operation.

Amplilux has been noted as the company which created such original dance halls as the "Container," built in Cattolica, the "New Formula I" at Citta di Castello, and the "Baia Imperiale," all in the Rimini area. The latter is built along spectacular lines, as a cape extending itself out to sea and it looks very much like a temple of ancient Roman days.

There, among its columns and braziers up to 5,000 people can enjoy the ancient "pagan" rite called dance.

Says Leardini: "As far as technical equipment is concerned, we believe that it will become even more sophisticated. Electronics and computers will gain further inroads into the lights field, furniture and fittings will become more and more important in terms of visual appeal and there's a lot more yet to come from the video world."

At Artick, where lights control is the main manufacturing exercise, they look for even more perfect levels of performance from consoles. Says an Artick executive: "We believe that all functions will soon be sited in a single piece of equipment. Development will take account of the fact that it has to be suitable for a one-man operation but also built following modular concepts so the console may grow in performance along with the dance hall itself."

Coamar is a company specializing in floodlamps and for this firm the future is built round a new halogen lamp it developed in collaboration with Philips. "Its reliability helps improve the general quality of disco equipment, and that's a basic need for many customers. So, with this in mind, we ventured into the high quality top-of-the-market field and our lamps, built with solid aluminum, painted with high resistance powder, and featuring precision moving parts and fine optics, is the result."

VITTORIO CASTELLI

*CREDITS: This special coordinated by Peter Jones, Billboard International Editor, with editorial by Vittorio Castelli, Billboard's Milan-based Italian correspondent. Design by Miriam King.*

# SIB

## INTERNATIONAL EXHIBITION

OF EQUIPMENTS FOR DISCOTHEQUES, DANCE HALLS, CINEMAS AND THEATRES

### RIMINI/ITALY

EXHIBITION CENTRE 7/10 MAY 1985

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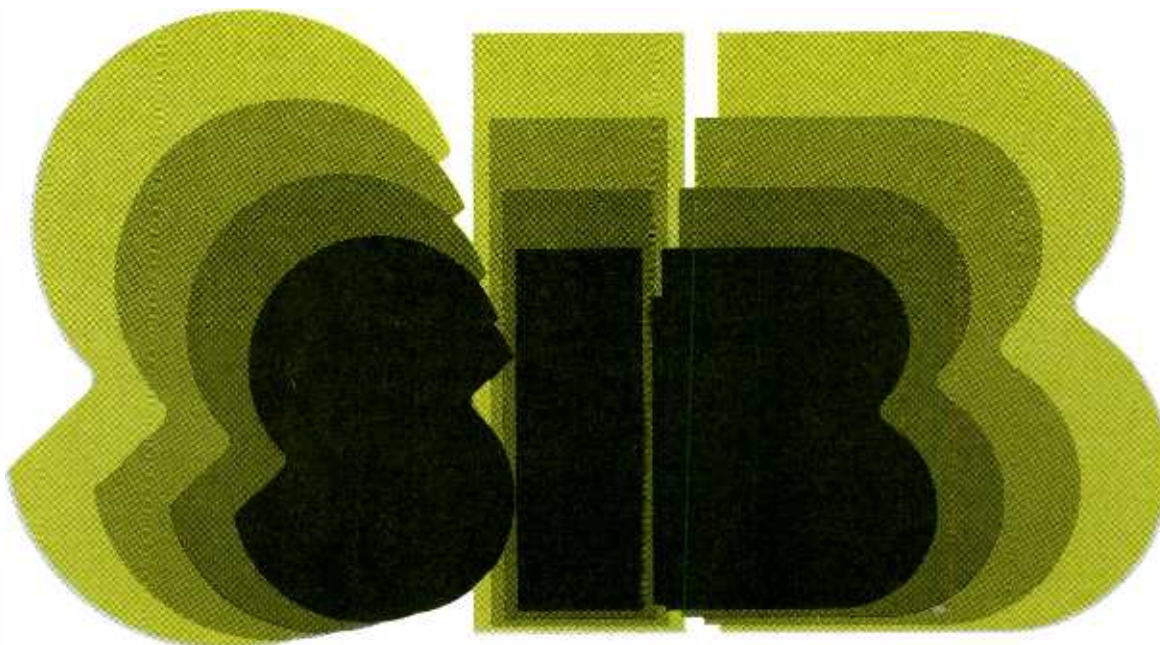
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BB

## Broadcast Magnate Rogers: CAB Needs a Radio Arm

BY KIRK LaPOINTE

TORONTO Broadcasting and cable magnate Ted Rogers has called for a separate radio division of the Canadian Assn. of Broadcasters (CAB), saying the association is devoting too little time to radio broadcasters.

Rogers, vice chairman and chief executive officer of Rogers Cable-systems Inc. and a former radio executive, says radio is "in rougher shape" than tv in Canada and needs the attention of a powerful organization. Separating radio from tv under the CAB, he says, would create two distinct groups to lobby and represent the industries.

Rogers made his remarks at the annual convention of the Canadian Cable Television Assn. (CCTA), held April 9-11 at the Metro Convention Centre. More than 1,000 people

attended the gathering, highlights of which included:

- The announcement by Communications Minister Marcel Masse that a major broadcast review will be conducted over the next nine months, which will form the basis of a broadcasting "white paper" next spring and legislative revision by the fall of 1986 (Billboard, April 20).

- Indications that a premium tv package, featuring MuchMusic Network and Canadian sports and movie services for \$15.95 monthly, will disappear in the fall because of The Sports Network's high programming costs.

- Movement by some cable firms, including the third-largest in the country, Maclean Hunter Cable TV Ltd., into VCR rental. MHCTV is experimenting with a \$24.95 monthly rental. Others are following.

### Donations 'Suggested'

## 'Tears' Contest Raising \$\$

TORONTO Ten framed copies of the song sheets for "Tears Are Not Enough," the Canadian all-star single for Ethiopian famine relief, have been offered as prizes in a national fund-raising drive.

But a snag has arisen in the offering. Originally, organizers had intended to award the signed sheets as part of a "raffle" or lottery-style draw. Existing provincial lottery laws would have held up the contest for months, so organizers have had to open up the contest to anyone—whether or not he or she donates money.

Organizers are now "suggesting" that a \$10 donation should accompany entries and say they hope "entrants will understand the point of the contest" by supporting the

Northern Lights For Africa Society, the charitable foundation disbursing funds raised by the single and the contest. But, in fact, anyone who enters can win, regardless of whether there is a donation.

"Tears" is now close to the double platinum mark and selling briskly. The song, written by David Foster, Bryan Adams and Jim Vallance, is part of the "We Are The World" album, too.

Entrants to the contest should send their submissions to: Tears Are Not Enough Song Sheet Contest, Northern Lights For Africa Society, c/o Price Waterhouse, P.O. Box 48500, Bentall Post Office, Vancouver, B.C. V7X 1A2. Information on the draw date will be forthcoming.

## Idle Eyes Keep It Low-Key

### New Group's Campbell in No Hurry

VANCOUVER It is noon on a spring day, and Tad Campbell has this night on his mind. The lead singer and driving force behind WEA Music of Canada's latest signing, Idle Eyes, is facing a crucial rehearsal in only a few hours for some Stateside executives who want to know if the Vancouver-based band has the right stuff.

"I suppose I could let it get to me," Campbell says. "But we can only do our best and hope that's good enough."

If the singer/songwriter sounds low-key, it's in keeping with the treatment Idle Eyes has been given coming out of the gate. Backed by manager Cliff Jones, whose Paul Hyde and the Payola\$ have an A&M smash album on the way this month, Idle Eyes have been one of those eagerly anticipated but carefully exhibited bands. The no-hype approach is intentional.

"We don't feel as if this is any type of make it or break it situation," Campbell says. "In fact, we're already looking towards doing another album."

Look no further, however, because album one is a top add at radio. The first single, "Tokyo Rose," is the top add at AOR and top 40. And there are plans to get the band, essentially built around Campbell, out on the road by late May, perhaps on a North American tour.

Idle Eyes' self-titled debut, produced by Declan O'Doherty, is an effervescent slice of pop, already being compared favorably to Men At Work's work.

Campbell appears to have a healthy, realistic attitude towards his career. He'd love nothing more than to see it take off—and, by all appearances, that's what's happening—but he doesn't think stardom is owed him. **KIRK LaPOINTE**

## CD Sales Pace Turnaround Dutch Industry Posts Small '84 Upturn

BY WILLEM HOOS

AMSTERDAM The Dutch record industry managed to produce a bottom-line turnover last year that was up 2% in monetary terms on the previous year. That may be a small guilder guideline, but it's most welcome in view of the overall nosedive of some 25% over the last six years.

Music business pundits here are pretty well unanimous in citing the Compact Disc as the industry's saviour. The configuration now accounts for a 2% share of the marketplace, and the last quarter of 1984 produced CD figures some 29% higher than the same period in 1983. The laser-read disk was introduced here in March of that year.

From a monetary viewpoint, worked on an exchange rate of 3.40 Dutch guilders to the U.S. dollar, total CD sales here were \$7.3 million last year, compared to the 1983 year-end total of \$240,000, according to figures from NVPI, the Dutch national IFPI group.

In the overall industry picture, 1978 monetary turnover at the same exchange rate totalled 620 million guilders (\$182 million), then dipped in guilder terms to 595 million, 540 million, 530 million and 520 million.

### U.K. SALES

(Continued from page 9)

Compact Discs, still only around 1% of U.K. retail sales, are currently included in the overall album statistics. However, given present growth rates and forecasts, Gallup expects to be compiling a separate CD chart by next year.

Singles have not shown the same growth as albums and tapes over the past year, though Gallup's first quarter figures record a 2% increase in sales compared with 1984. The recent impressive rise in 12-inch purchases appears to be levelling off, and Gallup expects the extended format to reach a plateau at about 25% of overall singles sales.

## New Firm Plans Alexis Korner Album Series

LONDON A series of albums tracing the music and career of Alexis Korner, the late British bluesman, is in the works at Del Taylor Enterprises (DTE), a new company here formed by Taylor, who was Korner's manager and business partner. The firm will be handling the affairs of the singer's companies, which include rights to a number of tv and video projects.

DTE also provides personal and business management services to artists and record producers. Its first signing is record producer Adam Sieff. In addition, Taylor is working with director Luke Jeans, writer Bob Fisher and producer Vijay Armanani to retrieve the "History Of Rock" tv series from the liquidator of BBJ International, the series' original production company.

In 1983, the figure was 480 million guilders (\$139.7 million); last year, there was a small but encouraging increase to 485 million (\$142.6 million).

Not only did CDs do well last year; cassettes were also up, to 75 million guilders (\$22.05 million) from the previous year's 67 million (\$19.7 million). Singles were up last year, to 80 million guilders (\$23.5 million) from 70 million guilders (\$20.58 million).

But LPs were well down, as they seem inevitably to be in the Dutch market. This time, the dip was 7.5%, to a total of \$89.7 million from \$97.05 million.

In unit terms, records (LPs, sev-

en-inch singles and 12-inch singles, the latter particularly popular) were down from 30.5 million in 1983 to 29 million last year. Prerecorded cassettes were up from 4.5 million to five million. And CDs were up from 200,000 to 500,000.

A further breakdown shows albums down to 16.5 million units last year from 18.5 million in 1983, singles down 200,000 to 10 million, and maxi-singles up to 2.5 million from 1.8 million.

In music category terms, on a financial base, international pop sales were up 9% last year and national pop down 10%. Classical product was up 19%, with CD a key ingredi-

### VIEWPOINT

(Continued from page 9)

the same principles that they revere."

Not incidentally, A&M might have felt that Bryan Adams would be better off not having to compete in the same company with Bruce Springsteen. Maybe, too, PolyGram is better able to secure manufacture of A&M's CD releases than is CBS.

And thereby hangs another tale of considerable piquancy. Was it not Jerry Moss who viewed Jan Timmer's championing of the Compact Disc at the Athens IMIC in 1982 with considerable antagonism? He spoke of the hardware industry "confusing and confounding" the consumer, and expressed anxiety about the erosion of sales that could result from consumers using CDs as masters for home taping.

The fears Moss expressed at the time have clearly been allayed. And, of course, A&M is now powerfully committed to the CD format.

The hope that the European deal might ultimately lead to PolyGram's acquiring the A&M license for the U.S. now seems to be a forlorn one, although PolyGram will be

distributing A&M product in the U.K. Says Dalhuisen: "We would certainly have liked to have acquired A&M in the U.S., but they clearly see no reason to end their association with RCA."

Which leaves PolyGram U.S. with, as Dalhuisen puts it, six inches of product going through a 12-inch pipeline. PolyGram's substantial U.S. distribution setup is a legacy of the heady days of "Saturday Night Fever" and "Grease," and the U.S. company would clearly like to find some more product to feed through that pipeline.

Meanwhile, the word is that the group's top priority is to consolidate its European base, restructuring, reshaping and rationalizing where necessary, and to show the world that that A&M deal, though secured for a price that is at least adjacent to the "arm-and-a-leg" area, will be extremely successful and confound all its cynical critics.

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# Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	CRAZY FOR YOU	MADONNA	2
3	3	NIGHTSHIFT	COMMODORES	4
4	8	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	5
5	5	RHYTHM OF THE NIGHT	DEBARGE	3
6	10	ONE NIGHT IN BANGKOK	MURRAY HEAD	6
7	6	OBSESSION	ANIMOTION	7
8	11	SOME LIKE IT HOT	THE POWER STATION	8
9	7	I'M ON FIRE	BRUCE SPRINGSTEEN	9
10	9	MISSING YOU	DIANA ROSS	13
11	4	ONE MORE NIGHT	PHIL COLLINS	11
12	15	SMOOTH OPERATOR	SADE	12
13	14	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	10
14	17	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	17
15	16	NEW ATTITUDE	PATTI LABELLE	21
16	24	EVERYTHING SHE WANTS	WHAM	16
17	21	THAT WAS YESTERDAY	FOREIGNER	15
18	25	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	18
19	12	MATERIAL GIRL	MADONNA	23
20	27	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	19
21	22	ROCK AND ROLL GIRLS	JOHN FOGERTY	20
22	13	LOVER GIRL	TEENA MARIE	25
23	—	AXEL F	HAROLD FALTERMEYER	22
24	—	SUDDENLY	BILLY OCEAN	24
25	26	ALONG COMES A WOMAN	CHICAGO	14
26	—	IN MY HOUSE	MARY JANE GIRLS	31
27	—	LOST IN LOVE	NEW EDITION	39
28	—	FRESH	KOOL & THE GANG	27
29	—	THINGS CAN ONLY GET BETTER	HOWARD JONES	28
30	20	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	CRAZY FOR YOU	MADONNA	2
3	4	RHYTHM OF THE NIGHT	DEBARGE	3
4	5	NIGHTSHIFT	COMMODORES	4
5	7	OBSESSION	ANIMOTION	7
6	10	ONE NIGHT IN BANGKOK	MURRAY HEAD	6
7	8	ALONG COMES A WOMAN	CHICAGO	14
8	9	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	10
9	12	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	5
10	3	ONE MORE NIGHT	PHIL COLLINS	11
11	6	I'M ON FIRE	BRUCE SPRINGSTEEN	9
12	14	SOME LIKE IT HOT	THE POWER STATION	8
13	15	THAT WAS YESTERDAY	FOREIGNER	15
14	16	SMOOTH OPERATOR	SADE	12
15	18	EVERYTHING SHE WANTS	WHAM	16
16	19	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	19
17	23	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	18
18	13	MISSING YOU	DIANA ROSS	13
19	21	ROCK AND ROLL GIRLS	JOHN FOGERTY	20
20	24	AXEL F	HAROLD FALTERMEYER	22
21	20	FOREVER MAN	ERIC CLAPTON	26
22	11	MATERIAL GIRL	MADONNA	23
23	26	SUDDENLY	BILLY OCEAN	24
24	—	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	17
25	25	VOX HUMANA	KENNY LOGGINS	30
26	—	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	29
27	17	LOVER GIRL	TEENA MARIE	25
28	—	THINGS CAN ONLY GET BETTER	HOWARD JONES	28
29	—	FRESH	KOOL & THE GANG	27
30	—	NEW ATTITUDE	PATTI LABELLE	21

## 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
COLUMBIA	15
WARNER BROS. (7)	14
Geffen (4)	
Sire (2)	
Full Moon/Warner Bros. (1)	
ATLANTIC (9)	12
ZTT/Island (2)	
Mirage (1)	
EPIC (6)	9
Scotti Bros. (2)	
Portrait (1)	
MCA (8)	9
Camel/MCA (1)	
RCA (6)	8
Planet (2)	
POLYGRAM	6
Mercury (4)	
De-Lite (2)	
A&M	5
CAPITOL	5
EMI-AMERICA	5
MOTOWN (1)	4
Gordy (3)	
ARISTA (2)	3
Jive/Arista (1)	
CHRYSALIS	2
ELEKTRA	2
PROFILE	1

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

10 ALL SHE WANTS TO DO IS DANCE (Kortchmar, ASCAP)	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	73 MAGICAL (Promopub B.V., PRS)	3 RHYTHM OF THE NIGHT (Perfect Songs, BMI/Island, BMI) WBM	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP
14 ALONG COMES A WOMAN (Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedeed, BMI) CPP	18 EVERYBODY WANTS TO RULE THE WORLD (Nymph Ltd., BMI) CPP	23 MATERIAL GIRL (Carbert, BMI/Mama Baby, ASCAP)	20 ROCK AND ROLL GIRLS (Charisma, ASCAP/Arista, ASCAP) CPP	59 TOO LATE FOR GOODBYES (Charisma, ASCAP/Chappell, ASCAP) CHA/HL
48 ANGEL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	16 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	86 MATHEMATICS (MCA, ASCAP/Unichappell, ASCAP/Rumanian Pickleworks, BMI)	79 SAVE A PRAYER (Tritec) HL	99 TURN UP THE RADIO (Hatabrr, BMI)
22 AXEL F (Famous, ASCAP) CPP	26 FOREVER MAN (Blackwood, BMI/Urge, BMI) CPP/ABP	93 MISLED (Delightful, BMI) CPP	75 SAY IT AGAIN (Black Mountain Road, BMI)	61 VOICES CARRY (Intersong-USA, BMI/Til Tunes, BMI)
44 BABY COME AND GET IT (Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	27 FRESH (Delightful, BMI)	13 MISSING YOU (Brockman, ASCAP) CLM	40 SAY YOU'RE WRONG (Charisma, ASCAP/Chappell, ASCAP) CHA/HL	30 VOX HUMANA (Milk Money, ASCAP)
71 BASKETBALL (Neutral Gray, BMI/Mo Funk, BMI/Original J.B., BMI/Mokjumbi, ASCAP)	60 THE HEAT IS ON (Samous, ASCAP) CPP	98 NAUGHTY NAUGHTY (Carbert, BMI) HL	54 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	34 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM
63 BE YOUR MAN (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	35 HEAVEN (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	88 NEUTRON DANCE (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	100 SECOND NATURE (Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	52 WALKING ON THE CHINESE WALL (Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM
95 BEAT OF A HEART (Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	49 HIGH ON YOU (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	45 NEVER ENDING STORY (Giorgio Moroder, ASCAP) WBM	53 SHOW SOME RESPECT (Chappell, ASCAP/Rightsong, BMI/Sooklooz, BMI) CHA/HL	1 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM
47 THE BIRD (Tionna, ASCAP)	91 HIGH SCHOOL NIGHTS (Albion, ASCAP/Warner Bros., ASCAP/Mel Bren, ASCAP) WBM	21 NEW ATTITUDE (Unicity, ASCAP/Backstreet/Robinhill, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	12 SMOOTH OPERATOR (Adu, MCPS/StJohn, MCPS)	41 WE CLOSE OUR EYES (ATV, BMI) CLM
85 BORN TO LOVE YOU (Queen, BMI/Beechwood, BMI)	89 I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP)	4 NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL	42 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM	51 WELCOME TO THE PLEASURE DOME (Perfect, BMI) WBM
94 CALIFORNIA GIRLS (Irving, BMI) CPP/ALM	9 I'M ON FIRE (Bruce Springsteen, ASCAP) CPP	7 OBSESSION (Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	8 SOME LIKE IT HOT (Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	77 WHY CAN'T I HAVE YOU (Ric Ocsek, ASCAP/Lido, ASCAP) WBM
36 CAN'T FIGHT THIS FEELING (Fate, ASCAP) WBM	87 I'M THROUGH WITH LOVE (E.C.B., BMI/Satespace, BMI/Warner-Tamerlane, BMI) WBM	55 OH GIRL (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	19 SOME THINGS ARE BETTER LEFT UNSAID (Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	74 THE WORD IS OUT (10/Nymph, BMI/Warner Bros., ASCAP) CPP
50 CAN'T STOP (Stone City, ASCAP/National League, ASCAP) CPP	31 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP	32 ONE LONELY NIGHT (Janisongs, ASCAP) WBM	37 SOMEBODY (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	62 WOULD I LIE TO YOU? (Blue Network, ASCAP)
68 CARELESS WHISPER (Chappell, ASCAP) CHA/HL	43 INVISIBLE (Beau-di-o-do, BMI/All Boys, BMI)	11 ONE MORE NIGHT (Pun, ASCAP) WBM	66 STEADY (Funzalo, BMI/Juters, BMI/Relia, BMI)	
33 CELEBRATE YOUTH (Super Ron, BMI)	83 JAMMIN' (April, ASCAP/Midnight, ASCAP)	6 ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA	24 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP	
82 CHANGE (Land Of Dreams, ASCAP/Arista, ASCAP) CPP	29 JUST A GIGOLO/I AIN'T GOT NOBODY (Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	80 ONLY LONELY (Famous, ASCAP/Bon Jovi, ASCAP) CPP	96 SWEAR (WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP) CHA/HL	
2 CRAZY FOR YOU (Warner-Tamerlane, BMI/WB, ASCAP) WBM	58 JUST ANOTHER NIGHT (Promopub B.V., PRS) CPP	70 ONLY THE YOUNG (Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colegems-EMI, ASCAP) WBM	78 TAKE ME WITH U (Controversy, ASCAP) WBM	
90 DAYS ARE NUMBERS (Woolfsongs/BMI/Careers, BMI)	67 KEEPING THE FAITH (Joel Songs, BMI) CPP/ABP	81 DO-EE-DIDDLEY-BOP (Pal-Park, ASCAP)	72 TALK TO ME (Small Hope, BMI)	
56 DO YOU WANNA GET AWAY (Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	57 LONELY IN LOVE (Herds of Birds, ASCAP/Greg Guffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	64 PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	15 THAT WAS YESTERDAY (Somerset SongsInc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM/HL	
17 DON'T COME AROUND HERE NO MORE (Gone Gator, ASCAP/Blue Network Inc., ASCAP)	39 LOST IN LOVE (Colgems-EMI, ASCAP) WBM	46 RADIOACTIVE (Not Listed)	28 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
5 DON'T YOU (FORGET ABOUT ME) (MCA, ASCAP/Music Corporation Of America, BMI)	25 LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP	92 RAIN FOREST (Oval, PRS)	84 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)	
97 EASY LOVER	76 LUCKY (Lexy Girl, ASCAP/Well Received, ASCAP) CPP	69 RELAX	38 'TIL MY BABY COMES HOME	

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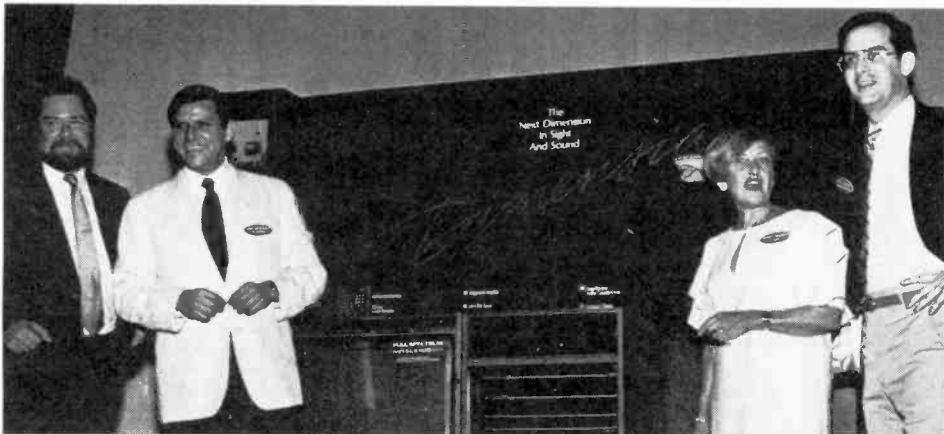
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ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



**Connoisseur of Street Music.** John Oates invited Washington, D.C. street group EU to the Hall & Oates concert recently held in their area. Here, EU gives a copy of their new T.T.E.D. Records 12-inch single to Oates. Pictured from left are Johnny Mercer, general counsel for T.T.E.D.; Sugar Bear, leader of EU; Oates; Ivan Goff of EU; and Vern Goff of T.T.E.D.



**Live from New York.** Westwood One's Concertmaster I mobile studio recently presented former Pink Floyd member Roger Waters live at Radio City Music Hall. The live-via-satellite performance was heard on more than 100 radio stations across the country. Pictured from left are Ellyn Ambrose, Westwood One's vice president/corporate administration; George Taylor Morris, Westwood One's director of programming; and Brian Heimerl, Westwood One's vice president/production.



**An Appropriate Prize.** Phillip Singer of Arrow Distributing in Cleveland won an RCA Dimensia audio/video system at the NARM convention's opening cocktail reception, hosted by RCA Records, RCA/Columbia Pictures Home Video and RCA Video Productions Inc. The seven-component system served as the door prize for the March 29 reception at the Diplomat Hotel in Hollywood, Fla. From left are RCA Records vice president of sales Pete Jones, RCA Records executive vice president of operations Jose E. Menendez, NARM executive vice president Mickey Granberg and Singer.



**Worth His Song in Gold.** Country artist Lee Greenwood, his producer and recording studio engineers recently received Golden Reel Awards from Ampex Magnetic Tape Division at a special award ceremony at the Vanderbilt Plaza in Nashville. The award honors Greenwood's "Somebody's Gonna Love You" single, certified gold by the RIAA and recorded on Ampex Grand Master 456 professional audio mastering tape. Seated from left are Greenwood and Soundshop engineer Ernie Winfrey. Standing from left are Greenwood's business manager Larry McFaden and producer Jerry Crutchfield, SoundStage engineer Warren Peterson, Soundshop assistant engineer Fran Overall, SoundStage assistant engineer Vicki Hicks, Soundshop studio manager Pat McMakin, Ampex's Susan Jones, and Tom Clark of Ampex Magnetic Tape Division.



**The CBS/Records Group** hosted more than 800 staffers at annual business meetings in Honolulu last month. But it wasn't all business as a number of label artists performed, including Sade, Rosanne Cash, John Cafferty & the Beaver Brown Band, Philip Bailey, Kenny Loggins and Tenna Marie, who was joined for an encore by Cyndi Lauper and Carly Simon.

- Far left photo: Cyndi Lauper receives quadruple platinum awards for "She's So Unusual" from Epic/Portrait/Associated Labels executives. From left, Lennie Petze, vice president and senior manager of Epic/Portrait a&r; Dave Wolf of 65 West Management Producer Rick Chertoff, Lauper; Don Dempsey, senior VP and general manager, E/P/A; and Joe Zynzak of 65 West.

- Left photo: Sade receives an award for sales in several countries of her debut album, "Diamond Life." From left are Stuart Matthewman of her band, Dempsey, Sade and Maurice Oberstein, chairman of CBS Records U.K.

- Below left photo: Kenny Loggins receives quintuple platinum plaques from Columbia executives for the "Footloose" soundtrack album. From left are John Kotecki, vice president of sales of CBS Records; Michael Dilbeck, vice president of West Coast a&r, Columbia; Loggins; Vernon Slaughter, vice president of black music and jazz promotion, Columbia; Larry Larson, Loggins' manager; and Bob Sherwood, vice president of marketing, Columbia.

- Below right photo: Philip Bailey receives a gold album and single for his hits "Chinese Wall" and "Easy Lover," respectively. From left are Bailey; Larkin Arnold, senior vice president, CBS Records; Sherwood; Al Teller, senior vice president and general manager, Columbia; David Gales, director of marketing, West Coast, Columbia; and Ray Anderson, V.P. of promotion, Columbia.



## 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 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 26, **Careers In The Entertainment Industry**, Georgia State Univ. Alumnae Hall, Atlanta. (404) 658-3438.

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 18-31, **International Trumpet Guild 1985 Conference**, Univ. of New Mexico, Albuquerque.

May 19-23, **National Public Radio Convention**, Marriott City Center, Denver.

May 24-25, **Jimmie Rodgers Memorial Festival**, Meridian, Miss. (615) 528-3066.

May 24-26, **Al Jolson Centennial Tribute**, Roosevelt Hotel, New York. (502) 452-2424.

### JUNE

June 2-5, **1985 Summer Consumer Electronics Show**, McCormick Place, Chicago. (202) 457-8700.

June 5-6, **Independent Third Party Computer Maintenance Conference**, Halloran House, New York. (212) 233-1080.

June 5-8, **IMIC '85**, Hotel Sheraton, Munich. London 01-439-9411; Beverly Hills (213) 273-7040; New York (212) 764-7347.

June 7-10, **International Country Music Buyers Assn. Spring Meeting**, Hyatt Regency, Nashville.

## Lifelines

### BIRTHS

Girl, Ashley Elizabeth, to **Keith and Debbie Rieland**, March 27 in St. Cloud, Minn. He is manager of Musicland.

Boy, Charles Tyler, to **Mark and Kelli Warren Matlock**, March 28 in Knoxville, Tenn. She is an actress/entertainer on The Nashville Network's "I-40 Paradise" and "Pickin' At The Paradise."

Boy, Matthew Brian, to **Paul and Kathy Richardson**, March 29 in Norfolk, Va. He is program director for WWDE Norfolk.

Boy, Cory Paul, to **Michael and Paula Moore**, April 7 in Los Angeles. He is an air personality at

KHTZ there.

Boy, Kieran Alexander, to **Fred and Marilda Bestall**, April 7 in Los Angeles. He is president of Big Time Records (America) Inc. and Big Time Phonograph Records (Australia) Pty. Ltd.

Boy, Kristofer Karl, to **Kris and Cindy Grempler**, April 8 in Nashville. He is bass guitarist for Country International Records' Timothy Thomas Band and Joy Ford.

### MARRIAGES

**Robert Ford Jr. to Carol Inez Fields**, March 19 in Alexandria, Va. He is a producer for such artists as Kurtis Blow and Rodney Dangerfield and a former Billboard staffer.

## New Companies

**Music International Inc.**, a new music publishing administration firm, formed by Dabney Miller. 235 E. 31st St., New York, N.Y. 10016; (212) 684-2470.

**Creecher Management Co.**, a company specializing in career planning for heavy metal acts, formed by Steven Minskoff, Howard Gordon, and Donald Adler. P.O. Box 3900, New York, N.Y. 10185; (212) 765-9700.

**Victory Music Group**, an independent record label and publishing company, formed by Lorrie Behrhorst. First release is an album by Ruffians. 2560 Bancroft Way, Suite 33, Berkeley, Calif. 94704; (415) 644-1142.

**Concept To Screen Productions**, formed by Micahel McGahee. Company specializes in music videos for new artists. 2550 S. Garvey Ave., Suite 336, Alhambra, Calif. 91803; (818) 284-0560.

**A & R Copyright Services Inc.**, a

complete clearing house specializing in researching, negotiating, and obtaining licenses to use copyrighted material in musical productions, advertisements, books, etc. 9 E. 40th St., New York, N.Y. 10016; (212) 696-4244.

**Simmons Management Co.**, an artist management and representation firm, formed by Harry Simmons. P.O. Box 18711, Raleigh, N.C. 27619-8711; (919) 851-6196.

**Bottom Line Productions**, formed by Sherwin Rosman to produce records under his CBS-Paris deal. 211 W. 56th St., Suite 33A, New York, N.Y. 10019; (212) 246-6114.

**Pooh-Pooh Music**, a publishing company, formed by James Taliaferro and Hisani Jitahadi. Catalog will include pop, rock and funk. 321 S. 18th St., Newark, N.J. 07103; (201) 399-5182.

## Bubbling Under

### THE HOT 100 SINGLES

- |     |                              |                   |                           |
|-----|------------------------------|-------------------|---------------------------|
| 101 | INNOCENT                     | ALEXANDER O'NEAL  | TABU 4-04718 (EPIC)       |
| 102 | I JUST WANNA HANG AROUND YOU | GEORGE BENSON     | WARNER BROS. 7-29042      |
| 103 | REGGAE, ROCK 'N ROLL         | B.E. TAYLOR GROUP | EPIC 34-04862             |
| 104 | READ MY LIPS                 | MELBA MOORE       | CAPITOL 5437              |
| 105 | IMAGINATION                  | BELOUIS SOME      | CAPITOL 5464              |
| 106 | MY TOOT TOOT                 | JEAN KNIGHT       | MIRAGE 7-99643 (ATLANTIC) |
| 107 | LITTLE SHEILA                | SLADE             | EPIC 4-04865              |
| 108 | ALONE AGAIN                  | DOKKEN            | ELEKTRA 7-69650           |
| 109 | DANGEROUS                    | NATALIE COLE      | MODERN 7-99648 (ATLANTIC) |
| 110 | FEEL SO REAL                 | STEVE ARRINGTON   | ATLANTIC 7-89596          |

### THE TOP POP ALBUMS

- |     |                                      |   |                                 |
|-----|--------------------------------------|---|---------------------------------|
| 201 | STEVE ARRINGTON                      | DANCIN' IN THE KEY OF LIFE                | ATLANTIC 81245                  |
| 202 | LLOYD COLE AND THE COMMOTIONS        | RATTLESNAKES                              | GEFFEN GHS 24064 (WARNER BROS.) |
| 203 | SLADE                                | ROGUES GALLERY                            | CBS ASSOCIATED FZ 39976 (EPIC)  |
| 204 | BRUCE SPRINGSTEEN                    | DARKNESS AT THE EDGE OF TOWN              | COLUMBIA JC 35311               |
| 205 | IKE & TINA TURNER                    | GET BACK                                  | EMI-AMERICA LO-51156            |
| 206 | STREETS                              | CRIMES IN MIND                            | ATLANTIC 81246                  |
| 207 | VAN ZANT                             | VAN ZANT                                  | GEFFEN/NETWORK GHS-24059        |
| 208 | CHANGE                               | TURN ON YOUR RADIO                        | ATLANTIC 91243                  |
| 209 | THE VELVET UNDERGROUND WITH LOU REED | THE VELVET UNDERGROUND WITH LOU REED LIVE | MERCURY SRM-2-7504 (POLYGRAM)   |
| 210 | THE BEAT FARMERS                     | TAILS OF THE NEW WEST                     | RHINO RNL-853                   |

# ...newslines...

**DARYL HALL & JOHN OATES** will be the first act to headline a public performance at the newly refurbished landmark Harlem showcase, the Apollo Theatre, when it opens May 23. The RCA label's superduo, with a strong following among black music fans, will perform as a grand finale of an "Apollo Week" declared by New York Governor Mario Cuomo and Mayor Edward Koch. "Apollo Week" caps a successful four-year effort to revive the theatre's former physical glory. Proceeds from the Hall & Oates concert will go to the United Negro College Fund.

**NOW, THE BOOK:** "We Are The World," the account of the now-classic night of Jan. 28 when 45 American stars recorded "We Are The World" to benefit African famine relief, is published this Friday (26) by Perigee Books, part of the Putnam Publishing Group. Authored by David Breskin, with contributions by Cheryl McCall and Robert Hilburn, the book carries the reader through the recording session at A&M's studios in Los Angeles. Also included are the words and music of "We Are The World," 12 "Doonesbury" cartoon strips on the event, and 65 black-and-white photos. In another development, Marty Rogol has been named executive director and Myra Lebo deputy director of USA For Africa, the non-profit foundation organized by Ken Kragen to provide funds for famine relief. Kragen, who was also the "We Are The World" event organizer, says Kenny Rogers, Lionel Richie and Steve Wynn of the Golden Nugget Hotels will pay the salaries of both. In another move to reduce the foundation's overhead, Kragen has donated office space at 1112 N. Sherbourne Dr. in Los Angeles.

**BMI WILL SPONSOR** a "Songwriters Symposium" next Tuesday (30) and Wednesday (1) at the National Press Club in Washington, D.C. Featured panelists for both events are Sandy Linzer, the songwriter/producer; Earl Shelton, president of Mighty Three Music Group; Tom Silverman, president of Tommy Boy Inc.; Gary Roth, BMI staff attorney; and Bobby Weinstein, the songwriter and assistant vice president of writer relations at BMI. (Weinstein has also just been elected vice president of the National Academy of Popular Music/Songwriters Hall of Fame).

## EXECUTIVE TURNTABLE

(Continued from page 4)

**Philip M. Ritti** is elevated from marketing manager of video tape products to director of marketing at the Ampex Magnetic Tape Division in Redwood City, Calif.

**Andrew A. Brakhan** is named president and chief executive officer of Sennheiser Electronic Corp. in New York. He was president of AKG.

**Robert R. Boatman** joins Electro-Voice as director of advertising and promotion in Buchanan, Mich. He was head of retail advertising at Heath Co.

Sony Corp. of America's Professional Audio Division appoints **Gary Hall** digital sales engineer in Paramus, N.J. He was head of his own audio electronics service and consulting business.

**TRADE GROUPS.** **Patricia Heimers** joins the Recording Industry Assn. of America (RIAA) as public relations director in New York. She was an account executive at Geltzer & Co.



**A Sharing Experience.** The acquisition of a 50% share of Fred Haayen's 21 Entertainment Group by Lefrak Entertainment Co. (Billboard, April 6) is celebrated by, from left, Haayen, Sam Lefrak and Herb Moelis, executive vice president of the Lefrak firm.

# 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	9	—	2	USA FOR AFRICA ● COLUMBIA USA 40043 1 week at No. One	WE ARE THE WORLD
2	1	1	8	PHIL COLLINS ATLANTIC 81240 (9.98)	NO JACKET REQUIRED
3	2	3	45	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	3	4	16	SOUNDTRACK ▲ MCA 5553 (8.98)	BEVERLY HILLS COP
5	4	2	14	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
6	6	6	22	MADONNA ▲ <sup>3</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
7	5	5	46	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
8	10	12	10	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
9	7	7	25	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
10	15	35	3	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
11	11	9	17	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
12	20	20	11	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
13	8	8	23	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
14	14	15	9	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
15	12	10	23	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
16	16	13	20	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	13	14	7	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
18	22	21	10	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
19	21	18	48	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
20	18	11	75	POINTER SISTERS ▲ <sup>2</sup> PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
21	17	17	9	THE FIRM ● ATLANTIC 81239 (8.98)	THE FIRM
22	19	16	29	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
23	23	26	8	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
24	24	19	25	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
25	28	45	5	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
26	35	64	3	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
27	40	51	4	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
28	38	41	6	DEBARGE GORDY 61123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
29	32	32	31	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
30	31	25	27	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
31	25	24	36	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
32	33	36	20	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
33	34	47	10	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
34	29	29	31	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
35	36	37	4	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
36	26	22	77	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
37	37	38	9	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
38	27	23	42	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
39	30	30	17	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
40	41	31	20	TEENA MARIE ● EPIC FE 39528	STARCHILD
41	39	39	28	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
42	59	—	2	HOWARD JONES ELEKTRA 60390 (8.98)	DREAM INTO ACTION
43	43	44	7	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
44	44	27	71	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
45	45	28	10	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
46	42	34	40	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
47	68	—	2	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
48	52	63	5	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
49	49	48	23	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
50	50	52	6	SANTANA COLUMBIA FC39527	BEYOND APPEARANCES
51	53	53	6	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
52	47	33	28	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
53	46	46	8	ALAN PARSONS PROJECT ARISTA ALB-8263 (8.98) (CD)	VULTURE CULTURE
54	54	55	20	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
55	55	42	21	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	56	60	23	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
57	62	80	28	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
58	60	62	7	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
59	57	49	15	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
60	65	70	10	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
61	66	73	4	ALISON MOYET COLUMBIA BFC 39956	ALF
62	51	40	25	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
63	63	66	6	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
64	48	43	22	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
65	67	75	5	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
66	58	50	27	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
67	64	57	82	HUEY LEWIS AND THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
68	61	61	8	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
69	73	91	6	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
70	71	65	89	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
71	69	56	56	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
72	72	71	23	WHODINI ● JIVE/ARISTA JL-8251/ARISTA (8.98)	ESCAPE
73	81	88	7	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
74	70	69	21	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
75	75	59	25	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
76	78	78	10	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
77	109	165	3	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
78	77	74	24	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
79	79	81	13	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
80	82	84	9	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
81	84	68	20	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
82	80	76	32	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
83	88	89	8	WILTON FELDER MCA 5510 (8.98)	SECRETS
84	76	77	79	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
85	83	67	15	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
86	93	111	4	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
87	89	82	87	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
88	112	137	5	FIONA ATLANTIC 81242 (8.98)	FIONA
89	85	85	8	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
90	91	92	8	JEFF LORBER ARISTA ALB-8269 (8.98)	STEP BY STEP
91	111	121	5	WHITNEY HOUSTON ARISTA ALB-8212 (8.98)	WHITNEY HOUSTON
92	95	79	14	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
93	98	108	5	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
94	86	72	21	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
95	105	105	6	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
96	96	86	17	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
97	92	58	28	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
98	100	107	5	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
99	104	112	6	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
100	125	—	2	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98)	STEADY NERVES
101	114	119	29	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
102	97	98	80	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
103	99	83	32	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
104	74	54	8	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
105	107	110	8	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
106	106	100	66	VAN HALEN ▲ <sup>5</sup> WARNER BROS. 1-23985 (8.98) (CD)	1984
107	108	97	12	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
108	90	90	9	JERMAINE STEWART ARISTA ALB-8261 (8.98)	THE WORD IS OUT
109	152	—	2	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
110	94	96	53	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

(Continued on page 75)



## CLASS ACTION SUIT

(Continued from page 1)

Three other label entities, Warner Communications' WEA, ABC Records and United Artists Records, have not extended settlement offers. Liability on the part of ABC and UA would be borne by ABC Broadcasting and Transamerica, parents of both labels, respectively, in terms of the class action's period of alleged violations.

Plaintiffs' counsel expects to mail notice of the settlement with the five defendants during the latter part of May. Though the list of names submitted by defendants at the court's order is nearly 10,000, there is said to be a great deal of duplication.

No definite procedure of apportionment for the money has been determined. Were past actions used as a guideline, the money might be split on the basis of the percentage of total business done by a customer with the settling labels over the 12-year period covered by the alleged price fixing.

The class action stems from a series of suits instituted by plaintiffs nationwide in 1982-83. Originally, a suit was filed in Chicago on behalf

of United National Records, a Gary, Ind. one-stop operated by Bobby and Maxine Joiner. Subsequently, other plaintiffs developed, such as

GHII, a San Francisco firm; Hegewisch Discount Records, based in Chicago; Cadet Distributing, a Detroit distributor; Galgana

Distributing, a Chicago one-stop; Goetina, a Minneapolis rackjobber owned by George Powell; Ecklund Enterprises, a Kansas City one-

stop; Sound Video Unlimited, the Chicago-based national setup; and Modern Records, doing business as Vibrations.

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growing Sonotone music markets like New York, Texas, California, Florida, Illinois and Puerto Rico.

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## NAB CONVENTION

(Continued on page 3)

"Rambling With Gambling" morning talk show, keynote speaker John A. Gambling pinned his address on the technical and programming strides the radio industry has made over the years. Referring to "Rambling With Gambling's" 60-year run on WOR, he said the key to longevity in a changing market place is "maintaining a high energy level, local emphasis and reliability."

During the NAB's traditional closing speech, FCC chairman Mark Fowler assured broadcasters that as long as he and President Reagan were in office, the trend toward deregulation would continue. "The First Amendment is the first priority," he stated to a round of applause. Fowler presented what he contended are the three biggest challenges facing the industry, for which he admitted there were no obvious solutions as yet.

He said his chief concerns are the threat that concentration of ownership might diminish diversity of opinions and news, the relative dearth of quality children's programming and the notion that "ratings seem to get a 100 share when it comes to the attention of programmers." The flaw of the latter subject, said Fowler, is that it inspires broadcasters to "just mirror what the audience craves, rather than present new ideas."

Radio and tv personality Casey Kasem and pioneer consultant and industry veteran Fred Palmer entered the NAB's Hall of Fame this year, with both accepting the honor on behalf of the unsung heroes and "little guys" of the radio industry. William B. Quarton of KWMT Inc., Fort Dodge, Iowa, received the association's Spirit of Broadcasting Award, and Multimedia Inc. board chairman Wilson Wearn was honored with the Distinguished Service Award from the NAB.

## CHAINS TEAM

(Continued from page 1)

Pizza's Lee Cohen, who organized

the effort. "This puts us in touch with the real values in life."

Both Cohen and Ned Berndt, president of Miami's Q Records &

Tapes and architect of the Miami project, maintain that the USA For Africa appeal can inspire ongoing charity efforts by retail and radio.

The Miami promotion, while prompted by the international African appeal, elected to focus instead on local community problems, creat-

ing a food drive for the local Daily Bread Community Food Bank that collected 5,000 pounds of food during its April 5-8 run.

Also focusing beyond the USA For Africa projects is Jack Eugster, Musicland president and new head of NARM. Of the Times ad, he says, "We are committed to this cause, and we decided to do everything we can to push it further along. God knows it won't be enough."

Meanwhile, Lou Kwiker, president and CEO of Warehouse Entertainment, pays direct tribute to Cohen: "My hat's off to him. We're glad to be in" the ad.

Through NARM's offices in Cherry Hill, N.J., a mailing to "key industry people" of the Times ad was set for late last week, and retailers in other markets are being invited to use the layout, according to Cohen.

Inspiration for the Times ad came at the NARM convention in Hollywood, Fla., following a presentation by Ken Kragen, coordinator for USA For Africa, on March 28. "All the players were right there in the room," says Cohen of the five L.A. chains, mentioning, in addition to Eugster and Kwiker, Lou Fogelman of Music Plus and Russ Soloman of Tower Records.

Similarly, in Miami, Berndt says the Florida drive commenced on April 2, right after the NARM convention. Chains based out-of-state, among them Camelot and Record Bar, joined participating area stores that included Latin outlets brought in by radio station WQBA. Local firms including Spec's Music, Peaches Entertainment and Vibrations offered central food pickup points.

With Cohen and Berndt both coordinating with NARM, Cohen says he is hopeful the video release of "We Are The World" can involve NARM's companion group, the Video Software Dealers Assn., in the broadening efforts.

## WINTER ARBITRONS

(Continued from page 1)

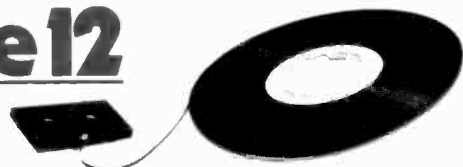
Wally Clark's KISS continued its hold on the Los Angeles top slot, nearly four points ahead of its nearest competitor. At a 9.7, it was up from a 9.1, while second place KABC, with its Talkradio format, was relatively stable at a 5.8 from a 5.9. CBS's top 40 KKHR gained a tenth of a point from 2.4 to 2.5, with KOST continuing to lead the AC heap (though slipping from a 4.4 to a 3.8). Greater Media's oldies-based AC outlet KHTZ gained a point, now at a 2.5. Emmis' KMGG slipped in its AC approach from a 2.4 to a 1.7.

WGN, predictably, was still No. 1 in Chicago, off slightly from a 9.7 to a 9.3, while easy listening FM-100 (WLOO) jumped into second place, up to a 5.8 from a 5.4. Urban contemporary WGCI slipped to third from a 6.1 to a 5.5. CBS's WBBM-FM (B-96) led the Windy City top 40 arena, moving from a 4.2 to a 4.4, just ahead of competing WLS-AM, which is up again—from a 3.6 to a 4.3. WLS-FM tied competitor WKQX at a 2.5.

The Winter Arbitrons will appear in depth in next week's issue.




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# Grammy Hall of Fame Gets Funding

## Atlanta City Council Authorizes Construction Money

BY RUSSELL SHAW

ATLANTA Boosted by a newly authorized \$7.5 million funding commitment from the city of Atlanta, construction on the Grammy Hall of Fame should begin here by the end of May, after formal contracts are signed by NARAS officials May 13.

The city's arrangement calls for bonds to be issued by Atlanta's Downtown Development Authority and guaranteed by city funds.

The project, known officially as the National Academy of Recording Arts & Sciences Museum, was won for Atlanta two years ago after aggressive lobbying by both the NARAS chapter here and local offi-

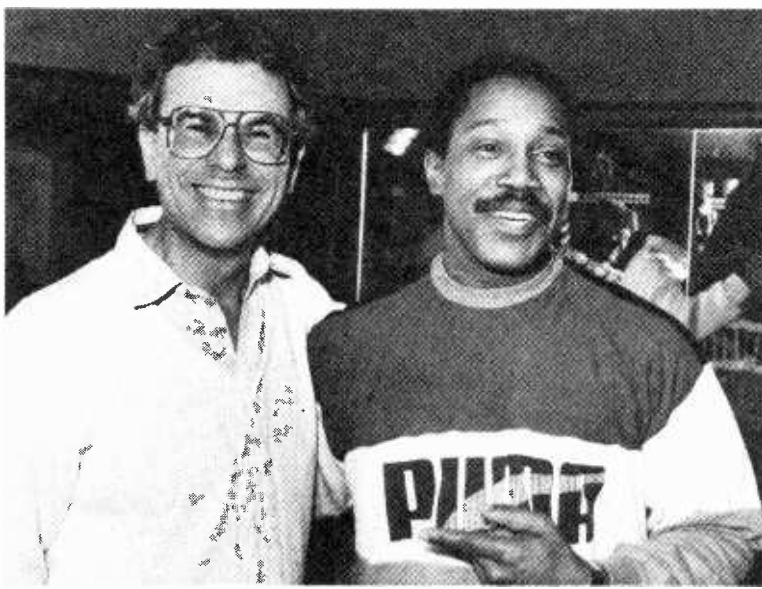
cial. Yet despite the City Council's previous authorization of nearly \$200,000 for pre-construction funds, NARAS had threatened to place its projected 45,170 square foot museum in another city if overall funding was not in place by May 1.

Approved by the Atlanta City Council last Monday (15) in a 13-2 vote, the funding arrangement rescued the undertaking. It was, however, offered and accepted as a substitute for an immediate \$2 million to be used upfront for construction and initial bonded indebtedness. That proposal, lobbied for by NARAS, was rejected by the City Council.

The Hall is due to debut in the At-

lanta Civic Center in January, 1987. Initial exposure will be provided by live cutaways during the televised Grammy Awards to a planned black-tie opening night bash here.

"We intend to make this a major tourist attraction," says Mike Greene, director of the Hall of Fame project for Atlanta's NARAS chapter. "It won't be an 'Elvis Presley's coat' type of thing, but a fresh new concept in museums. It will offer intensive educational instruction about the recording process, memorabilia, archives, and hopefully one of the largest record libraries in the world."



**Drumming Up Business.** GRP Records co-president Larry Rosen, left, welcomes drummer Billy Cobham to the label. His first GRP release is slated to ship in August. The informal meeting took place after Cobham's recent appearance at New York's Bottom Line.

### D.C.'S GO-GO MUSIC GOING NATIONAL

(Continued from page 3)

will play a prominent part in "Good To Go," handled by actor Robert Doqui. One of the film's goals is to clean up the music's image with respect to drugs, particularly PCP (a/k/a "angel dust" or "loveboat"). Washington local government officials say the PCP problem among black youth has reached epidemic proportions.

Further testimony to go-go's "hot" status is the fact that Atlantic Records chairman Ahmet Ertegun has been spending time in Washington, initially bypassing managers and agents and going directly to area recording studios. He dropped by three studios here and told surprised owners that he wanted "the best stuff you can send me," according to those interviewed. They contend it was apparent that he was

most interested, although guardedly, in go-go.

Subsequently, Ertegun has returned to have several meetings with local producers, including Lou Rosenfeld of Jamrose Records, who is also general manager of The Wiz and the Douglas Records chain, and manages Elektra signing Little Benny. Rosenfeld has been able to promote go-go product via in-store play in 13 stores located in black neighborhoods from Richmond to New York. With little or no airplay from black radio, he says, Jamrose has moved between 20,000 and 25,000 pieces of certain releases.

Another industryite with go-go connections is Robert Ford Jr., co-producer of Kurtis Blow's "Party Time," a 1983 hit that utilized members of Experience Unlimited on percussion. "Part of the interest in go-go is that many of the major labels were slow to get involved with rap music, the first new black music of the decade," Ford says. "They don't want to miss out on what might be the next."

He concludes: "The best thing about go-go is that it's fun music. In an age of very heavy-handed, austere techno sounds, it's a lively sound that may give us a new way of hearing rhythm, just as reggae and disco did."

Island Pictures' "Good To Go" may change that, and do for go-go on a national scale what the Cannon Group's "Breakin'" movie (and Polydor soundtrack) did for break-dancing last year.

### X-RATED VIDEO PRESSURES SEEN HEATING UP

(Continued from page 1)

a survey of key U.S. video dealers. Legal action against merchants carrying adult fare is now pending in Arizona, Ohio and Washington, with one such case now slated for the Supreme Court.

Respondents are virtually unanimous in their determination to oppose such initiatives. "We fully expect the worst here and are gearing up to fight," vows Linda Lauer, who heads the Arizona Videotape Rights Coalition. That alliance of 385 home video stores was hastily assembled following a March 13 raid on Video Library in Phoenix.

On a national level, Video Software Dealers Assn. (VSDA) executive vice president Mickey Granberg says the trade group is about to adopt a policy "for supporting our members in First Amendment concerns." VSDA is also planning a stance on how member stores should display and merchandise adult product. For Granberg, the issue "goes beyond adult—what about violence in regular home video product?"

As Granberg suggests, many on the adult video front see the issue broadening, as reflected by current California PTA seminars questioning Motion Picture Assn. of America (MPAA) film ratings and the blur beyond the association's R standard when previously deleted material is restored to home video versions of films (Billboard, March 2).

Adult product issues have also surfaced in Cincinnati, scene of the most dramatic legal action yet taken against a retailer offering adult product, involving The Video Store. On-TV there has just been cited for obscenity in a case to be heard June 25.

Meanwhile, The Video Store's Jack Messer, who is also secretary of VSDA, predicts that his case, which resulted in a hung jury Feb. 9 and which he is appealing to a higher state court, may grind on for "eight years."

That the obscenity issue covers a

broad judicial and legislative spectrum is seen in the currently pending Supreme Court case involving a video and film distributor in the state of Washington (Billboard, March 2). At issue is the definition of the word "obscenity."

Dealers in Tennessee, for example, are now being urged to "self-police" themselves. Bills passed there this month require that adult product be placed in separate sections. However, David Komisar, assistant district attorney for Davidson County (Nashville), warns that such separate sections "will not have the effect of making X-rated sales and rentals legal in the state."

Conservative forces in some states ironically increase sales and rentals of adult product, a Southern California VSDA chapter audience was told recently. Notes John Pough, Santa Ana storeowner and VSDA's vice president: "They made dealers in Virginia put in separate rooms, and business increased 49%."

Typically, few specialty video retailers agree on adult video's market share. Pough says adult titles amount to "25% of our rental business." Record/tape chains' estimates ranged that high, too, in a recent survey (Billboard, April 6), yet some video dealers say X-rated

sales represent only a fraction of that share.

More and more, the issue is focused on that general consumer demand for adult product. "It's young, old, male, female, all types of consumers," says Pough. "Home video is the ideal vehicle. They don't want to go to sleazy adult theatres."

In contrast to the First Sale debate, which has pitted dealers against the MPAA, the First Amendment battle is largely prompted by local and/or regional actions against dealers. If any national anti-adult video entity is making waves, it is the Phoenix-based Citizens For Decency Through Law, which spokespeople contend is basically an educational group.

For video dealers, no national defense coalition has been formed yet, though General Video, a Cleveland-based adult distributor, has offered assistance in several cases, according to president Steve Assid. In Phoenix, Tower Records has joined the coalition, and Lou Kwiker, president and CEO of Warehouse Entertainment, says his company "is considering" joining.

Assid says the Phoenix group has taken its best step by "hiring a First Amendment lawyer and meeting with state lawmakers."

### 'MY TOOT-TOOT'

(Continued from page 4)

multi-formatted single."

Greenberg says the Soulin' single came to Mirage via Bolden's partner, Walter Moorehead, who he says has previously done independent promotion work for Atlantic. The deal with Soulin' covers the single on seven- and 12-inch formats, as well as a Jean Knight album currently being recorded.

While Malaco works its markets, Mirage has gotten its record added on several top 40 stations, including Z-100 and WAPP in New York. And although Greenberg says he is "not feeling the Denise LaSalle record at all," key single one-stop Bib of Charlotte, N.C. has the Malaco single ahead because it didn't receive the Jean Knight record until last Thursday (18). Buyer Joe Voynow adds that Bib also sold a healthy number of the Rockin' Sidney version.

Ironically, it was almost that origi-

nal version that got picked up by Atlantic. Although Greenberg declines to comment, Maison De Soul's Soileau says Atlantic chairman Ahmet Ertegun had expressed an interest in leasing the side. "We had a deal in motion," says Soileau, but it died when Mirage began to pick up pop radio support for the Knight cover.

Although disappointed by the evaporation of the deal, Soileau is still upbeat about the success of the Rockin' Sidney tune, and is optimistic that he can get it to cross country and pop. "I probably kept it on the indie route a little too long," he says, "but we're still getting some feelers from majors."

"This is the biggest thing in my 28-year career," Soileau adds, "and the biggest record I've had since Tommy McLain's 'Sweet Dreams' in 1960."

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**For the Record**

Natalie Cole is a Modern Records recording artist. Her label affiliation was incorrectly stated in last week's photo coverage of the NARM convention.

# RCA Corp. Chief Cites Gains in Records, Video

NEW YORK RCA Records and parent RCA Corp.'s partnership in home video software with Columbia Pictures Industries showed substantial improvement in profits for the first quarter of this year. Both units are segments of RCA's entertainment division, which also includes the National Broadcasting Corp.

In a talk before the New York Security Analysts meeting Monday (15) at RCA's Studio 3-A, Robert R. Frederick, president and chief executive officer of RCA Corp., said the strong profit showing within the prerecorded audio/video units was largely a result of the "continuing strong performance" of the RCA/Columbia joint venture.

The RCA label's higher earnings, reported Frederick, were due to the strength of its Latin operation and improved record club operations.

Frederick, whose report did not offer specific dollar figures on the home audio/video results, paid special attention to RCA's Compact Disc catalog, which now accounts for about 8% of its U.S. sales, compared to 1% in 1984. Worldwide, he noted, RCA has about a 12% share of the estimated 33 million CDs sold so far. By next month, RCA will

have released a total of 363 CDs since its launch of the configuration late in 1983.

Frederick reported that profits from the RCA/Columbia joint ventures were "sharply higher" in the first quarter as unit volume of prerecorded video product was up "substantially" over the comparable period in 1984.

Frederick also stated that the RCA/Columbia operation "was becoming a leading distributor of music videos, with a catalog of more than 40 titles, including performances by such RCA acts as Rick Springfield, Hall & Oates, Diana Ross, Eurythmics and Dolly Parton."

Frederick, in touching on all segments of RCA Corp.'s operations, said that NBC has scheduled stereo television transmissions to begin this summer, as previously reported. They involve two network shows, "The Tonight Show Starring Johnny Carson" and "Friday Night Videos." NBC also plans to present stereo telecasts of "Saturday Night Live," "Late Night With David Letterman," "Miami Vice," a limited number of sports events, and theatrical movies. IRV LICHMAN

# On the Beam

BY SAM SUTHERLAND

*A weekly column focusing on developments in Compact Disc hardware and software.*

**DOUBLE DIGITAL:** Our Tokyo bureau confirms that **Toshiba** has bowed the first double Compact Disc player, the **XR-V11W (K)**, which offers two disk transports enabling users to play two CDs in sequence or program tracks from each in any order desired.

The unit, which is retailing in Japan at about \$385, represents the latest gambit in the battle over access time, which has become a key selling point for audio dealers. With some conventional CD units now trimming that interval to as little as a second, Toshiba's double-dip approach seeks to buttress fast conventional access with the added flexibility of a second CD. The unit also offers a more flexible timer index, showing total elapsed time as well as track timing to assist in tape transfers.

**MORE ON MIDLINES:** **PolyGram's** planned June introduction of a new CD midline (Billboard, April 6) is on schedule, with **Emiel Petrone**, the company's senior vice

president, Compact Disc, reporting that the series will carry the **Popular Price Collection (PPC)** designation. Initially, all titles shipped under the PPC aegis will come from the London and Decca vaults, but Petrone indicates that other distributed lines will be screened for possible future release.

Petrone, who earlier forecast wholesale prices at between \$6.50 and \$7.50, notes that no fixed list price will be set. He expects the PPC product to carry retail prices around \$10, and again stresses PolyGram's intention of using the PPC line and the previously announced "maxi-single" Compact Disc to spur multiple price points for the configuration. Twelve titles would launch the series—offering mostly older MOR fare—with another dozen at least by year's end.

**PRINCE ONSLAUGHT:** Between 30,000 and 40,000 Compact Discs of the new **Prince** album, "**Around The World In A Day**," should be en route to dealers by Monday (22) alongside LP and cassette versions of the keenly anticipated set. Although earlier reports indicated an initial pressing of 100,000 CDs, and WEA's **Alan Perper** confirms that as many as 70,000 disks should ship

within the first month, the initial layout has been held to the lower figure to allow a more natural reorder pattern.

The album will introduce the new **Ivy Hill**-manufactured box, which eschews a plastic jewel box (Billboard, April 6), and Perper says he's "expecting a quick commentary, out of the box, from dealers and consumers" on the merits or drawbacks of the new design.

**RANDOM BITS:** The CD pressing crunch is noted in a recent letter from the **RCA Compact Disc Club** to its subscribers. The missive details how overseas manufacture is leading to longer delivery times, and, while suggesting the lag is temporary, urges members to order future CDs via the club's toll-free phone number. Selection of titles to be offered by the club is also said to be influenced by availability of stock . . . Increased hardware production is claimed by **Sanyo** in Tokyo, which this month stepped up its pace to meet a projected year-end '85 goal of 385,000 players. That would make Sanyo second only to **Sony**, which is shooting for 500,000 machines this year.

## Breach of Contract Charged

# Onyx Ex-Chief Sues Benson

BY EDWARD MORRIS

NASHVILLE Former Onyx Records head Gentry McCreary charges in a circuit court suit filed here that the Benson Co., owner of the black gospel label, broke his employment contract and damaged his business reputation and credit standing.

He also says Benson failed to carry out a distribution agreement for Onyx, failed to transfer an agreed-upon portion of copyrights to him, caused him to incur moving expenses and refused to pay him song and producer royalties.

McCreary has asked that the court award him a total of \$410,946.08 and interest on eight separate charges, plus punitive damages. The Zondervan Corp., which owns Benson, is also named as a defendant.

In its April 15 answer to McCreary's charges, filed Feb. 12, Benson maintains that McCreary's employment agreement was cancelled because he failed to meet the stipulation that Onyx must sell 210,000 units of "regular trade sales within the first two years of activity." Benson denies the remaining charges.

Exhibits filed by both parties indicate that Benson hired McCreary in 1981 on a three-year contract at a salary of \$32,000 a year, with a 10% cost-of-living increase to be added on each of the two following years.

As outlined in the agreement, McCreary was to spend half his time the first year working with Benson's international sales and international marketing directors and the remainder in "developing a new Black Gospel label." Benson, the agreement continued, would give

McCreary a development budget of \$150,000 the first year to produce "approximately seven masters."

The development budget for the second year, according to a Benson exhibit, would be \$75,000 until sales reached 210,000 units, after which an additional \$75,000 would be made available. Third year development funds were to be \$150,000 when total sales for the label reached 410,000 units.

McCreary's contract with Benson was terminated on March 1, 1984, documents show. Both parties agree that around March 20, Benson offered to sell McCreary Onyx Records, "its recorded masters, copyrights and existing contracts" for \$138,000 cash, with an April 1, 1984, deadline for exercising the option.

McCreary asserts that his credit standing was impaired when charges amounting to \$12,586.08 were made on his company-issued Diners Club credit card after he surrendered it to the company. In its answer, Benson says it "investigated this matter and concluded that no employee of Benson had charged anything to Plaintiff's Diners Club card" and added that its request that McCreary document his assertion has not been responded to.

To support its contention that McCreary's job was terminated for a mutually agreed-upon cause, Benson filed with the court a form it alleges McCreary filled out for the Tennessee Dept. of Employment Security in which the reason for discharge is given as "I had been unable to meet the goal set by the employer." In his suit, McCreary says Benson breached the contract by "abruptly terminating" his services.

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**THE BOSTON ROCK** Music Seminar is upon us once again, with the date of this year's event set for May 4 at the Spit/Metro Entertainment Complex in Boston. Presented by **Boston Rock Inc.**, publisher of the indie-oriented U.S. Rock and Boston Rock magazines, the fourth annual event is adopting a theme of self-reliance within the independent and alternative music ranks.

To this end, panels and workshop sessions run the gamut from the realities of inking a major label deal to various aspects of management, booking and a&r, relatively inexpensive record production, new technologies, working the press and creating an audio and video image for artists. Scheduled moderators and panelists include **Rykodisc's Don Rose**, **Dolphin's Josh Grier**, **Relativity's Steve Sinclair**, **Greenworld's Paul Marotta** and a host of local radio personnel, lawyers and press and promotion agents. A yet-unchosen keynote speaker will highlight the day's sessions, while a lineup of showcase performances is slated for Saturday night.

Registration at this point is \$50 at the door. More information is available by calling (617) 266-8787.

## For the Record

The name of the author of "The Craft Of Lyric Writing" was incorrectly stated in the April 13 edition of *Newslines*. The author is **Sheila Davis**, who taught a class in lyric writing under the same name as the book.

# Grass Route

**SEEDS & SPROUTS:** Already the subject of a brief Time magazine article and several local newspaper features, the ups and downs of indie label operation will again be addressed by the mainstream media. On Tuesday (23) morning, the ESPN cable network will carry a six-minute spot called "Challenges Of The Indie Label." We admit that definitions of an indie differ widely, and it's interesting to note ESPN's idea here, as the program's featured speakers are RCA a&r vice president **Paul Atkinson** and **Jay Boberg**, president of the indie-minded, but major-distributed, **IRS Records** . . . In another independent mass media coup, **Red Rooster/Rounder** act **NRBQ** can now be heard on the NBC Radio Network, as writers and performers of the "Live From The Hard Rock Cafe" theme song. The eclectic rock group has also landed a cameo role in the film "Day Of The Dead," which comes out in July. **NRBQ's** next album ships in August and features Grand Ole Opry star **Skeeter Davis**.

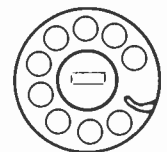
Torrance, Calif.-based **Enigma Records** continues to pursue new directions in its roster. Coming soon is a compilation entitled "From Somewhere South Of Bakersfield" designed to demonstrate that "there's country musicians outside of the cow-punk genre, writing and performing on par with what's being done in Nashville," according to the label's **Dan Fredman**, who's producing the project with partner **Pete Anderson**. . . Out of New York, **Cyclops Records** has finally launched its nationally syndicated "Fit Kids" newspaper column. Spawned from the label's children's exercise album series of the same name, the column will be distributed by the Los Angeles Times Syndicate to more than 100 newspapers.

With its first mainstream act, **the Beat Farmers**, happily on the road, **Rhino** of Santa Monica issues a release of seven typically offbeat and interesting albums. Included are three **Monkees** disks, a collection of early **Everly Brothers** tracks, a live **Darlene Love** album and **Exene Cervanka/Wanda Coleman** poetry recital . . . The home of **Anthony Watson's** black charting single, "Solid Love Affair," **SRO Records** is moving its headquarters from Dallas to the Atlanta area. The new address is 843F Tahoe Bluff, Roswell, Ga. 30076; the number is (404) 998-4849 . . . The Los Angeles-based **Dudley Gorov** Organization promotion firm launches its own record label with **Vizeon Records**. The logo's first release is **Oskar Scotti's** "Back Up To Zero."

Recent signings include **Donna Garraffa** to New York's **Artist International Records** and **Tara Jans** to **Select** there, home of "Roxanne, Roxanne" originators **UTFO**. From San Francisco, former **Megatone** artist **Magda Dioni** has taken her act to the newly formed **Pink Glove** logo . . . Boston-based **Ace Of Hearts** act **the Neats** have secured the opening slot on **R.E.M.'s** tour, starting Thursday (25) and ending early next month.

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# INSIDE TRACK



**It's Crowded at the Top.** PolyGram artist Richard Thompson accepts praise from label executives after playing tracks from his Mercury debut "Across A Crowded Room" at New York's Bottom Line. Standing from left are PolyGram's president and chief executive officer Guenter Hensler and marketing senior vice president Harry Anger, Thompson and his lawyer/manager Gary Stambler.

## Precedent-Setting Deal

### Wham! Albums Due in China

LONDON Wham! is the first Western pop act to have product manufactured and released in the People's Republic of China. This development follows top-level negotiations in Canton in the wake of the rock duo's successful concert visit to a country where one-third of a population of more than a billion is in the 12- to 25-year-old age group.

Wham! is involved in the release of two packages, both in the cassette format, marketed by China Records, the state-run record company. One is a compilation of tracks from the "Make It Big" and "Fan-

tastic" albums. The other has five Wham! tracks on one side and performances by 22 year-old Sing Fong Yuen, China's leading female pop artist, on the other. The former set was marketed last Thursday (18), while the latter is due May 1.

Though no details of the actual royalty-earning prospects are available as yet, the deal itself is a joint venture between Wham!, their managers Simon Napier-Bell and Jaz Summers, the Chinese Cultural Exchange Center and a Hong Kong-based business enterprises.

PETER JONES

### Seasons Win Suit vs. Quality

NEW YORK A Federal Court jury here Monday (15) awarded close to \$1 million to the Four Seasons in an action against Quality Records' U.S. and Canadian units.

The original action, filed in July, 1983 by Bob Gaudio and Frankie Valli, d.b.a. Four Seasons, centered on a hits package licensed to the now-defunct Private Stock label, which in turn made a sub-licensing deal with Quality for Canadian distribution of the two-volume set, "Four Seasons Story." However, Private Stock defaulted in late 1978 on payments to the plaintiffs, who then contended that Quality had no

right to continue selling the album once Private Stock had lost its rights.

In addition, the plaintiffs claimed that Quality had adversely affected the sale of a 1981 package, "Frankie Valli/Four Seasons—Reunited Live," assigned to Curb Records via Warner Bros.

The jury awarded the plaintiffs \$560,240 in punitive damages and \$453,000 for unfair enrichment, unfair competition and trademark infringement.

The defendants have 30 days in which to submit post-trial motions before Judge Charles Briant.

**BERRY GORDY JR.** was honored as a Gordon Grand Fellow at Yale Univ. Wednesday (17), in recognition of unique entrepreneurial achievements. Among past recipients have been Citibank's Walter Wriston, Exxon's Kenneth Jamieson and Eastern's Frank Borman; the Motown chief was the first chosen from the recording industry. Gordy gave an informal and well received talk to a student audience of several hundred, offering his business philosophy and amusing anecdotes.

**THE YOUNG BLACK PROGRAMMERS COALITION** honors Jheryl Busby, black music division VP at MCA Records, and Terri Avery, music director and assistant PD at KKDA-FM Dallas, May 11 at the Plaza Of The Americas Hotel in Dallas. Event is staged to aid the scholarship fund YBPC has established for needy students interested in mass communications. On the following day, **Billboard** research director Marty Feely talks to the group about the charts... **TRACK** erred. **CBS Records** did not send out a memorandum, nor did it indicate in other ways, a differential in returns percentages between regular album product and the "We Are The World" package to raise funds for African famine relief.

**FOLK IN THE KIDISK BUSINESS** breathing easier now that the FCC has rejected a charge by **Action for Children's Television** that shows such as "Pac-Man," "The Smurfs" and others of that ilk were program-length ads for toys and characters. **Chairman Mark Fowler** stated that there is no "inconsistency between permitting certain kinds of programs where they could be tie-ins" and the agency's "bedrock obligation to serve the needs of children."... **Track** is happy to report that Phoenix has a second full-time classical station, **KMZK**. Longtime classical citadel **KONC** has changed its call letters to **KHEP**. Both are 24-hour stations... And **KBSR**, the **National Public Radio** outlet at **El Camino College**, is back blasting jazz daily in the L.A. area.

**SPEAKING OF NPR**, its most active station in promoting a format through live shows and concerts, **KLON**, located at California State Long Beach, stages its ninth annual **Blues Festival** Sept. 14-15. **Coordinator Dan Jacobson** and **DJ/MC Bernie Pearl** promise an even stronger name array than last year at what has become the most powerful blues bash in the nation. The station has also encouraged the city of Long Beach to stage free Saturday night concerts at the 3,500-seat Amphitheatre, starting May 25 and ending July 4. Talent signed thus far includes **Hank Crawford**, **Tootie Heath**, **Bill Berry's big band**, the **Capp-Pierce Jugger-naut**, **Mal Waldron** and **Supersax**, with others to be booked

... **Sick Call**: Premier Canadian arranger/leader **Rob McConnell**, he of the **Boss Brass**, convalescing at his Toronto home after a heart attack.

**ATARI RUMORED READY** to chuck its Silicon Valley holdings to build a manufacturing plant in Nevada

... **Sony**, according to the grapevine, is ready to start construction of its videodisk manufacturing plant in Terre Haute, Ind., now that the stage legislature has wiped an old global tax assessment law off its books... **Al Bernard's** five **Mother's Records & Tape** stores in the Norfolk, Va. area teamed up with **D.J. Taylor's Sound World** and **Sound Approach** audio hardware stores to demonstrate **Compact Discs** during the recent "Taste Of The Town" weekend extravaganza, which drew more than 25,000 patrons to the local arena.

**TRACK TIPS THE TOPPER** to Atlantic Records' president **Doug Morris** and West Coast general manager **Paul Cooper**, who have joined the national advisory committee of the **McDonald Center** for alcoholism and drug addiction treatment, located at **Scripps Memorial Hospital, LaJolla, Calif.** They're working toward a benefit concert for the worthwhile charity... **New York's Funhouse DJ Randy Murray** wrote two ditties for the forthcoming "Rappin'" flick, due sometime in May from **Cannon Films**... **Henry Mancini** spearheading an effort to form a songwriter organization that would specifically aid novice writers.

**IF THE GUY** on the cover of the four-page bagstuffer that promotes the current "Meyer The Buyer" WEA album program at the **Listening Booth** and **Wall-To-Wall Sound & Video** stores looks familiar, he should. It's **Jerry Shulman's** right arm, **Manny Drucker**... You can tell it's baseball time, because **Tommy (Charts) Noonan** is wearing cleated oxfords in the office just in case he can arrange a softball game for the **L.A. Bullets**, comprised of promotion toppers for the L.A. labels... The two **Starship Records** stores in Savannah will be changing addresses in that Georgia city, and a third is opening in Statesboro, Ga... **Lance LeGault**, the glowering military officer who does Marine colonel **Buck Greene** on "Magnum PI" and Army colonel **Decker** on "The A-Team" and played the villain in **Kenny Rogers' "The Gambler"**, is readying a vocal album for **Shock Records**... Another legislative proposal that could wrinkle the brows of those in adult home video is **AB 1781**, a recent California Assembly bill that would make it a felony to handle or manufacture such material if the offender knows the matter depicts an obscene act.

**JEFF SPIEGEL** snared the plaque given to the best regional person on the **Kid Stuff Records** staff for the past year. He blankets the Midwest... **Noel Bloom's NCB Entertainment Group** moves a step nearer a rumored takeover of **Video Station Inc.** and its **Coast Distributing** home video one-stop operation. **Federal Bankruptcy Judge William J. Lasarow** has approved a part of a reorganization plan wherein NCB, through its **International Video Entertainment** arm, will provide interim financing and management responsibility for the two companies, which voluntarily went Chapter XI last December.

Edited by JOHN SIPPEL

## USA FOR AFRICA DISBURSEMENT PLANS TO BE UNVEILED SOON

This story prepared by Sam Sutherland and Paul Grein.

LOS ANGELES With net earnings for the USA For Africa relief project now estimated at \$35,650,000, coordinators for the all-star charity mission expect to outline plans for disbursement of funds sometime next month.

Although revenues from sales of the "We Are The World" album and single, along with income from related merchandise, have yet to reach USA For Africa coffers, a breakdown of projected funds was outlined Thursday (18) in a press conference here. Project coordinators also announced the first lawsuits filed to block the sale of counterfeit USA For Africa merchandise, which has reportedly appeared in a number of major U.S. markets

(**Billboard**, April 20).

Meanwhile, sources at USA For Africa report that prospective conduits for relief are being screened by merit of past performance in similar international aid projects. Project executives, headed by **Marty Rogol**, are researching the specific needs within the affected regions on the continent to develop priority lists for goods and services; by mid-May, the organization expects to unveil a detailed blueprint for disbursement.

Estimated net earnings to date identify single and album sales as contributing nearly two-thirds of the total war chest, totalling \$22,500,000 for worldwide prerecorded product sales. Included in that sum are an estimated four million seven-inch singles sold domestically at a net of \$1.40 each; an addi-

tional million seven-inch disks sold outside the U.S., netting \$1 each; 750,000 12-inch singles at \$3.40 each; and three million "We Are The World" albums, each expected to yield a net income of \$7.50.

Based on initial shipments, the project expects the softcover souvenir book, published by Putnam's Perigee division, to generate \$140,000 on 140,000 copies sold. Merchandise income estimated includes \$400,000 from the sale of 400,000 posters through Verkerke, and \$728,000 from Winterland for sales of sweatshirts, T-shirts, commemorative pins and buttons.

Additional revenues tallied into the overall estimated net figure list direct contributions, including royalties from **Pat Benatar's "We Belong"** (\$50,000); funds donated by **WYNY New York** (\$50,000); pro-

ceeds from **WKU's New York Radiothon** for the project (\$52,000); proceeds from **Billboard's** April 6 special issue (\$75,000); a donation from the **American Video Awards** (\$30,000); and a gift from **Positano's Restaurant** in New York (\$12,000).

The **HBO** airing of the "We Are The World" cable special is expected to generate an additional \$2 million. No estimated unit sales or income for the **RCA/Columbia Pictures Home Video** videocassette, due in June, are included in the current figures.

Meanwhile, the Thursday press summit coincided with the filing of the first lawsuit against product counterfeiters alleged to be pirating USA For Africa T-shirts and sweatshirts. The U.S. District Court filing, jointly entered by USA For Af-

rica and **Winterland Concessions Co.**, cites nine retail and manufacturing businesses as defendants, charging copyright infringement, federal and state trademark infringement, unfair competition and violation of the plaintiffs' right of publicity.

The suit asks that the court enjoin and restrain defendants from selling, manufacturing or distributing such merchandise, and order them to deliver all bootleg goods in their possession for destruction. In addition, plaintiffs are asking for a full accounting of all profits received by the defendants, and seeks damages caused by willful infringement. According to attorney **Jay Cooper** of **Cooper, Epstein & Hurewitz**, only apparel has been bootlegged thus far.

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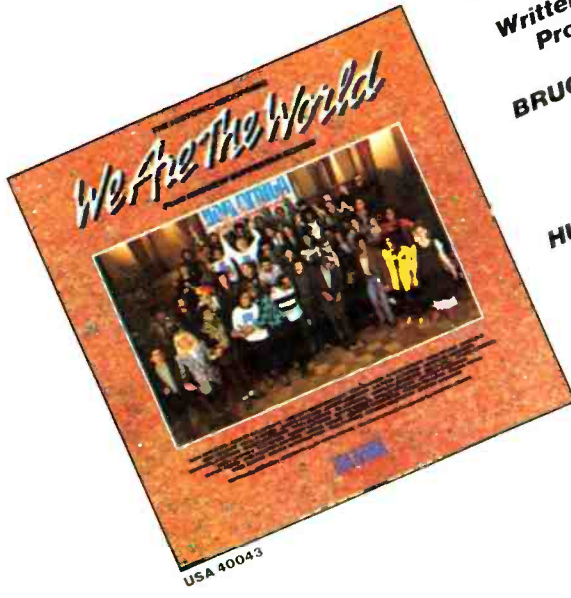
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WHEN WE STAND TOGETHER  
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# We Are The World



The new album featuring the historic recording  
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Plus nine all-new superstar tracks:  
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STEVE PERRY "If Only For The Moment, Girl"  
HUEY LEWIS & THE NEWS "Trouble In Paradise"  
CHICAGO "Good For Nothing"  
KENNY ROGERS "A Little More Love"  
THE POINTER SISTERS "Just A Little Closer"  
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- CYNDI LAUPER
- HUEY LEWIS & THE NEWS
- KENNY LOGGINS
- BETTE MIDLER
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