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NEWSPAPER



VOLUME 97 NO. 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 6, 1985/\$3.50 (U.S.)

Video Distributors Struggle With Inventory Shortages

BY TONY SEIDEMAN

NEW YORK Inventory shortfalls are making it difficult for video distributors to fill their orders, with wholesalers and manufacturers sharply divided as to the causes of the problem.

Manufacturers, concentrating on getting new hits to the market, say that distributors are carrying too many lines and stocking too few units. Distributors claim manufacturers are unable to fill demand promptly on orders for much of their product, especially catalog titles.

Both sides say the effect of the

problem is far-reaching, weakening retailer loyalty and leaving the marketplace highly vulnerable to significant shortages in the event of unexpected increases in demand.

Specific current titles listed as running short include Sony Video Software Operations' "Tina Turner's Private Dancer," CBS/Fox Video's "Revenge Of The Nerds" and MGM/UA Home Video's "Red Dawn." On backlist titles, distributors say, the difficulties are almost a constant.

"The fill rates have been bad for months," says Don Rosenberg, general manager for Schwartz Bros. Rosenberg, who says his company has been averaging "probably between 50% and 60% fill" on many

(Continued on page 77)

X-RATED VIDEO Genre Presents Problems for Record Dealers

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

NEW YORK As record retailers add video to their product mix, they are not ignoring adult titles. Consumer demand and the desire to offer competitive, full-line video services are the spur, but dealers also note that carrying X-rated titles is not without its problems.

The Sacramento-based Tower Records has placed adult titles in its 23 video sections and annexes. Chain president Russ Solomon sees X titles as part of the total home video mix.

(Continued on page 76)

Warner Bros. Takes a Stand JEWEL BOX DUMPED FOR NEW PRINCE CD

BY IS HOROWITZ

NEW YORK In a major thrust to establish all-board packaging for pop product on Compact Disc, Warner Bros. Records will market the CD version of the next Prince album without jewel box.

The three-panel cardboard container displaying full artwork and liner material is similar in design to units which successfully withstood abrasion and temperature tests earlier this year (Billboard, Feb. 23). It is being manufactured by Ivy Hill.

The new Prince album, "Around The World In A Day," is scheduled for release later this month. The initial CD pressing commitment is said

to be in the 100,000 range, the largest yet for any new entry in the configuration.

While no other CD titles are yet scheduled for release by Warner in paperboard alone, it's known that the label expects the Prince set to help condition the market for others to follow. Company conjecture is that it will demonstrate that focus-group perception tests concluding that jewel boxes are demanded by consumers are invalid for hit product.

In a paper designed primarily for (Continued on page 77)

Retailers, Racks Work To Boost Country Sales

BY EDWARD MORRIS

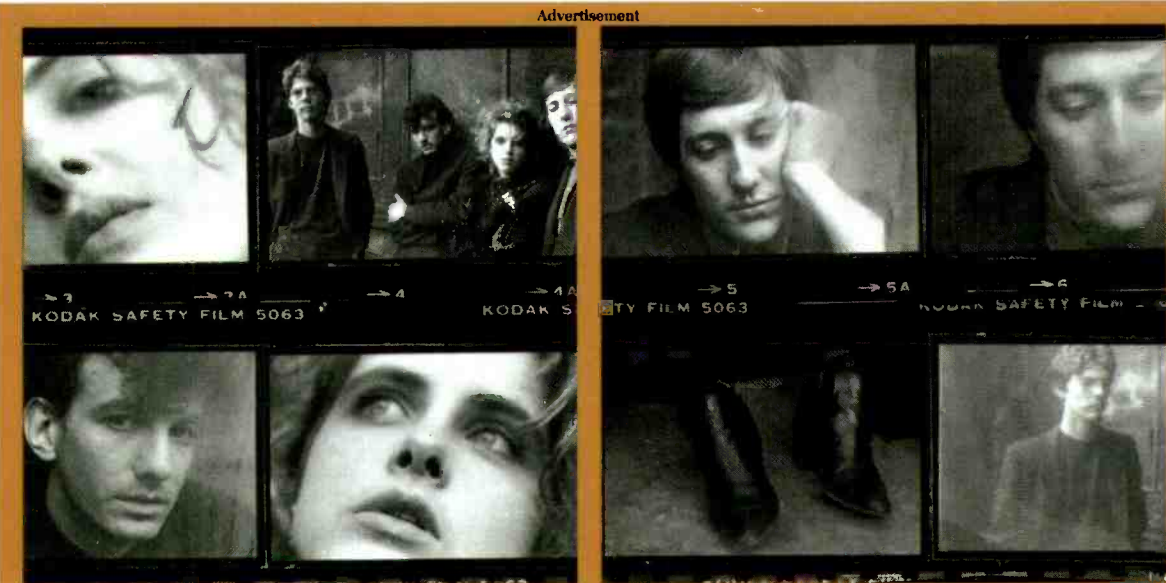
This is the fourth article in a five-part series about problems facing the country music industry and its strategies to solve them.

NASHVILLE Major retail chains and racks are employing various methods of boosting sales of country repertoire in their stores. Buyers for accounts polled by Billboard confirm the genre's slippage over the past two to three years, but say that record companies are working hard to keep product moving.

Among the ploys they recommend are:

- More "creative pricing" by manufacturers;
- A slowdown in the volume of re-

(Continued on page 76)



LONE JUSTICE: BILLBOARD BACK COVER STORY. Currently on tour with U2, Los Angeles-based LONE JUSTICE are set to release their debut album April 15. The first video is "Ways To Be Wicked," available April 5. Promotional copies of "Ways To Be Wicked" will arrive at radio stations April 8. Lead vocalist Maria McKee fronts the rock group with co-

founder/guitarist Ryan Hedgecock, bassist Marvin Etzloni and drummer Don Heffington. Sidemen Tony Gilkyson (guitar) and Mike Kindred (keyboards) complete the Lone Justice tour band. Lone Justice (GHS 24060) is produced by Jimmy Irvine. "Ways To Be Wicked" video directed by Mary Lambert. Or Geffen Records and Cassettes. Management: Carlyne Majer.

CD Capabilities Unveiled at NARM Meet

BY SAM SUTHERLAND

HOLLYWOOD, Fla. The record/tape industry was to get its first glimpse of the computer and video capabilities of Compact Disc when trade veteran Stan Cornyn unveiled a new video presentation on emerging programming options for CDs during Sunday's (31) morning business session here at the National Assn. Of Recording Merchandisers (NARM) convention.

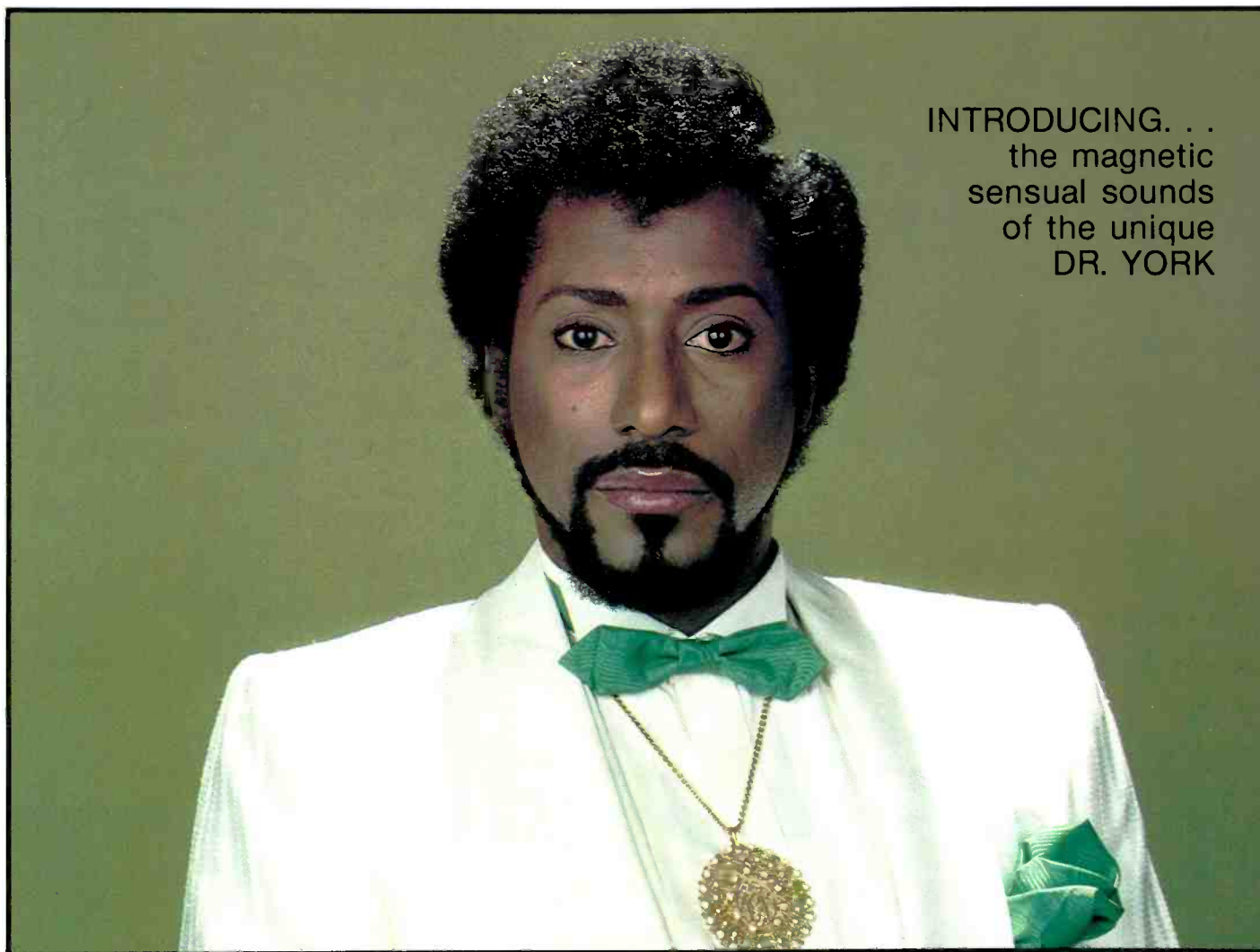
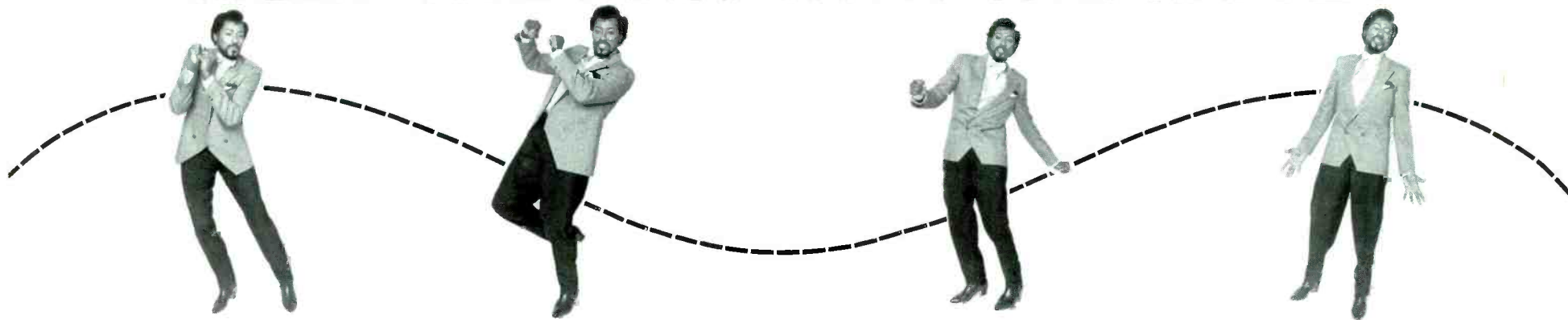
Produced under the aegis of the Record Group, a jointly funded Warner Communications/PolyGram development unit which also makes its public debut with the session (separate story, page 74). Cornyn's presentation dramatizes hybrid optical disk applications spanning enter-

(Continued on page 74)



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IN THIS ISSUE

VOLUME 97 NO. 14

APRIL 6, 1985

1 NEWS ▶Warner Bros. plans to market the Compact Disc version of the next Prince album without jewel box. ▶Video distributors concerned about inventory shortages. ▶Record retailers find that carrying adult video presents problems. ▶Emerging programming options for CDs outlined at NARM. ▶Chains, racks seek to boost country sales. ▶3/CBS U.K. reducing the dealer price of "We Are The World." ▶PolyGram's Gout sees CD supply catching up to demand soon. ▶4/Prince & the Revolution and Stevie Wonder top the April album release schedule. ▶6/The view from the 15th annual International Tape/Disc Assn. Seminar. ▶78/FCC chairman Fowler says he is not in favor of waiving Commission ownership rules in the Capital Cities/ABC merger.

4 Executive Turntable	66 Album & Singles Reviews
56 Gospel	71 Newsmakers
56 Jazz	77 Grass Route
57 Classical	77 On the Beam
57 Latin	78 Inside Track
61 Dance Trax	

9 INTERNATIONAL ▶A strong year-end sales season helped West Germany's major labels rebound from a dismal first nine months last year. ▶Newsline: Ireland.

10 COMMENTARY ▶Guest Column: BMI president Ed Cramer has his say on the blanket licensing issue. ▶Letters.

14 RADIO ▶Capital Cities purchases Atlanta AM country outlet WPLD. ▶ELF Communications outlets in Nashville and Birmingham changing formats, calls. ▶Vox Jox. ▶15/Washington Round-up. S18/Promotions. ▶Yesterday's Hits. ▶22/Featured Programming.

23 RETAILING ▶"We Are The World" is drawing casual record buyers back into stores, but dealers say most of them aren't purchasing anything else. ▶27/New Releases.

28 VIDEO MUSIC ▶LPTI, a growing network of low-power music video stations, sees a trend away from cable. ▶29/New Video Clips. ▶MTV Programming. ▶Newsline.

30 HOME VIDEO ▶Execs at the ITA Seminar said that, in terms of distribution and retail merchandising, 1985 will be a transitional year for home video. ▶31/New on the Charts. ▶32/Newsline.

39 PRO AUDIO/VIDEO ▶An ambitious array of audio and video systems is being used to record the Buddy Rich Band in San Francisco. ▶Audio Track. ▶40/Sound Investment. ▶Video Track.

42A TALENT ▶The release of a detailed prospectus offers a look at Feyline Presents' ambitious expansion plans. ▶43/Talent in Action: Temptations/Four Tops, George Thorogood & the Destroyers and more. ▶Boxscore. ▶44/New on the Charts.

45 COUNTRY ▶MCA is bringing back the Dot and Dunhill labels as outlets for non-mainstream artists. ▶Nashville Scene.

50 BLACK ▶Trinidad's musical community hopes to see calypso's popularity spread. ▶The Rhythm & the Blues.

58 CLASSIFIED ACTIONMART

63 CANADA ▶PolyGram optimistic about prospects for '85.

70 UPDATE ▶Newsline. ▶Calendar. ▶Lifelines. ▶New Companies.

6 CHARTS ▶Chartbeat: Madonna becomes the first artist to have two singles in the top five since Michael Jackson did it two years ago.

Top Albums		Hot Singles	
18 Rock Tracks	16 Hot 100 Singles Action	22 Adult Contemporary	46 Country
24 Midline	22 Adult Contemporary	46 Country	47 Country Singles Action
49 Country	46 Country	52 Black	53 Black Singles Action
51 Black	47 Country Singles Action	52 Black	65 Hits of the World
56 Inspirational	52 Black	53 Black Singles Action	60 Dance/Disco
57 Latin	53 Black Singles Action	65 Hits of the World	68 Hot 100
65 Hits of the World	65 Hits of the World	60 Dance/Disco	72 Bubbling Under
68 Top Pop	60 Dance/Disco	68 Hot 100	
72 Bubbling Under	68 Hot 100	72 Bubbling Under	
Top Video/Computer			
26 Computer Software			
30 Videodisks			
32 Videocassette Sales			
37 Videocassette Rentals			

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

CBS U.K. Reduces 'World' Dealer Price Leading Retailers Had Protested Charity Single Terms

BY PETER JONES

LONDON By reducing its dealer price by 10%, CBS Records U.K. appears to have staved off firmly worded refusals by virtually all of Britain's major record retail chains to stock the USA For Africa single "We Are The World," scheduled for nationwide release Monday (1).

Though Virgin and HMV were notable exceptions, most chains made clear their "unhappiness" at being asked to forfeit profits on the all-star fund-raising single without the security of the sale-or-return deal they got with Band Aid's "Do They Know It's Christmas?," which went through Mercury/Phonogram.

"After all, we are a business," a spokesman for the W.H. Smith chain said in initially announcing the chain's opposition. "We can't just go on selling records which don't make profits." The chain is reported to have accounted for some

25% of the total British sales of the Band Aid single.

Woolworth, Boots The Chemist and Our Price were also said to be shunning the single. A Woolworth spokesman took the line: "We're not opposed to the spirit of the record, but we have our responsibilities as retailers and have to take a commercial decision." And Boots points out that the group is sending drugs and other supplies direct to Ethiopia. "We have to look at the total work we do for charity. There are areas where we like to help and others where we like to take our own initiative."

But late last week CBS made its own points, including the dealer price concession, and the various retail chains were "doing their sums" up to and over the weekend.

Maurice Oberstein, chairman of CBS U.K., says: "In response to the considerable controversy surrounding the release of the single, we want to make it clear that the sole

and original intention of CBS U.K. concerning the record, recorded by a galaxy of top American stars, was to make the maximum amount of money possible for the charity.

"It was with this in mind that CBS fixed its original dealer price. But the company understands that the retail trade, with businesses to run and costs to cover, couldn't support us 100%. So we have reduced the dealer price by 10% on both the seven-inch and 12-inch versions. This cut is designed to enable dealers to cover their costs and to ensure that the maximum amount of stores stock this record, so making it easily available."

Oberstein says CBS still expects the retail price to remain at the planned 1.49 pounds for the seven-inch and 2.99 for the 12-inch version. At an exchange rate of \$1.20 to the pound sterling, the single should retail at the equivalent of roughly \$1.78 and \$3.58.

Supply/Demand Balance Seen

PolyGram's Gout: CD Catchup Near

BY IS HOROWITZ

NEW YORK A workable balance between escalating demand for Compact Discs and all-out industry efforts to increase production should be reached within "the next few months," as manufacturers crank up to a worldwide capacity of more than 65 million units by year's end.

This prediction comes from Hans Gout, senior director, Compact Disc for PolyGram International, here for company meetings following

visits to both hardware and software producers in Japan.

Matching supply to demand will enable labels to return to the planned introduction of new series tabled temporarily as the production crunch saw priorities diverted to fewer titles.

In PolyGram's case, this means the revival of lower-priced series of middle-of-the road catalog material, now slated for introduction here in June, and the maxi-single CD, perhaps as early as September. Both projects were pushed back from

earlier target dates.

The MOR material, featuring such artists as Mantovani, Frank Chacksfield, Benny Goodman and Ted Heath, will appear on the London label and will be priced to retail at about \$10, according to Emiel Petrone, senior vice president for CD at PolyGram in the U.S. Price to dealers has yet to be fixed, but Petrone estimates that it will be about "\$6.50 to \$7.50." There will be 12 titles in the initial release.

The maxi-single, to be offered in a thinner, specially designed jewel box, will be priced to enable resale at \$5 to \$6, Petrone indicates. Because of the shorter playing time, about 15 minutes, the outer diameter of the CD will have a large frosted area that may be handled without harming the playing surface.

Best estimates place the number of CD titles currently available worldwide at 4,000 to 5,000, says Gout. The original goal of 10,000 titles by year's end will not be met, he predicts, but there should be close to 9,000 as capacity expands.

In PolyGram's case, traditional summer lags in demand will permit more attention on catalog at the firm's plant in Hanover, West Germany. Total 1985 production at the plant should reach 25 million, says Gout, as the government has now granted permission for the plant to work weekends beginning April 13.

Japanese production of software should hit 30 million units this year, with the remaining plants—Nimbus in England, MPO in France and Digital Audio Disc in U.S.—accounting for up to another 10 million, Gout estimates.

Hardware production this year should total more than two million in Japan and another 500,000 in Europe, the PolyGram executive says. Sony itself currently is producing players at a rate of 140,000 a month, he says, with half of them portable models. He predicts that all major Japanese hardware producers will have portable units on the market by year's end.

Capacity Crowd Expected For Sponsorship Seminar

NEW YORK Amusement Business magazine is expecting a sellout crowd at its second seminar on "Sponsorship: Courting The Corporate Dollar," April 21-23 at the Chicago Hyatt Regency O'Hare.

According to a magazine spokesperson, strong advance registration figures are already indicating that this year's seminar will top last year's attendance of 185. Amusement Business is also expanding the seminar to cover a wider range of subjects and include more industry personnel.

"We are expanding on the subject of sponsorships," says Gina DiPiero, special projects manager for AB. "We'll be looking closely at the marketing objectives of the corporations involved in the sponsorship. There will be six workshops added to the schedule, which will be targeted to specific segments of the industry: arenas, fairs, parks and talent. We'll also be diversifying our look into growing areas of sponsorship, emphasizing the developments in the merchandise and video fields."

Industry speakers during the three-day meet will be drawn from

all sectors of the business, and will include: David Allen, director of special events for Wrangler Group; Shari Friedman, director of video administration for Atlantic Records; John Hellweg, vice president of sales promotion for Stroh Brewery Co.; John Huie, vice president of Frontier Booking International; Dick Stahler, director of communications for the corporate special events division of Beatrice Companies; Jim Vail, president of The Vail Group; Bonnie Feingold of Sasson, and Clark Vitulli, national merchandising manager of Dodge for the Chrysler Corp.

According to DiPiero, particular attention is being given to workshops, where similar groups will be divided into categories to better serve their specific needs. Fairs, parks, festivals, non-profit organizations, venues, talent and venue-related groups will all receive specially tailored lectures.

Information on registration can be obtained from Gina DiPiero, Amusement Business, P.O. Box 24970, Nashville, Tenn. 37202; (615) 748-8115.

April Hot Album Releases

Eleven albums are set for release in April by acts that have hit gold or platinum in the past 12 months, or with their last releases. All are studio sets listing for \$8.98 unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
EURHYTHMICS	BE YOURSELF TONIGHT	RCA	April 29	DAVID A. STEWART
LEE GREENWOOD	GREATEST HITS	MCA	April 10	JERRY CRUTCHFIELD
HERBIE HANCOCK	SUSO	COLUMBIA	April 22	HERBIE HANCOCK
FREDDIE MERCURY	MR. BAD GUY	COLUMBIA	April 22	MACN, FREDDIE MERCURY
WILLIE NELSON & HANK SNOW	BRAND ON MY HEART	COLUMBIA	April 22	CHIPS MCGAN
WILLIE NELSON & FARON YOUNG	FUNNY HOW TIME SLIPS AWAY	COLUMBIA	April 15	FRED FOSTER
ROBERT PLANT	(not available)	ES PARANZA/ATLANTIC	ASAP	(not available)
PRINCE & THE REVOLUTION	AROUND THE WORLD IN A DAY	WARNER BROS.	ASAP	PRINCE & THE REVOLUTION
SHANNON	DO YA WANNA GET AWAY	MIRAGE/ATLANTIC	April 19	MARK LIGGETT, CHRIS BARBOSA, RUSSELL TAYLOR, NATE WINGFIELD
HANK WILLIAMS JR.	FIVE-O	WARNER BROS.	April 22	JIMMY BOWEN
STEVIE WONDER	IN SQUARE CIRCLE	TAMLA/MOTOWN	ASAP	STEVIE WONDER

April Releases Look Prince-ly, Wonder-ful Two Superstars Head Impressive List of New Titles

BY PAUL GREIN

LOS ANGELES New studio albums by Prince & the Revolution and Stevie Wonder are the top commercial prospects due for release in April. Neither album has a firm release date, but both are known to be completed. Prince auditioned the album for key Warner Bros. officials several weeks ago, and Wonder was set to premiere key selections at the National Assn. of Recording Merchandisers (NARM) convention last weekend in Hollywood, Fla.

Prince & the Revolution's "Around The World In A Day" is the group's first album since "Purple Rain" elevated them to the top ranks of rock stardom. The soundtrack logged 24 weeks at No. 1, sold more than nine million copies in the U.S. alone, and earned an Oscar,

two Grammys and three American Music Awards.

Wonder's album, "In Square Circle," is his first studio album since 1980's platinum "Hotter Than July." In the intervening years, Wonder has been represented by a greatest hits album ("Original Musiquarium," which went gold) and a soundtrack ("The Woman In Red," which went platinum).

RCA plans an April 29 release for Eurhythmics' "Be Yourself Tonight," the group's first studio album since the platinum "Touch." The album will be preceded by a single, "Would I Lie To You," on April 12.

And Columbia has slated an April 22 release for Freddie Mercury's "Mr. Bad Guy," the long-awaited solo debut by the lead singer of Queen. That group's last two studio

albums—"Hot Space" on Elektra and "The Works" on Capitol—both went gold, but not platinum.

Atlantic's top April release is Robert Plant's still-untitled third solo album. The album, which was bumped from last month's release schedule, is Plant's followup to the platinum "The Principle of Moments" and "Honeydrippers, Vol. One."

Atlantic also plans to release Shannon's "Do Ya Wanna Get Away," her followup to the gold debut "Let The Music Play." And Columbia has scheduled Herbie Hancock's "Suso," his followup to the gold "Future Shock."

The top release on the country front is Hank Williams Jr.'s "Five-O" on Warner Bros. The album, billed as the 50th of Williams' ca-

(Continued on page 77)

New Senior VP of Performing Rights

BMI's Preston Sees Challenges Ahead

BY KIP KIRBY

NASHVILLE In her new role as BMI's senior vice president of performing rights, Frances Preston is expected to provide the organization with visibility and a working knowledge of the industry that comes from a close personal association with all forms of music.

After 27 years with BMI, Preston says she is excited by the challenges she sees ahead for the organization, and envisions unlimited possibilities for the performing rights society's growth in coming years. "I've been fortunate to see BMI grow consistently through the years," she explains. "It's my hope and my goal to see that this growth continues."

In her new post, Preston will be equally based in Nashville and New York, but will spend time in Los Angeles as well, handling all matters, negotiations and administration for BMI's 75,000 songwriters and publishers. She will oversee BMI's annual music royalties, which are estimated at \$150 million.

Preston says that she is a strong supporter of writer and publisher advances. The lack of advances suffered during the Buffalo Broadcasting litigation, she says, had a notably deleterious effect on the publishing industry, and was a contributing factor to the decline of independent publishing.

"Small publishers who were not able to operate without advances were bought up by large conglomerates," she notes. "And any time that you put 10 into one, you're narrowing the field for new works to be exposed."

"I'm a firm believer in the advance policy," she adds. "I feel it's an important part of writers' and publishers' livelihoods. BMI was the first to begin giving advance monies in the performing rights field, so it has always been a way of doing business for us."

Preston says there are no plans at this time for staff changes within the Nashville division. "I have so much to find out about now, about what I'm going to be doing and what needs to be done, that any

changes in any departments will come later."

Preston's colorful style and industry visibility will undoubtedly bring new impact for BMI. However, she firmly states that she is not "replacing" her predecessor, Thea Zavin, who has been named senior vice president, special counsel and assistant to president Edward M. Cramer.

Preston first joined BMI in 1958 when Robert J. Burton, then head of the performing rights organization, asked her to set up a Nashville office. In 1964, she was named vice president.

In her lengthy career, Preston has actively served as chairman or president of many industry trade associations. Among these are the Country Music Foundation, the Gospel Music Assn., the Nashville Songwriters Assn. International, NARAS, the Nashville Symphony, the Nashville Public Television Council, and the Country Music Assn., of which she is a lifetime board member.



Five Easy Pieces. EMI's Sheena Easton gets a special achievement award from the label in honor of her status as the first artist to have top five hits on five different Billboard charts. Making the presentation are Billboard's executive editorial director Lee Zhito, left, and EMI America president Jim Mazza.

Executive Turntable

RECORD COMPANIES. Bas Hartong is promoted from vice president to senior vice president of a&r at Phonogram International. He is based in New York. Also, Gibson Kemp is named director of popular product for the label's Holland operation. He was head of a&r at PolyGram Records in Australia.

Dale Johnson is elevated to vice president of distribution at PolyGram Records in New York. He was director of that area.

Bob Gooding joins Qwest Records as national promotion director in Los Angeles. He was national marketing director, urban music division, at PolyGram Records.

Richard Girod is named national director of sales and promotion for Red Label Records in Chicago. He was regional sales manager at A&M.

Marsha Green is promoted to director of advertising for Atlantic Records. She was media director. Also upped is Aida Robles, to manager of foreign royalties for Atlantic and Elektra Records. She was bookkeeper/foreign royalties. Both are based in New York.



HARTONG



KEMP



GOODING



WEXLER

Mark Wexler joins GRP Records as director of marketing and special projects in New York. He was senior vice president of Mobile Fidelity Sound Labs.

Arista Records appoints Brenda Gorsky manager of creative services administration in New York. She was coordinator of that area.

Helene Gurin is promoted to administrator, singles sales at RCA Records in New York. She was coordinator, field service.

Warner Bros. Records' video department names Gary Oberst financial administrator and Laurel Sylvanus manager of video operations. Both are based in Burbank.



BERNSTEIN



ROSS



CLOTT



EINHORN

DISTRIBUTION/RETAILING. The Musicland Group, Minneapolis, makes the following management changes: Arnie Bernstein to senior vice president of operations; Gary A. Ross, senior vice president of marketing and merchandising; Robert Henderson, vice president and general merchandise manager for all hardlines and softlines; and Jeffrey G. Lynn, president of Dunham's Athleisure Corp., a chain of stores recently acquired by the Musicland Group (Billboard, March 16). All will continue to report to Jack W. Eugster, president of Musicland and chief executive officer of Dunham's, with the exception of Henderson, who will report to Ross.

WEA appoints Gordon Holland and Emil Zelasko branch warehouse managers for Los Angeles and Cleveland, respectively. Zelasko, who replaces Holland, held a number of supervisory positions in inventory and order fulfillment.

HOME VIDEO. President Ron Safnick and vice chairman Joseph Wolf have left Media Home Entertainment. No replacements have been named.

Timothy A. Clott is promoted to senior vice president and general manager of Paramount Home Video in Los Angeles. He was vice president and general manager of the home video operation. Clott is a seven-year veteran of Paramount.

Michael R. Tarant is named senior vice president of new business devel-

(Continued on page 70)

Photo by: Gary Leonard



Top: Phil Alvin, John Doe, David Lindley, Mick Fleetwood, John Hernandez, Debbi Peterson, Vicki Peterson, Brian Wilson, Michael Steele.
Middle: Marvin Etzioni, Phil Seymour, Phil Kenzie, curly Smith, Carlos Guitarios, Kelley Pope, Jackson Browne, Billy Burnette, Terri Nunn, Roger O'Donnell.
Bottom: Molly Ringwald, Suzanna Hoffs, Belinda Carlisle, Phil Chen, Kathy Valentine, Carla Olson, Christine McVie, Gary Myrick. (Not pictured: Ray Manzarek).

On March 10, 1985 - a Benefit Concert was held in Los Angeles, California to raise funds for the Inner City Law Center. **"TROUBLE IN PARADISE"** - a sold-out event - raised monies to assist the ICLC in providing food, legal services and shelter for the LA HOMELESS. Kelley Pope (the show's Producer) and the ICLC would like to thank everyone for their time and effort in making this event a SUCCESS!

VERY SPECIAL THANKS TO "WALL OF VOODOO" - "ZUMA II", their Management and Crew.

This show could not have been possible without the support of:

KELLEY'S CREW

Gary Speakman (Production Mgr.)	Los Angeles Songwriters Showcase (Sponsor)	Leslie Leaney
Gary Lanvy (Stage Mgr.)	KROQ (Sponsor)	MTV
Clay Rose (Sound)	The Palace & their employees	NBC
Rick Schmidling (Lights)	John Harrington (The Palace)	Daily News
Tina Waters (Backstage MOM)	Studio Instrument Rentals	Rolling Stone
Mark Sobleman (Guitars)	Gary Klimmer (S.I.R.)	Billboard
Dennis Stephanie (Drums)	Pro-Rock	LA Weekly (For the Inspiration)
Steve Dewey (Keys & Synths)	A-1 Audio	CBS
Ross Hogart (Steel Guitar)	BMI (Thanks Charlie P.)	BAM
Bruce Weinstein	Stilitto (T-Shirts)	and all other Media that stand with us.
Steve Bass (Personal Assistant)	RIA Images	All Management Companies and their employees.
Darcy Smith (Personal Assistant)	T-Shirt Clinic	The Fans
Pat Mendelson (Publicity)	Jeff Gilbert (Logo)	
Claudia Becker (Publicity Writer)	KMET	
Barbara Shelly & Michele Myer	Mo Thomas Look-Alikes	
Stewart Brint	Todd Everett (Herald Examiner)	

Eddie X - HOST OF THIS GALA EVENT!

Kind regards to Don Henley for his contribution to the cause, we also believe "Charity Starts At Home".
Donations can be sent to: Inner City Law Center - P.O. Box 21471 - Los Angeles, California 90021.

Thank you all and anyone else I may have forgotten for your support.

Sincerely,

ITA Meet Upbeat Despite Problems

Video Executives Tackle Wide Range of Issues

BY TONY SEIDEMAN

WESLEY CHAPEL, Fla. A potential blank tape shortage, the opening of new retail outlets and distribution systems for prerecorded video product, possible delays in the arrival of the digital audiocassette recorder, and the continuing endurance of the LP as an audio format were some of the key topics discussed at the 15th annual International Tape/Disc Assn. (ITA) Seminar, held March 20-23 at the Saddlebrook Golf & Tennis Resort here.

A capacity crowd of more than 370 audio and video executives drawn from record labels, home video manufacturers, electronics firms and video and audio duplicators was in attendance. An upbeat tone predominated, despite the problems discussed, as the video and new audio technologies showcased the successes scored in 1984.

Among the key issues covered:

- Virtually every blank videocassette supplier present said the third quarter of 1985 will see significant shortages of blank videocassettes. The shortages will be split equally between the consumer and duplicator marketplaces, and have been brought on by competition so harsh it has driven profits below the level at which it is worthwhile to build new factories, manufacturers claimed.

- Major changes are in store for the home video software industry's retailing and distribution systems, manufacturers and distributors claimed. Fairfield Group representative Peter Eisele pointed to a rapidly growing population of non-specialty store outlets that are looking at or moving into video. Book and record stores, with a combined population of more than 20,000, form

the most important new group of outlets getting on board at this moment, but a total of more than 80,000 stores could potentially carry video, he said. CBS/Fox Video's Len White defended the present distribution and retailing system, saying that by 1990 50% to 70% of the industry's business will still be done by specialty stores (separate story, page 30). Indies present said that small manufacturers and large retailers have no choice but to go outside the existing network.

- The digital audiocassette recorder may not arrive on American shores until the end of 1986, said T. Kogure of Matsushita Electric Industrial Co. Standards and regulatory delays appear to be the main restraining factors in getting the machines out.

- Despite the strength of the new audio technologies, the LP will be around for a long time to come, said the CBS Records Group's Seymour Gartenberg. CBS is experimenting with chromium tape for its cassette releases, he noted, with future efforts dependent on consumer reaction and blank tape prices.

But, Gartenberg said, "The most avid and loyal buyers of recorded music still tend to be LP buyers." According to CBS research, he said, "In the crucial 18- to 35-year-old demographic, LPs are still the dominant form of music." Because of the continuing interest in the LP, Gartenberg said, "We are not looking for a sudden demise of the LP such as we experienced with the 8-track."

Other issues covered at the seminar included:

- Duplication. DuPont will have a high-speed thermal contact VHS video duplication machine on the market within two years, said Roger Uhler of the company, but signs

are that the firm will have a hard time selling its equipment. Both Al Markim of VCA/Technicolor and Fred Fehlauer of CBS/Fox said they were satisfied with current master/slave systems, and saw no reasons to switch to high-speed.

- Home video's good year in 1984 led to an even better 1985. Markim projected prerecorded videocassette sales in the 40 million-unit range, and said that, against his expectations, the software boom had not slowed down in early '85, but picked up. Fairfield's Eisele said home video retailers began to see more sales in 1984, with \$606 million worth of units purchased, but rental volume

(Continued on page 73)



Loco for Los Lobos. "American Bandstand" host Dick Clark chats with Grammy-winning rockers Los Lobos after the group performed tracks from their Slash/Warner Bros. album "How Will The Wolf Survive" on the tv show. Standing from left are Cesar Rosas, Clark, Louie Perez, David Hidalgo and Steve Berlin.

CHARTBEAT

by Paul Grein



MADONNA HAS TWO SINGLES in the top five this week, with "Material Girl" dipping a notch to number three and "Crazy For You" jumping five points to number four. She's the first artist to place two singles in the top five simultaneously since **Michael Jackson** did it two years ago. And she's only the sixth artist to achieve this double victory in the past 10 years.

Linda Ronstadt scored in December, 1977 with "Blue Bayou" and "It's So Easy"; the **Bee Gees** followed suit in March, 1978 with "Night Fever" and "Stayin' Alive"; and **Olivia Newton-John** triumphed in September, 1978 with "Hopelessly Devoted To You" and "Summer Nights."

Donna Summer put two singles in the top five twice in 1979, with "Hot Stuff" and "Bad Girls" in July and "Dim All The Lights" and "No More Tears" in November. And Jackson did it in April, 1983 with "Billie Jean" and "Beat It."

Madonna and Summer are the only artists in the past decade to score simultaneous top five hits with songs from different albums. "Material Girl" is the second single from Madonna's "Like A Virgin" album; "Crazy For You" is featured on Geffen's "Vision Quest" soundtrack. In the same way, "Dim All The Lights" was the third single from Summer's "Bad Girls" album, while "No More Tears," a one-off duet with **Barbra Streisand**, was featured on Summer's "On The Radio" album and Streisand's "Wet" collection.

"Crazy For You" is the first top five hit for producer **Jellybean** and composer **Jon Lind**, whose previous biggest hits were **Madonna's** "Borderline" and **Earth, Wind & Fire's** "Boogie Wonderland," respectively. And it's the fifth top five hit for lyricist **John Bettis**, following the **Pointer Sisters'** "Slow Hand" and the **Carpenters'** "Yesterday Once More," "Top Of The World" and "Only Yesterday."

DEBARGE THIS WEEK earns

its first top 10 pop hit, as the chirpy "Rhythm Of The Night" leaps nine points to number nine. The group reached number 17 with the exquisite "All This Love" and number 18 with "Time Will Reveal." The new record's quick ascent to the top 10 is probably due in part to the fact that it's a striking change of pace for a group that had already become somewhat rutted in a ballad sound.

"Rhythm Of The Night" is the sixth top 10 hit in the past year for

take that away from her. Madonna and Cyndi Lauper will never surpass her. No matter what, I will always love Barbra."

BRUCE SPRINGSTEEN this week collects his fourth straight top 10 single from his best-selling "Born In The U.S.A." album, which is currently in its 41st consecutive week in the top five. The new smash, "I'm On Fire," jumps six notches to number eight on the Hot 100, and also jumps to number

'Crazy For You' gives Madonna two simultaneous top five singles

producer **Richard Perry**, who has never been hotter. Perry was in the top 10 a year ago with the **Pointer Sisters'** "Automatic," and has followed that hit with three more top 10 records by the Pointers—"Jump (For My Love)," "I'm So Excited" and "Neutron Dance"—plus **Julio Iglesias** and **Willie Nelson's** "To All The Girls I've Loved Before" and now the DeBarge hit.

Squeezing six top 10 hits into one year beats Perry's old record of six top 10 hits in 16 months. He did that from November, 1973 to March, 1975 with **Carly Simon & James Taylor's** "Mockingbird" and five hits by **Ringo Starr**.

Yet even Perry wasn't able to make a hit of **Barbra Streisand's** "Emotion," which fell off the chart recently after peaking at number 79.

That prompted this outraged letter from Streisand fan Ernst Angibel of New York: "If 'Left In The Dark,' 'Make No Mistake, He's Mine' or 'Emotion' had been recorded by **Cyndi Lauper** or **Madonna**, they would have become top 10 singles, because top 40 stations would have played them over and over.

"Top 40 stations are trying to bury Barbra's beautiful voice," adds Angibel. "But Barbra has a God-given talent and no one can

10 on the adult contemporary chart. It's the first top 10 AC hit for the Boss.

FAST FACTS: The **Mary Jane Girls'** "In My House" (Gordy) moves up to No. 1 on this week's Hot Dance/Disco club play chart, and also breaks into the top 10 on the black singles chart, where it jumps to number eight. It's the biggest hit to date for the Rick James proteges, whose biggest previous hit, 1983's "All Night Long," peaked at number 11 on the black chart.

Murray Head returns to the top 20 on the pop chart this week with "One Night In Bangkok," a mere 14 years after his last top 20 hit, "Superstar." Both songs were co-written by pop veteran **Tim Rice**. "Superstar" was the key hit from the rock opera "Jesus Christ: Superstar"; "Bangkok" is the first smash from the forthcoming musical "Chess."

And **USA For Africa's** "We Are The World" jumps three notches to number two on this week's Hot 100. It also debuts at number two on the Hot Dance/Disco 12-inch sales chart, and leaps from number 58 to number 10 on the black chart. It's likely to be No. 1 on all three surveys next week.

If "We Are The World" does hit

Prince, Wonder Honored By Motion Picture Academy

BY PAUL GREIN

LOS ANGELES Prince and Stevie Wonder added to their laurels Monday (25) by winning their first Academy Awards. Prince's "Purple Rain" won the Oscar for best original song score, while Wonder's "I Just Called To Say I Love You" was named best original song.

Warner Bros.' soundtrack to "Purple Rain," which has sold more than nine million copies since its release last summer, previously netted Grammy Awards for best score and best rock performance by a duo or group.

"I Just Called," which topped the pop, black and adult contemporary charts last fall, is the million-selling single from the platinum soundtrack to "The Woman In Red." It's the first Oscar winner for Wonder, who collected a total of 15 Grammy Awards in 1973, '74 and '76.

The awards come at opportune times for Prince and Wonder. Both artists are due to release new studio albums next month. In fact, Prince & the Revolution's "Around The World In A Day" and Wonder's "In Square Circle" top the list of super-

star album releases due in April (separate story, page 4).

The Oscar for best original score went to Maurice Jarre for "A Passage To India." It's Jarre's third winner in this category, following "Lawrence Of Arabia" in 1962 and "Dr. Zhivago" in '65.

In accepting his Oscar, Jarre quipped that he was glad Mozart wasn't eligible this year, a reference to the eight-Oscar sweep racked up by "Amadeus."

That film is set to go into wider distribution following its Oscar victories, which include best picture, best actor and best director. That in turn should aid the sales of Fantasy's double-album soundtrack, which has been steadily climbing Billboard's Top Pop Albums chart. In its 20th week on that survey, the album is bulleted at number 70.

If "Amadeus" does find a broader audience, it might spur classical sales across the board. If it does, it wouldn't be the first time such a phenomenon has occurred. There was a significant resurgence of interest in the ragtime music of Scott Joplin following the Oscar sweep for "The Sting" in 1974.



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Lionel Richie
Pointer Sisters
Sheena Easton
Donna Summer
Phil Collins
Andrae Crouch

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Michael McDonald
Billy Ocean
Ray Parker, Jr.
Stevie Ray Vaughan
Weird Al Yankovic

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LEADING IRISH singers and musicians, using the group name The Concerned, have cut a Band Aid-inspired single, "Show Some Concern," written by Paul Cleary of the Blades. Proceeds go to setting up relief camps in the Sudan to cater to those crossing from Ethiopia in search of food. Apart from the usual outlets, the single is being sold by volunteers in the Quinnsworth supermarket chain throughout Ireland. A video of the recording sessions is regularly screened by television network RTE.

THIS YEAR'S Castlebar International Song Contest, with a total prize fund of around \$30,000, is set for the week beginning Sept. 30, with all entries due in before June 23. Details are available from Mrs. Gisela O'Connor, 10 St. Helen's Rd., Booterstown, County Dublin, Ireland.

IRISH DUO Tir na nog, who released three albums in the '70s, have gotten back together for a new single, "Love Is Like A Violin," and a 14-date Irish tour. The tour ends April 21 at Dublin's Olympia.

CHART-TOPPING GROUP Foreigner plays its first Irish date at RDS Simonscourt, June 18. And Chris Rea, whose new single "Stainsby Girls" is from his upcoming album "Shamrock Diaries," starts a series of major Irish concerts on May 9.

THE LAUNCH OF Irish Record Services is set for May 1. The firm will service the needs of Irish labels in terms of distribution, marketing, export and promotion. Heading the operation is Brian Wynne, who recently left WEA Ireland after five years and before that was with CBS, and Jackie Hayden, business manager of Hot Press magazine, previously with CBS and Polydor.

KEN STEWART

Chrysalis, MAM Expected To Merge

LONDON A merger between the Chrysalis Group and U.K. company Management Agency & Music (MAM) seems virtually certain. Though Chrysalis is the larger operation, a reverse takeover is expected to give Chris Wright's company its first public quotation on the U.K. stock exchange.

News that the two companies were planning a get-together broke when MAM asked for a suspension of its share dealings following bid speculation.

Best known for its association with the careers of Engelbert Humperdinck and Tom Jones, and under the direction of Gordon Mills, who managed both singers, MAM now derives the bulk of its revenue from jukebox, amusement machine and hotel interests.

Profits last year were around \$2.1 million on turnover of \$35 million. Major shareholders include Jones and Mills, each with around 10% of the equity action.

Last year a lengthy legal dispute between MAM and another of its major artists, Gilbert O'Sullivan, was ended by a Court of Appeal ruling in the singer's favor. The suit, which was primarily concerned with song copyright ownership, left with a settlement bill estimated at a possible \$3 million, although no final figure has yet been determined.

Financial experts here seem to agree that the privately owned Chrysalis would be taken over by the smaller MAM, thereby giving the former its stock market listing.

A statement from Chrysalis reveals that should the merger go

through, "it is envisaged that the existing management team of Chrysalis will have the major involvement in the management of the combined group."

Beyond that, neither party is prepared to talk details. But the range of MAM activities would give Chrysalis a much broader base than its existing recording, publishing and studio activity, making it a more interesting investment proposition. In fact, Chrysalis already owns a 5% stake in MAM.

The merger prospects open up just three months after Chrysalis chairman Chris Wright bought out fellow founder Terry Ellis for a sum estimated at between \$20 million and \$22 million.

U.K. Judge: Singer 'Let Down' by EMI

Lindisfarne's Jackson Wins Court Ruling

BY PETER JONES

LONDON Ray Jackson, lead singer with Lindisfarne during the folk-rock group's peak success era of the early '70s, has won his High Court case here against EMI Records and was awarded damages and costs for the company's failure to promote his planned solo career properly.

The judge ruled EMI had not given the singer/songwriter "a fair crack of the whip" when he signed as a solo artist in 1976. Damages of some \$14,000, plus accrued interest of roughly the same amount, plus costs totalling an estimated \$45,000, were awarded Jackson and his management's company, Barry McKay International Music (U.K.) Ltd.

At the heart of Jackson's complaint was the company's failure to record and release three singles by him in 1976, the first year of his

EMI deal. But the judge found in favor of EMI in the matter of Jackson's claim of failure to take up an album option, saying the required notification of this was never given.

The judge, Justice Michael Davies, noted that when Lindisfarne first broke up, Jackson sought a solo career. Despite the terms of his EMI contract, only one single was released, which left Jackson with "the strong and burning conviction he had been let down by a company he trusted."

Soon afterwards, said the judge, the company made it clear there would be no further recordings.

EMI said that the first record was a failure, selling only 300 copies, and that material provided by Jackson was unsatisfactory and had no commercial prospects. But the judge said that Jackson was not obliged, under the contract, to provide his own material.

Describing Jackson as "a very impressive and fair witness," the judge said producer Glyn Johns, an EMI witness, had given evidence which in fact helped Jackson's case and supported the argument that EMI's organization at the time of the contract was "a shambles." He added that EMI had reached a point of despair when the company's lawyer asked him to reject Johns' evidence.

The nine-day hearing produced conflicting arguments, but the judge summed up: "I'm satisfied that if the defendants had played fair there was a real possibility that Jackson would have succeeded. He would not have been a megastar, but would have achieved success which would have brought in substantial sums of money."

However, record industry argument continues. Jackson's lawyer,

(Continued on page 62)

STRONG FOURTH QUARTER IN GERMANY

Phonoverband Sees Cause for 'Cautious Optimism'

BY JIM SAMPSON

MUNICH A strong year-end sales season helped major German record/tape manufacturers rebound from a dismal first nine months to ship two billion Deutsch Marks (roughly \$720 million) at retail last year, down 2% from 1983. Total units fell 4% to 155.4 million.

The German recording industry association Phonoverband says the 1984 figures, coupled with "quite good indicators" for this January and February, lead to "cautious optimism" that the mild recession of the past few years has ended.

But while Compact Disc and maxi-single demand soared at triple-digit rates in 1984, seven-inch singles, LPs and cassettes remained mired in a slump. And record companies promise to intensify negotiations this year for much better license compensation from broadcasters and video clip users.

The license demands, included in

last week's Phonoverband report under "distribution structure," are part of the industry's continuing image change from record distributors to program suppliers. Total broadcast/clip compensation last year was around \$9 million, about 1% of total major label income.

Noted the Phonoverband report: "License revenues must increasingly play a role in amortizing the rising production costs."

German record companies see themselves as European pioneers in securing rights and gaining "fair" compensation, with last year's precedent-setting video clip pact and blanket cable broadcast contract. This year, Phonoverband expects a public performance tariff for clips in discos, stores and video jukeboxes.

The collection society GVL has already taken Germany's state-chartered broadcasters into arbitration over radio/tv licenses. The stations were willing to boost fees at the previous rate, but GVL insisted that the previous tariffs were inadequate. Phonoverband clearly sees licenses as the primary longterm compensator for diminishing retail sales income.

The 1984 figures show serious shortfalls in traditional recording configurations. The figures cover shipments of all major labels and are said to represent 90% of the retail German market, with the remaining 235 million Deutsch Marks going to small non-Phonoverband labels, direct imports and illegal product.

Tape sales dropped more than 6%, seven-inch singles nearly 14% and LPs more than 7%, compared with 1983. In 1980, 52% more LPs were sold in West Germany than in

1984, indicating the depth of the '80s recession. Much of that recession is blamed by Phonoverband on home taping, especially in regular-price product, which skidded 12% in cassettes and nearly 10% in LPs in 1984.

On the bright side, sales of 10.6 million maxi-singles and 2.9 million Compact Discs represented an improvement of 89% and 222%, respectively, over the preceding 12 months. Phonoverband sees the maxi as a "reasonably priced alternative to LPs for young buyers on tight budgets," while noting that the CD "has established itself more quickly than many had expected."

Particularly encouraging for the industry are the demographics of CD buyers. Following the recent trend toward hit product and restricted catalog stocks, which increased the market dominance of teenagers, Phonoverband sees middle-aged buyers returning to record shops for the laser-read disks. CD now represents 6% of German retail music sales in Marks.

The encouraging trend of the last quarter of 1984 continued into 1985. In January, Phonoverband reported more than a doubling of both maxi and CD shipments from the previous year, double-digit improvement in tape turnover, no change in LPs and only a slight dip in seven-inch sales. Overall, 1985 got off to the best start since 1981.

Club and mail order deliveries, with roughly 8% of the German market, declined slightly last year, as tape expansion could not keep pace with LP depression. Slightly more than 100,000 CDs were moved through German clubs.

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Editorial

THE EFFORT MUST NOT BE RELAXED

The entertainment industry's participation in African famine relief efforts has been extraordinary. In particular, the involvement of so many prominent performers has stirred the kind of public response that only stars can. This manner of "making compassion and generosity fashionable," to use Bob Geldof's phrase, is proving truly effective.

For our part, we are privileged to participate in the USA For Africa

drive with the special issue contained in this week's Billboard. It will help raise more than \$75,000 for the USA For Africa Foundation.

We also hope the issue will help ensure the widest possible promotion and distribution of the forthcoming "We Are The World" album from CBS Records, for the success of that release will raise further funds. And we hope that it will inspire other, similar efforts by the publishing community.

Many people are due credit for the special, including those whose support came in the form of advertising space, and those who donated time and energy, goods and services in its production. Thankfully, there are too many to list here! We must, however, give specific recognition to the Ken Kragen organization, and to the staff of Billboard.

Most important of all is recognition of the fact that support of this charity cannot stop with "We Are

The World." Long after the last strains of the song have faded from the airwaves, there will still be famine and human suffering in Africa and elsewhere. So must there be ongoing efforts to relieve it.

The entertainment community is uniquely positioned to help. There is, as we have previously observed, no better cause.

Music Rights on TV: Rebuttal

LET'S JUST LOOK AT THE RECORD

BY EDWARD M. CRAMER

To borrow a line from the last presidential campaign: "There you go again."

I'm referring to Leslie Arries' commentary which graced these pages last week (March 30). Mr. Arries, as you know, is president of Buffalo Broadcasting Co.

History, it's said, is written by the winners. Others, unfortunately, often rewrite it, and Mr. Arries' commentary is a good example of same. Well, as another presidential candidate was fond of saying, "Let's look at the record."

Mr. Arries bemoans the fact that for the past seven years most of the discussion concerning the licensing of music performing rights has been between lawyers, in courtrooms and before judges. And now, with a "pause" in the legal battles, he calls for non-lawyers to commence a dialog concerning what is really at issue.

The famed Buffalo Broadcasting case, seven long and expensive years in the courts, was instituted by the broadcasters, not the music licensing organizations. Millions of dollars better spent improving broadcasting services or the lot of music creators went down the legal drain.

At this juncture, with the courts heard from, Mr. Arries' call for a dialog echoes my very words seven years ago. At that time, faced with broadcaster opposition to the blanket license, I put together a special committee of BMI officers to meet with and thrash out all problems,

real or imagined, with a group from the All-Industry Television Stations Music License Committee.

The dialog never took place. The broadcasters chose, instead, to conduct their dialog in the courts, between lawyers and before judges.

In his commentary, Mr. Arries ar-

gues the Buffalo Broadcasting case once more—the same case that was rejected in the Appellate Court, the same case that the Supreme Court of the United States refused to review. He offers no new arguments that the courts have not heard.



Edward Cramer is president of Broadcast Music Inc.

'The broadcasters chose to conduct their dialog in the courts'

gues the Buffalo Broadcasting case once more—the same case that was rejected in the Appellate Court, the same case that the Supreme Court of the United States refused to review. He offers no new arguments that the courts have not heard.

Mr. Arries further notes that broadcasters have no wish to deprive copyright owners of income from television to which they are entitled, and he leaves the impression that the broadcasters want to pay fairly for the use of writers' and publishers' music.

The fact is, however, that Mr. Arries has been speaking to broadcasters for the past six years not about fair payment for music, but about

how much money was to be saved in the event of a "successful" Buffalo Broadcasting case.

This money, of course, would come from the pockets of the creators of music, for there never was a question that the whole reason for the Buffalo Broadcasting case was

to pay less for music!

Throughout the extended court battles, broadcasters wailed that music fees were burdensome and hurtful to tight budgets. The music creator, in seeking payment for the use of a broadcasting staple, was threatening to drive broadcasters out of business. Or so we were supposed to believe.

I direct the attention of readers to recent front page and magazine coverage of what has been called "Broadcasting's Deal of the Century." I mean, of course, the blockbuster Capital Cities/ABC merger. This, and a number of other media mergers, has opened the books, revealed the finances and afforded all

JUST PICK UP THE PHONE

I was interested in Leslie Arries' statement (Commentary, March 30) on music performing rights licensing that "perhaps it is time for the non-lawyers to commence a dialog concerning what really is at issue."

If Mr. Arries wanted to move the discussions from the lawyers to the businessmen, it was not really necessary for him to take a page of Billboard space to say so.

He has my phone number.

Hal David, President ASCAP, New York

TURNABOUT IS FAIR PLAY

It is finally beginning to surface. There is much talk on the West Coast about the inequities concerning black radio and promotions involving superstar black artists and films.

More than a year ago, we issued a statement on promotions for the "Beat Street," "Breakin'" and "Purple Rain" films. In San Diego, all the premieres were done by pop and modern music stations. We spoke up primarily because ours is the only black/urban station in America's eighth largest city.

It is a constant struggle for us to make inroads into traditionally "white" advertising and promotions, although we can prove that we have the audience to warrant them. This is why stations like ours are so sensitive about Prince, Lionel Richie, Tina Turner, et al., promotions going to pop competitors.

If black radio is expected to share promotions involving "crossover" black artists with pop stations, how about the same thing in reverse? Let the next Madonna, Wham! or Hall & Oates show come to XHRM for hosting and promotion, and

things may begin to even out. Turnabout is fair play.

Darryl G. Cox, Operations Manager
Duff Lindsey, Music Director
XHRM, San Diego

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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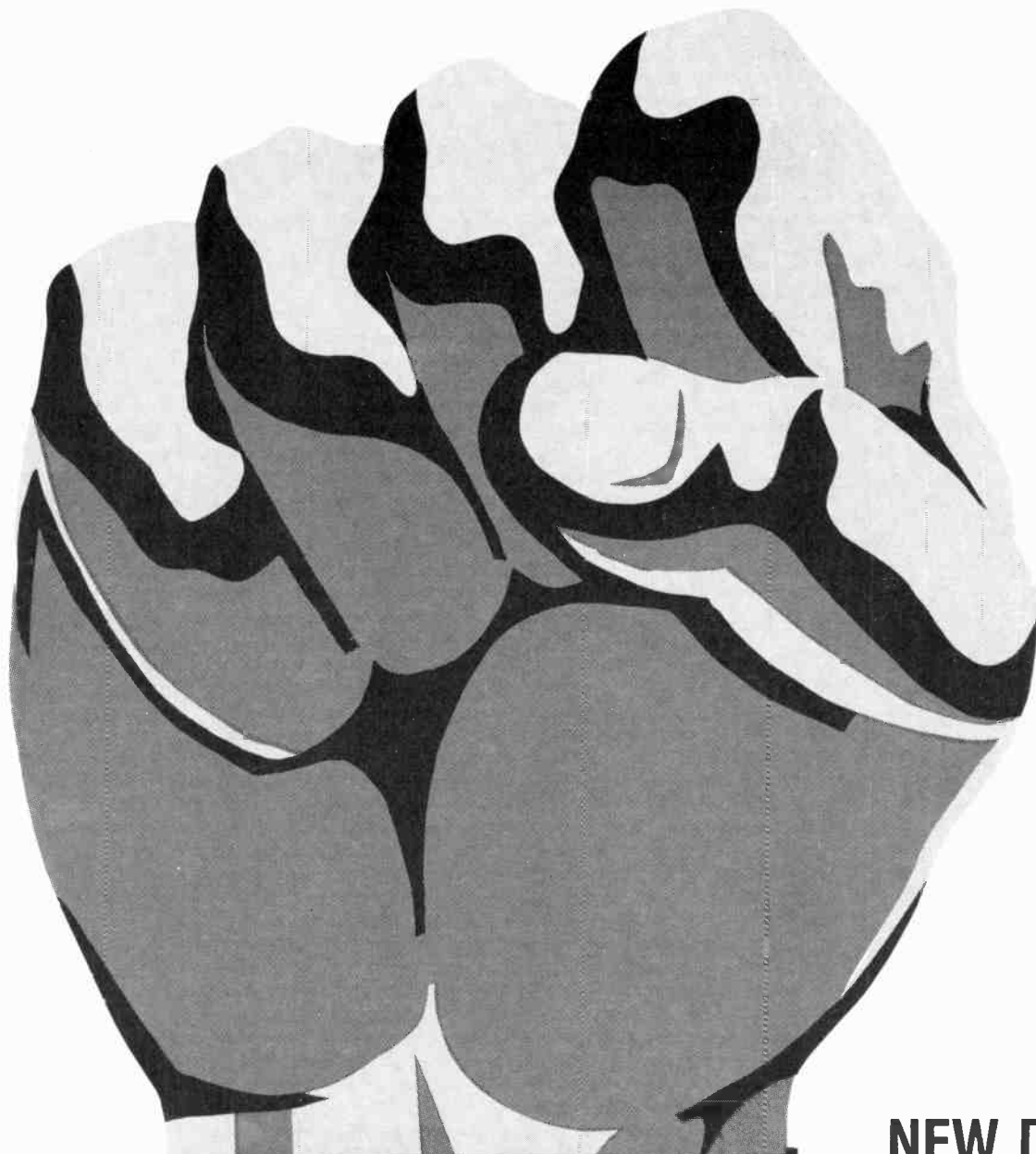
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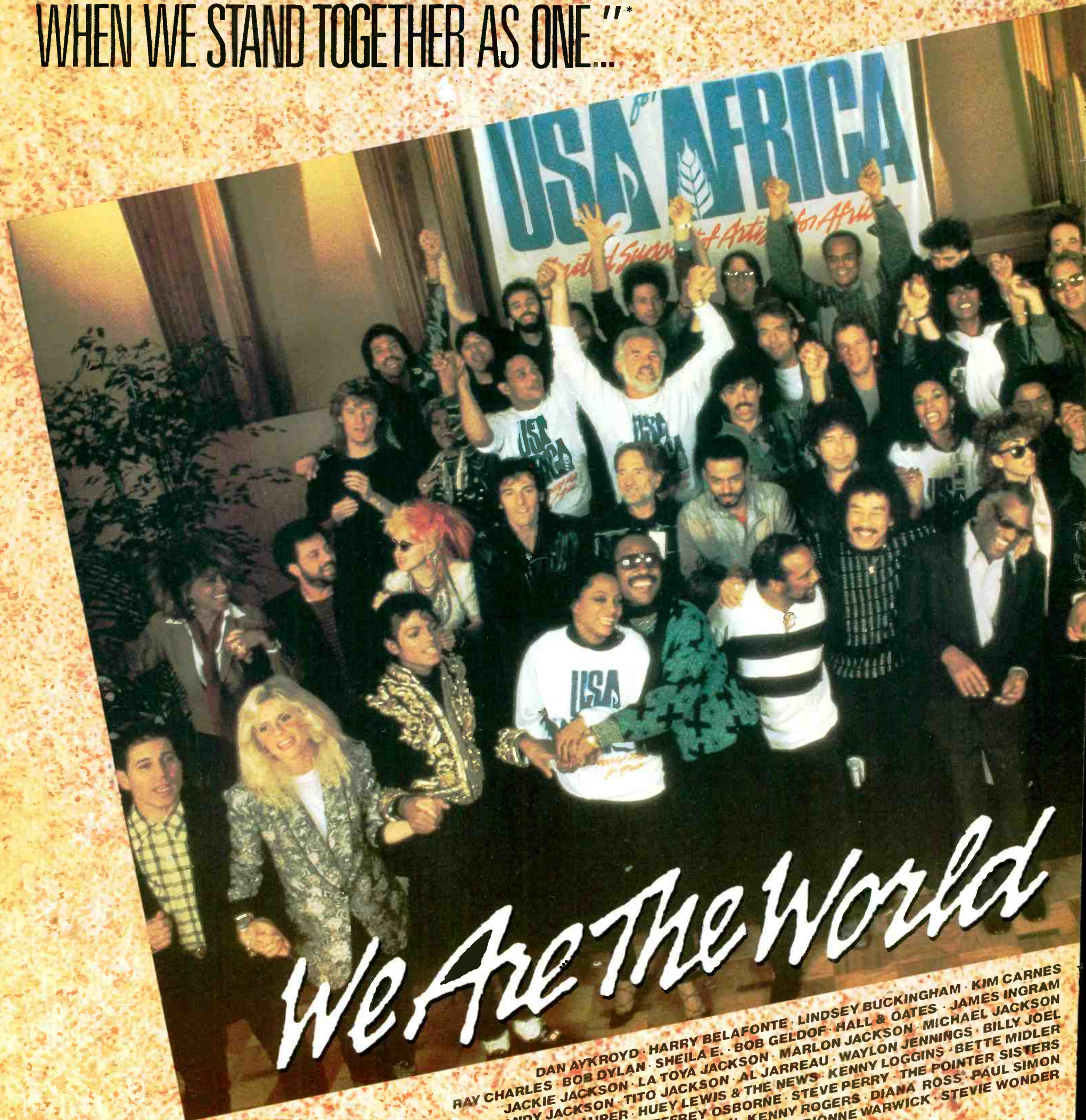
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April 27
Ad Deadline:
April 5

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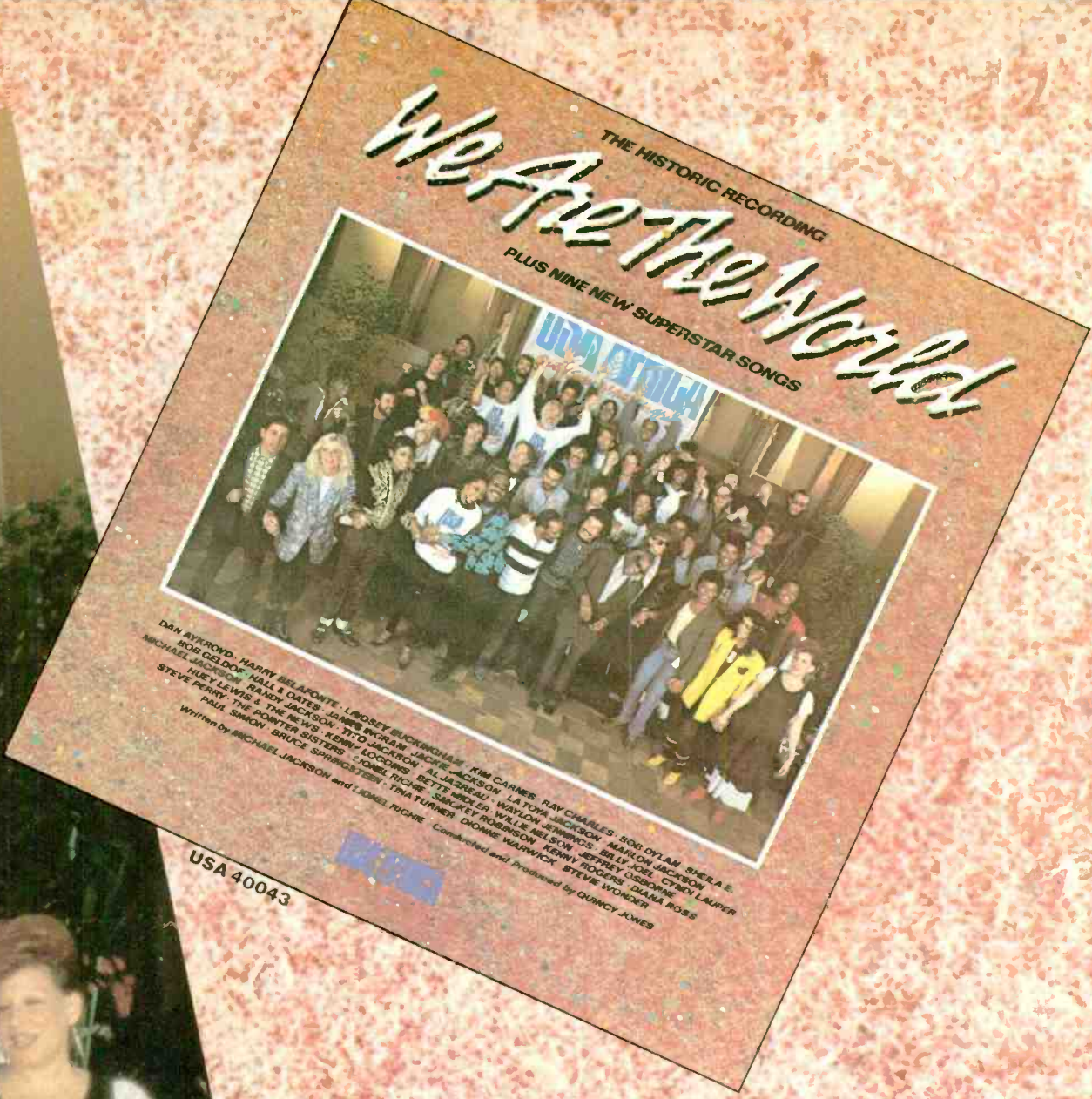
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AM Country Companion for WKHX

CAP CITIES PURCHASES WPLO ATLANTA

ATLANTA "I have an announcement to make. It's not quite as big as the ABC deal," said Norm Schrutt, VP/GM of Capital Cities' WKHX here, at a client cocktail party last week. While the broadcasting community was just beginning to understand the potential ramifications of the Cap Cities/ABC buyout, Schrutt disclosed that the company had made yet another purchase: long-standing AM country outlet WPLO here.

Unlike many markets that will be affected by the merger, Atlanta is trouble-free, with WKHX the only station currently owned by either company. Purchased by Cap Cities for \$7 million as local Marietta country outlet WBIE in November, 1981, the station's call letters were immediately changed to WKHX and the approach shifted to "Continuous Country."

Immediately, the 3.5 Arbitron share routinely pulled by WBIE began to climb, reaching a high of 10.0 in the spring '84 Arbitron. While the station enjoyed its No. 1 overall showing, Schrutt never took it for granted. Consequently, the desire to purchase an AM counterpart for WKHX is not a new one.

"We've been working on this for

a long time—back to the time Plough owned WPLO," says Schrutt. "When DKM purchased the company, we were still pursuing it." What finally consummated the deal, which is estimated to be in the neighborhood of \$4 million to \$6 million (a figure Schrutt would not comment on), was DKM's purchase of legendary black AM outlet WAOK.

The deal puts DKM's V-103 (highly rated, urban-formatted WVEE-FM) in combo with similarly-formatted WAOK, a 5 kw facility at 1380, while the synergy between WPLO's country approach with 5 kw at 590 and WKHX's compatible stance "just makes sense," notes Schrutt, who terms the deal "a smart move for them and a smart move for us."

Consequently, thoughts of a format switch for WPLO or WAOK should be put to rest. Schrutt also laughs at the thought of simulcasting the two vastly different country approaches, and smiles knowingly at the thought of the future combo sales advantages: "WPLO is strong 35-plus, and WKHX is a 25-54 station, so it's an attractive package."

It's also comforting that the impact from the new kid on the

block—Katz's WYAY, Y-106—has been somewhat offset. Signing on last June, Y-106 immediately garnered a 2.4 in the fall book, while WKHX slipped from a 10.0 to a 6.7. While Schrutt is hesitant to place the blame on increased competition, he's even more reluctant to talk of "diary placement," though the dip did look like an unlucky break.

"Nobody yells about diary placement when they do well," says Schrutt, a Cap Cities veteran dating back to his days on the WKBW Buffalo sales staff. He joined WKHX as VP/GM after having successfully transformed the company's KZLA-AM-FM to that format.



Lucrative Threads. Denver Bronco Rich Karlis poses with the KPKE Denver morning team after conducting a charity auction in which his team jersey went for \$785. Standing from left are KPKE's Don Hawkins, Karlis, jersey buyer Ed Brown and KPKE's Steven B. Williams.

ELF Making Big Changes In Nashville, Birmingham

BY KIM FREEMAN

NEW YORK There may be some confusion in the Nashville and Birmingham markets Monday (1), as three ELF Communications-owned outlets go through abrupt call letter and format changes. But the New York-based company's decision to switch WJRB/WJKZ Nashville and WQUS-FM Birmingham from country to a so-called "lite" adult contemporary format is no April Fools joke, but a well-researched move to fill gaps in both markets, according to ELF's operations and programming manager Don Keith.

Simultaneous with the format changes, the Nashville combo will be known as WLRQ-AM-FM, while the Birmingham FM's outlet's new calls are WLTB.

"We noticed a tremendous appetite for country music in both markets," says Keith, "but we also noticed a large gap in light adult contemporary programming." Noting that Nashville's country needs are being well taken care of by WSM-AM-FM and WSIX-AM-FM, Keith says the WLRQ combo will create its own niche as a mellow alternative to market AC leader WLAC-FM, the George Johns-consulted station carrying the "Class" format.

In defining the "lite" prefix and distinguishing WLRQ-AM-FM's new sound from WLAC's, Keith says his stations will "be similar in music [to the "Class" format], but with an emphasis on the oldies they don't play." The resemblance ends there, however, as Keith claims the entirely simulcast combo will have

"less talk, fewer promotions and an uncluttered sound." Listeners, he says, "are just getting tired of the funny morning teams and constant promotions," adding that "our personalities will be natural and will not do a lot of station hype."

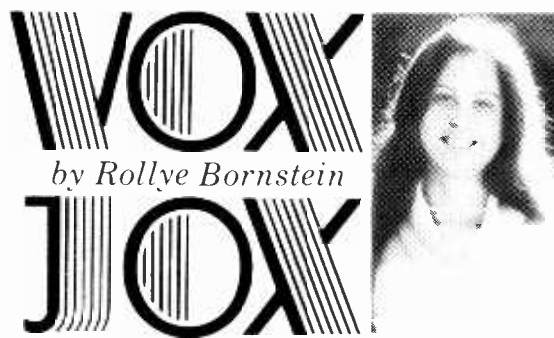
Keith sees a similar market situation in Birmingham, where country-formatted WZZK was the area's leader in the fall Arbitron. As an adult contemporary outlet, ELF's newly-dubbed WLTB-FM (formerly WQUS) goes head to head with Capitol's fifth-ranked WMJJ, a battle Keith intends to fight with the same more-music, less-nonsense approach the Nashville stations are using.

WLTB's sister AM, WVOK, will remain country, although Keith says the station's fare will sport a heavier emphasis on news and will be "built around" its morning team of Tommy Charles and John Ed Willoughby.

Keith has seen the Nashville combo through its ownership change from Mack Sanders to ELF last October. While waiting on FCC approval for the last six months, the station gradually realigned its air staff in anticipation of the switch to adult contemporary, and the on-air lineup there now will remain intact.

ELF Communications is run by John Lack, former executive vice president at Warner Amex, where he was one of the creators of MTV. Lack is also a nine-year CBS Radio veteran.

Lack says ELF is actively seeking new acquisitions and hopes to bring the group's station ownership count to 24 by the end of the year.



ART PALLAN'S REPLACEMENT has been chosen—again. As you'll remember, **Chris Roberts**, who accepted the coveted KDKA Pittsburgh midday slot for the retiring "Your Pal Pallen," had to turn the job down for personal reasons, choosing to remain with Ft. Wayne's WOWO. Those circumstances led to the hiring of WHYN Springfield's **Doug Hawkes**, who had been with the Massachusetts outlet soon to be acquired by **John Goodwill's R&R Broadcasting** since 1978.

Across town at The Point, WPNT, **George Hart**, who segued into afternoons from evenings last month when **John Summers** moved into mornings replacing **Nat Humphreys**, picks up Humphrey's former PD title. Under Hart's direction, the AC station is softening up a bit; it's seeking to be the softest in town, minimizing personality in the process.

Not so at **Ted Atkins' WTAE**. Ted has added even more talk to the revamped "Jack Bogut Breakfast Club," as the station seeks to reverse the slumping ratings that Bogut has encountered since his move from KDKA a while back. His WTAE-TV show has been cancelled, so now he'll devote his full attention to the morning show, which now features 15-minute news updates and one of the city's finest news anchors—**Bob Kopler**, who moves from afternoons into mornings, further adding to Bogut's large support staff.

Don Berns, the jock who kept Kopler company on the WTAE afternoon shift, exits the station for the assistant PD slot at Toronto's CFNY. The move is covered by switching **Jim Harington's** hours from 9-noon to 9-2, while former noon-3 personality **Larry Richert** moves into 2-6, along with former evening news lady **Alexandria Chaklos** (ABC replaces her). Sports ace **Myron Cope** gets an extra hour in the bargain as well, as his talk show moves into the 6-8 p.m. slot. TAE also picks up **Mike E. Harvey's** Transtar oldies show, along with **Dr. Ruth Westheimer**.

Over at TAE's FM counterpart, WHTX, **Bob Savage** exits the afternoon slot to return to his hometown, Rochester. No replacement named there as yet. And at country-formatted WEEP/WDSY, the new simulcast morning show is culled from station ranks: **Keith James** and **Gary Level**. Their pairing moves former WEEP morning man **Jonathan Rhodes** into the noon-3 slot, while Daisy morning personality **Ron Antill** moves into afternoons.

RASA KAYE IS BACK on the New York news scene. The former WABC news anchor turned B-97 (WEZB) New Orleans news director (a neat trick when your

spouse is ensconced in New York as **Scott Shannon's** morning partner on Z-100—we're talking **Ross Brittain** here) no longer commutes, having just been named news director of Viacom's AC outlet WLTW.

Bill Wise's post has been filled at Gulf's WFBQ Indianapolis. Wise, as you'll recall, transferred back to Atlanta, this time as PD of WKLS there, leaving the WFBQ PD job vacant until a search was made on the premises, turning up one **John Roberts**. Roberts had been PD of WNDE and still is, until a likely character is found. Adding assistant PD to his MD title at 'FBQ is "The Bearman," while WGRQ Buffalo's Crazyman, **Carl Russo**, fills **Louise Charman's** former 7-midnight slot.

Longtime talk show host **Art Dineen** (you know, WRKO, WRC, WXYZ, KMOX and most recently KOA Denver) tries programming the format, filling the forever vacant WPLP Tampa (Pinellas Park, actually) PD slot. . . Now that **KOY Phoenix PD J.D. Freeman** has defected to the sales department, **Chick Watkins**, who most recently headed Transtar's AC programming, becomes operations manager at the **Gary Edens** station.

WHYN's Doug Hawkes will replace Art Pallen

CHANGES HAVE COME to Honolulu, as KIKI slides up to AC from top 40 and its FM counterpart KMAI switches to top 40 from urban. Spearheading the changes is **Kamasami Kong**, who moves up from PD to "vice president of programming."

Substituting "VP" for "director" is KPRC Houston news and operations head **Harry Schultz**, as the station drops the "talk" from its news/talk format. . . Going from station manager to general manager at Cleveland's WBBG/WMI is **Connie Edelman**. . . Adding VP to his GM title is WCCO Minneapolis' **Clayt Kaufman**.

Jim Payne exits his MD post at Baltimore's WMKR (formerly WMAR) to become Q-94 (WRVQ) Richmond's midday talent. Moving into the WMKR MD slot is **Tim Watts**, who had been operations manager at crosstown V-103 (WXYV) most recently.

Longtime Philly personality **Frank Ford** becomes a Philadelphia radio station owner, buying WFLN, a 1 kw AM daytimer at 900. . . When you don't know what to do to make money on your suburban AM outlet, you can always sell time—in nice big blocks. And so it is that **Tim Sullivan's** KEZY-AM becomes, yes friends, a religious outlet. Heading the operation as GM is former KPRZ Los Angeles (KIIS-AM in its religious incarnation) and WAWA/WLUM manager **Richard McIntosh**. . . **Mike Parsley** becomes GM of Yankton, S.D.'s KYMT/KKYA. . . **WBig Greensboro** sales manager **Mary C. MacMillon** becomes VP/GM of the Jefferson Pilot outlet now that **Stan Thomas** is GM of crosstown WRQK/WPET.

Dave Baronfeld's move from air work to sales about a decade ago continues to serve him well. Now he moves from the KBPI Denver sales manager post into the KOME San Jose GSM position.

(Continued on page 17)

Washington Roundup

BY BILL HOLLAND

ANY DAY NOW—that's the word from the NAB on its upcoming investigation into the possibility of developing a new, independent and non-profit radio audience measurement service (Billboard, Feb. 2). NAB now has almost all the names of those on the committee to look into the legal, tax, capitalization and historical ramifications. Findings will be reported at the NAB Radio Board meeting in June.

HEARINGS ON broadcast beer and wine advertising, tentatively scheduled by the House telecommunications subcommittee, have been postponed after a request from the NAB, whose annual convention is April 14-17. No new date has been scheduled.

OPERATION PROM/GRADUATION radio spots, focusing attention on the dangers of and alternatives to drunk driving during those

RAB To Hold Training Sessions

NEW YORK The Radio Advertising Bureau here has scheduled a series of day-long sales training sessions to run across the country in May and June. Beginning May 7 in St. Louis, the meetings will be held in 22 cities in 17 states, ending June 27 in Cincinnati.

Conducted by consultant Norm Goldsmith, the "Winning In A Changing Marketplace" seminars will focus on projections, goal setting and planning, communications and staff evaluation, with an overall eye on training, motivating and managing a competitive radio sales team.

Possible Package Deal Signal Selling Tulsa Outlets

TULSA Signal Media of Dallas has put its two Tulsa stations up for sale and could be part of a proposed package deal that involves a third.

KELI-AM-FM, both with contemporary hits formats, have been put up for sale by Signal. The firm, according to John C. Butler, president of Signal's Oklahoma operations, has decided to concentrate on its AM and FM stations in Little Rock, Ark.

The proposed package deal involves classical music station KCMA-FM, owned by John Major. It would allow KELI-AM and KCMA to be sold as a package, while allowing Major to acquire KELI-FM.

Major says he could move operations from KCMA's Owasso, Okla. (20 miles from Tulsa) to KELI's Tulsa location, giving him better access to the Tulsa market. He adds that he is not interested in selling KCMA separately, and that the agreement with Signal is "informal."

teen celebratory times, are soon to be sent out by the NAB to radio networks, which will feed them via satellite to affiliates. They're a part of a multi-industry campaign to get the message across. The other trade groups working with NAB include the National Automobile Dealers Assn., the American Floral Marketing Council, the National Soft Drink Assn. and the National Restaurant Assn.

RON NESSEN, Mutual's news vice president, has announced that the top minute of the network's newscasts has now begun originating from on-the-scene, remote broadcasts. He says the switch will provide "a greater degree of intimacy."

WHAT DO EMMYLOU HARRIS, Douglas Fairbanks Jr. and Bruce Jenner have in common? Why, they're just a few of the dozens of musicians, film stars, television and sports personalities and journalists pitching in to support National Public Radio's fundraising drive, a live, on-the-air campaign set for April 22-27. Despite in-house financial improvements, NPR is still coming up short this year: It just received a \$921,000 payment from the Corp. for Public Broadcasting to help "All Things Continued" and "Morning Edition" on the air. Also upcoming: NPR's Radio Conference, in Denver, May 19-23.

NEATEST SEMINAR NAME of the month goes to the NRBA, which is holding what it calls a "Group Head Fly-In" on May 20 in St. Louis. It's described as an open forum specifically geared toward discussions of common problems and opportunities for radio group owners and operators. So, if you're a group head, NRBA suggests you sign up and fly on in.

"There is nothing on paper," Major says. "We're not interested in selling our station unless we can acquire KELI-FM." **ELLIS WIDNER**



Bunnel Bites Back. Policemen from the small city of Bunnel, Fla. make a tongue-in-cheek arrest of I-100 (WNFI) Doctor Johnny Fever, for "defaming the city of Bunnel" during his morning shift on the Daytona Beach station.

WHAT, WWDB Face Loss of Licenses FCC Looking Into Charges of Lottery Numbers Scam

BY MAURIE H. ORODENKER

PHILADELPHIA While being hit in the past month by a suit in federal court filed by one of its DJs charging racial discrimination, and by charges of anti-Semitism by the Anti-Defamation League of B'nai B'rith against the program manager of their AM station, the owners of WHAT and its FM sister WWDB now face loss of their licenses as a result of an investigation by the FCC on other charges.

The FCC, which still has to approve applications for the sale of both stations, is now investigating charges that people posing as preachers purchased time on WHAT and then broadcast illegal lottery numbers woven into their religious programs. A similar scheme cost a Washington, D.C. outlet its li-

cense several years ago.

WHAT, a black-oriented music station, and WWDB, an all-talk station that has enjoyed high ratings in recent years, are owned by the local Banks family through Independence Broadcasting Co. and subsidiary Banks Broadcasting Co. Acting on complaints filed by groups including the National Black Media Coalition, and former State Sen. Milton, the FCC voted this week to conduct hearings on whether the licenses of the stations should be renewed.

The hearings will review allegations that illegal lottery information was broadcast on WHAT, and will also deal with applications by two different Philadelphia groups that are seeking the station licenses if they are revoked: Main Line Communications, of which Reginald La-

vong, who brought the recent racial discrimination suit, is a partner; and American Minority Communications Inc.

The alleged lottery broadcasts occurred only on WHAT between the '60s and 1983, but both stations could lose their licenses because they are operated by the same owners. At issue is whether the station operators, who were members of the Banks family, were aware of the apparent illegal time buys. The so-called religious broadcasts invited listeners to bring money, \$20 or \$25, to a certain address at a certain hour to receive a "special number blessing."

Another approach was to announce a route number with three digits, and those who win by traveling that road were to send in their tithes to the religious program. FCC attorney James Shook says the Federal agency obtained a memorandum written in 1973 by a station official allegedly warning top management of the content of the broadcasts. The FCC has also obtained copies of some of the tapes.

The FCC will not review the job discrimination complaints during the pending license renewal hearings because they are still being heard by the Pennsylvania Human Relations Commission. The station's licenses technically expired last year, but continue in effect pending the outcome of the hearings.

The Banks family has an agreement to sell WHAT for \$75,000, and it is seeking to sell WWDB for \$9 million. However, the FCC will not allow the stations to be sold until the parties in the hearings settle or the hearings conclude.

WASH Courts Advertisers With Audience Projections

WASHINGTON WASH-FM, which has returned to an AC format after a disastrous two-year dive into top 40, has sent an aggressive four-page color brochure to advertisers, both local and nationwide, projecting audience delivery with the return "to what we do best." The brochure says the station, according to research, will soon be able to return to "a long-standing heritage as Washington's first and best AC station."

The projections in the brochure, done in-house, indicate that WASH's old listeners will quickly return to the fold. "They rejected the Contemporary Hit Radio format and will react quickly to having their favorite radio station restore their kind of music personalities and information," the flyer concludes.

It also states:

- That WASH "will spend substantially in outside advertising."
- That it will have a firm conduct "large scale music research in our vast oldies library."

- That WASH's new management is "uniquely qualified," and that Metromedia Radio's president, Carl Brezell, "is personally supervising this restoration."

- That WASH "will hire the best and direct them toward excellence," and that it will sound "more human than WLTT and more mature than WCLY." The brochure adds that the WASH music mix "is more '60s oriented than our competitors and will skew us more into the 35-44 demo than our competitors."

The brochure cites conservative projections of listenership and shares, but also says the audience levels "represent about one-half our

potential. That potential will be realized within the year."

Hitting hard at advertiser interests, the flyer says the station is "appealing to an adult that is more likely to accept a reasonable commercial content. We don't have to play 'hide the commercial' games that give soft music and teen music stations big average quarter hours and their advertisers a moving target."

Calling AC "The Real Thing," the four-pager sends out a trumpet call: "The community is anxious to have us re-assert ourselves" as a high-profile station. **BILL HOLLAND**

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VOX JOX

(Continued from page 14)

DRIVING THROUGH NEW JERSEY last week, we caught WAPP's Willy Sanchez in the middle of a truly great bit: It seems listeners were calling in complaining that just because they were three days late in paying their gravity bills, the city turned off their gravity. One guy was complaining to the public utilities commission because his dog was in the yard at the time and they still can't get his remains down. None of the calls took more than 15 seconds, and the music flow continued, so it was the kind of pleasant interlude that brought back radio of old, when you didn't want to get out of the car because you knew you'd miss something.

Headed for Connecticut on Saturday for the American Comedy Network party celebrating their 72nd affiliate, and we're embarrassed to admit we enjoyed WPAT-FM most of the way there. Feeling guilty (not to mention old), we quickly gave Charlie Kendall's WNEW-FM a try, as well as Norwalk's Q-96 and Patchogue's WALK, which has got to be one of the most professional-sounding suburban stations we've

New 'Kit' Lists Free Call Letters

NEW YORK The job of finding free call letters has just been made a bit easier with the development of the "Available Call Letter Kit," furnished by the Radio Information Center here. The company's computers house a constantly updated data base of licensed calls for all AM, FM, tv and maritime outlets.

New station owners or those looking to change their identity can tap a printout of all unused "K" or "W" call letters for \$110. For an extra \$20, clients can get a list of all two-letter combinations, such as "LT" for light and "MG" for magic. The kit also includes information on applying for call letters and an FCC application.

heard. (We know Long Island is a top 20 market, but nonetheless, stations in the shadow of a major city usually have a way of sounding like they should be somewhere else.) But the station that made the drive more than worth it was, of course, Sag Harbor's WLNG. We've mentioned them countless times before, but we still can't believe they're on our radio dial in 1985.

SUNDAY BROUGHT WITH IT a trip to Philly, in part to visit with Joey Reynolds, and more to the point, a shot at catching Harvey Holiday's oldies show on Power 99—which reminds us, we were cruising through a North Jersey shopping mall when a beat-up car with Jersey tags caught our attention. More specifically, the Power 99 bumper sticker next to the KRLA "Heart and soul of rock and roll" strip put us in awe.

Speaking of KRLA, Art Laboe has a new twist on requests and dedications. In addition to getting them on the phone, he's got a station staffer driving around the hot zip codes taking requests on the streets for airing later that night, which causes a great deal of awareness.

Back to Philly: Holiday's old haunt, WDAS-FM, continues to air its Sunday night oldies show as well, with Butterball at the helm... And one final oldie comment: Have you heard that there is a campaign to change the Washington state song to "Louie Louie"? This is no joke (although we're laughing while we write about it). KING-TV's comedy show "Almost Alive" initiated the move to drop "Washington My Home" for "Louie Louie," and after numerous petitions, Rep. Marlin Applewick has brought the matter to the House. Whatcom County councilman Craig Cole has drafted whatever you draft to the legislature and the governor, as a recent poll sees 65% of the residents in favor of the move to honor the Kingsmen's hit, even though it was written by Richard Berry in Los Angeles.

AGAIN LAST WEEK we ran out of room with several items hanging, so: Veteran urban programmer Ceasar Gooding (remember him from Norfolk's WOWI?) is upped to PD at WWIL-AM Wilmington, N.C., as Don Dean moves up to Richmond's WANT... WCZY Detroit's Mike Sommers is now MD and midday man at Minneapolis' WLTE, where Vince "Buchanan" Rebholz comes into morning drive from crosstown KSTP, while WROK Rockford's Kelly Ryan moves into evenings, as Nancy Gallos joins the news department.

Speaking of KSTP, GM Doug Brown adds VP to that title... In New Haven, WPLR's Manuel Rodriguez is upped to VP/GM.

Joining newly appointed MD and morning man Ken Speck on KRPM Seattle is PD Jack Morton, who will also do afternoons. Speck, by the way, is aided in mornings by his wife, Karen Key, who'll handle news chores on the country outlet.

Long deserved promotion: Ginny O'Hara to MD at Davenport's KIIK... Former WAPP New York per-

sonality Chip Hobart now does afternoons on Boston's WBOS... WXTU Philly's GM opening is filled in-house among the Beasley ranks as C.J. Jones transfers to the country outlet from Evansville's WYNG... Across town at WYSP, Ken Stevens fills that GM vacancy. He had been VP/GM of Shamrock's WGRX Baltimore.

The WAWA/WLUM Milwaukee VP/GM vacancy has been filled in-house by GSM Tom Mierendorf... Former WHJJ/WHJY Providence GSM Bob Harrison becomes president of the Lowe Group's broadcast division (they own Providence's WHIM as well as combos in New Hampshire and Maine).

Former WIVY Jacksonville PD Mike Fuszner becomes PD of Seattle's KKMI... Chuck Stevens leaves Chattanooga's WGOW for crosstown WDOF-FM, where he becomes MD and morning drive personality... WZGO Philadelphia PD Steve Davis steps back into the afternoon slot as Chuck Tyler segues to Cox's co-owned KFI/KOST Los Angeles.

THE CHANGES IN ROCHESTER are confirmed. WHFM will be back on the air by the time you read this as WZKC. They will be country. Bobby Hatfield will be PD, and former Mid America AM group head Jim Meltzer comes in as VP/GM of the Josephson Communications-acquired FM.

One more old item (in more ways than one): Thursday, April 11, is the day that Chicago becomes a thing of the past thanks to WJMK (Magic), which is hosting a radio reunion that will feature the likes of Art Roberts (who these days is selling software), Ron Riley (still seen on

WCOL Columbus Abandons Gold For News/Talk

COLUMBUS "It's amazing it hasn't been done before," says Randy Rahe, vice president and general manager of WCOL here, which, as of March 4, became the city's first news/talk outlet. In abandoning its year-old gold format, Rahe asks, "What are you going to do with your 100,000-watt AM in the country's number 30 market?"

Rahe says Columbus "is wrongly perceived as primarily a college town," and claims that response from local advertisers has, so far, been "very positive." Ed Shane remains WCOL's consultant and confirms that "there certainly is an upper demographic in Columbus."

Mike Perkins stays on as PD of the WCOL/WXGT combo, and Mike Scinto joins from WAVI Dayton as a morning talk host, while an evening host will be named shortly. WCOL's new fare will consist of ABC Talkradio during middays, overnights and weekends, with sporting events from the CBS network. In addition, the newly formatted station will air the Cleveland Indians' baseball games starting this spring, another first in the market.



Unusual PSAs. Cyndi Lauper poses with the staff of WNVZ Virginia after a show there and an impromptu post-concert recording of an anti-alcohol abuse spot for the station. Standing from left are WNVZ program director Jeff Morgan, Lauper and promoter Jerry Thompson, while an unidentified fan looks on.

Baltimore tv), Joel Sebastian (heard on WNBC and The United Stations), Gene Taylor (soon to be with NDXE, the Alabama short-wave outlet), Bob Hale (doing tv news in Lexington), Jim Lounsbury (you can hear him on UPI), Howard Miller (who owns a station in Florida), Clark Weber (now mornings on WIND), Jim Stagg (who owns two record stores in Chicago), Dex Card (a former GM, he's now in brokerage), Bernie Allen (mIDDays on WJJD) and Magic's Dick Biondi and Ron Britton.

A similar such occurrence happened in Boston a few weeks ago when WROR brought back the likes of Chuck Knapp, Melvin X. Melvin, Carl De Suze, Fenway and Arnie Ginsburg, among others.

When we caught "Crazy J.R." on Washington's B-106.7 (the jock before him kept mentioning that they were about to let "Crazy J.R." out of his cage, but we never actually heard him emerge), we didn't real-

ize we'd heard him before, as J.R. Russ on Philly's Z-106, which he just left to join the EZ station.

KATF-FM Dubuque's Jerry Heckler becomes WROK Rockford's afternoon personality... Y-94 Syracuse's Vic Johnson, who left for San Jose's KEZR last year, now does mornings on Monterey's K-Wave, where Sheila Gale now does nights, coming over from country-formatted KTOM.

MORE REUNIONS HERE, believe it or not, as Des Moines is treated to nostalgia courtesy of KIOA. Returning are Jim Davis, Del Monaco, Frosty Mitchell, Art Jones, The Village Idiot—Jim Michaels and Sandy Shore. The last name is the clincher. "Sandy Shore" is actually well-known voiceover talent Mark Elliott. Also on hand will be Dic Youngs, Phil Thomas, Tom Dresselhuys, Ron Edwards, Bob Kmetz and Jim Vogelaar.

Billboard

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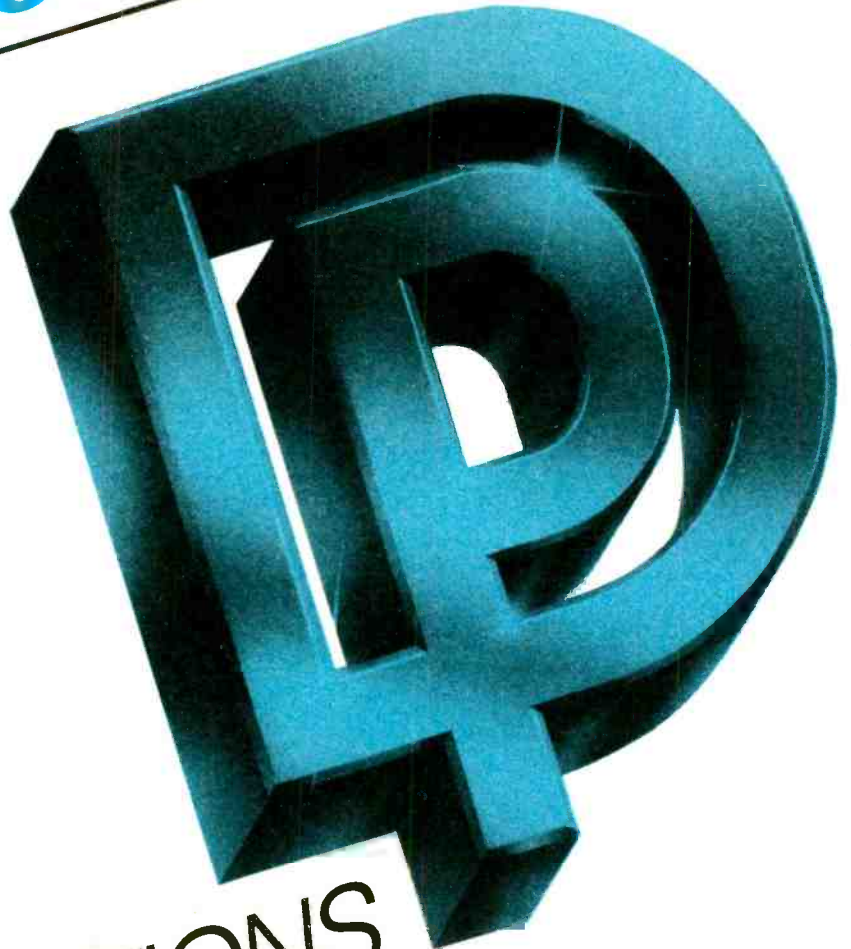
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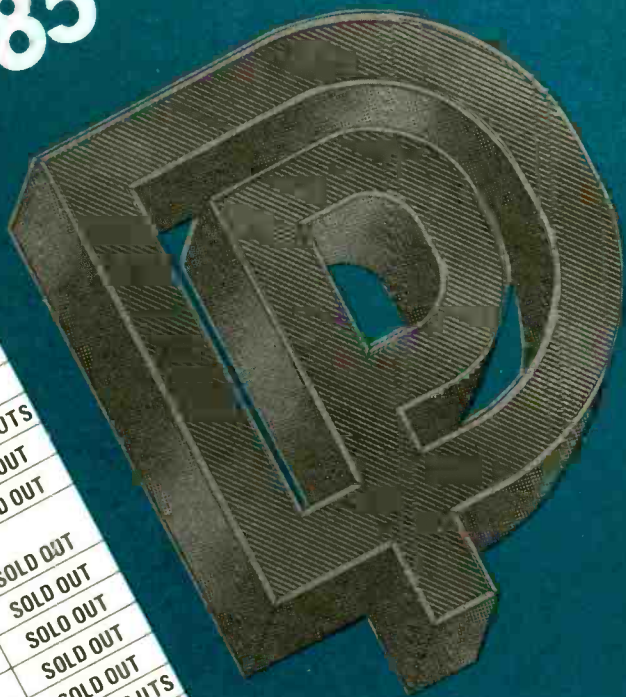
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Deep Purple "Perfect Strangers Tour" 1985

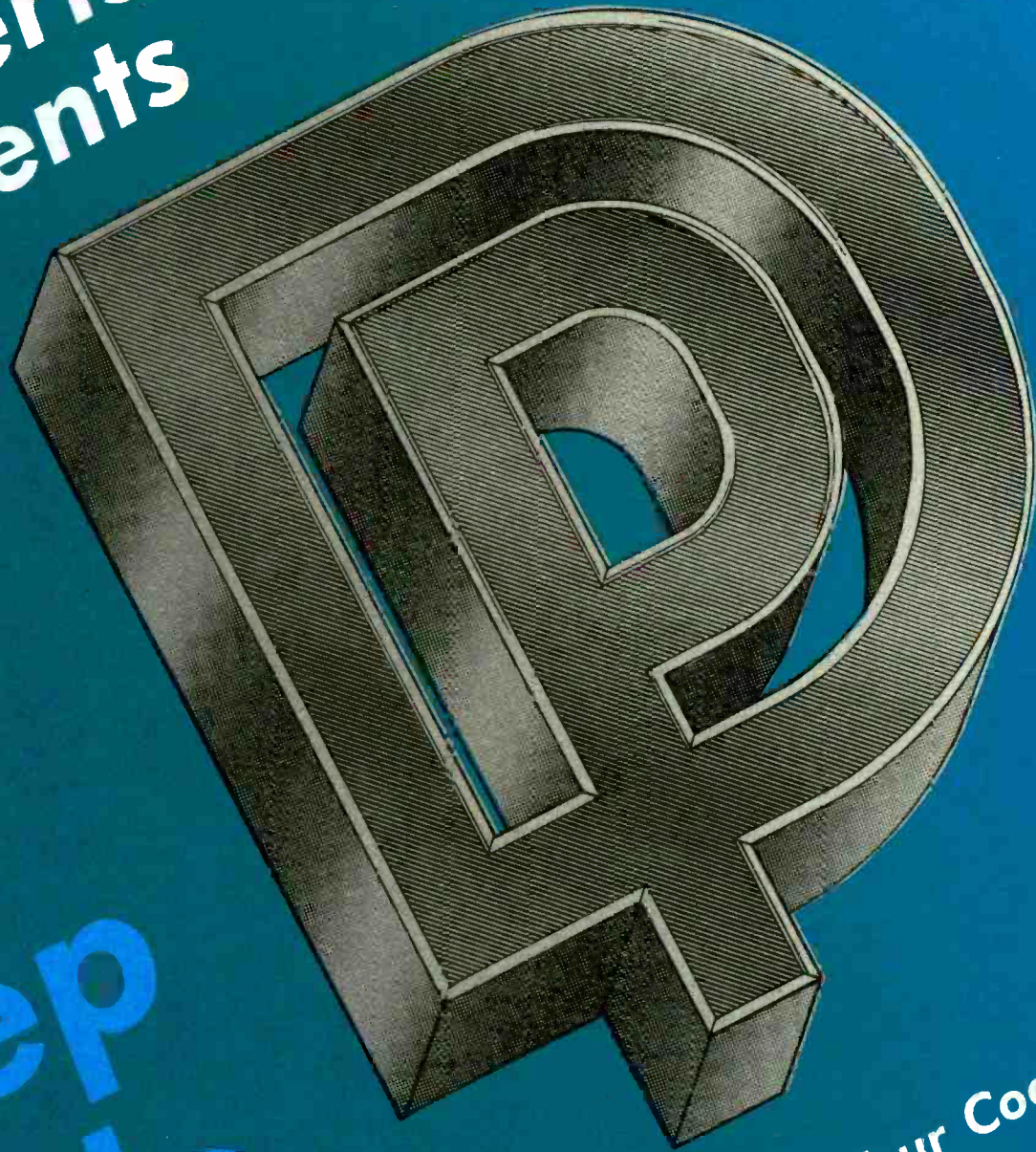


CITY	VENUE	PROMOTER	DATE	ATTENDANCE
HOUSTON	THE SUMMIT	PACE CONCERTS	1-24-85	SOLD OUT
DALLAS	RENUION ARENA	PACE CONCERTS	1-25-85	SOLD OUT
SAN ANTONIO	CONVENTION CENTER ARENA	PACE CONCERTS	1-26-85	SOLD OUT
EL PASO	COUNTY COLISEUM	STONE CITY	1-28-85	SOLD OUT
SAN FRANCISCO	COW PALACE	STARDATE/PAGE	1-31-85	2SELLOUTS
LONG BEACH	THE ARENA	BILL GRAHAM PRESENTS	2-1 & 2-85	SOLD OUT
PHOENIX	THE COLISEUM	AVALON ATTRACTIONS	2-4-85	SOLD OUT
SAN DIEGO	SPORTS ARENA	AVALON STAR/PAGE	2-7-85	SOLD OUT
ALBUQUERQUE	TINGLEY COLISEUM	EVENING STAR/PAGE	2-8-85	SOLO OUT
DENVER	MCNICHOLS ARENA	AVALON STAR/BIG RIVER	2-12-85	SOLO OUT
ST. LOUIS	CHECKERDOME	EVENING STAR/PAGE	2-13-85	SOLO OUT
KANSAS CITY	KEMPER ARENA	PRODUCTIONS/PAGE	2-5-85	2SELLOUTS
MINNEAPOLIS	THE MET CENTER	FEYLINE PRESENTS	2-16 & 17-85	2SELLOUTS
CHICAGO	PAVILLION	CONTEMPORARY/PAGE	2-19-85	2SELLOUTS
DETROIT	JOE LEWIS ARENA	CONTEMPORARY/PAGE	3-11-85	2SELLOUTS
CLEVELAND	RICHFIELD COLISEUM	BRASS RING PRODUCTIONS	2-20 & 21-85	2SELLOUTS
PHILADELPHIA	THE SPECTRUM	FLIPSIDE/PAGE	2-23-85	SOLO OUT
PITTSBURGH	CIVIC ARENA	SRO/PAGE CONCERTS	3-26-85	SOLO OUT
NEW HAVEN	THE COLISEUM	ELECTRIC FACTORY CONCERTS	2-24-85	3 SELLOUTS
WORCESTER	CENTRUM	DICESARE ENGLER/PAGE	2-26-85	2 SELLOUTS
PROVIDENCE	CIVIC CENTER	CROSS COUNTRY CONCERTS	2-28-85	2 SELLOUTS
NEW JERSEY	THE MEADOWLANDS	DON LAW COMPANY	3-2 & 3-85	2 SELLOUTS
CINCINNATI	THE GARDENS	FRANK J. RUSSO	3-4 & 5-85	2 SELLOUTS
INDIANAPOLIS	MARKET SQUARE ARENA	JOHN SCHER PRESENTS	3-9 & 25-85	SOLO OUT
JACKSONVILLE	THE COLISEUM	SUNSHINE PROMOTIONS	3-12-85	SOLO OUT
HOLLYWOOD	THE SPORTATORIUM	PACE CONCERTS	3-13-85	SOLO OUT
LAKELAND	CIVIC CENTER	SUNSHINE PROMOTIONS	3-15-85	SOLO OUT
OTTAWA	CIVIC CENTER	PACE CONCERTS	3-6-85	SOLO OUT
QUEBEC	COLISEE de QUEBEC	PACE CONCERTS	3-17-85	SOLO OUT
MONTREAL	MONTREAL FORUM	SILVER STAR/PAGE	3-28-85	SOLO OUT
TORONTO	MAPLE LEAF GARDENS	CELLAR DOOR/PAGE	3-29-85	SOLO OUT
ST. PAUL	CIVIC CENTER	SILVER STAR/PAGE	3-31-85	SOLO OUT
VANCOUVER	PACIFIC COLISEUM	C.P.I. / DONALD K. DONALD	4-1-85	SOLO OUT
PORTLAND	COLISEUM	C.P.I. / DONALD K. DONALD	4-3-85	SOLO OUT
SEATTLE	TACOMA DOME	DONALD K. DONALD	4-6-85	SOLO OUT
		C.P.I.	4-8-85	SOLO OUT
		FACE CONCERTS	4-9-85	SOLO OUT
		PERRYSOPE/AVALON		
		ATTRACTIONS/PAGE		
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Thank you Thames Talent, Premier Talent, and Nick R. Cua, the Deep Purple Crew and
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'WORLD' SPURS LITTLE EXTRA BUSINESS

Charity Single's Buyers Making Few Other Purchases

BY FRED GOODMAN

NEW YORK "We Are The World" by USA For Africa is drawing a lot of casual record buyers back into stores. But most aren't purchasing anything other than the all-star benefit record.

"People are coming in like crazy looking for the record," says Greg Zachary at Soundwaves in Houston. "But we're not seeing them pick up a lot more than that." He adds that the seven-inch single "died" in his market as soon as the 12-inch version was released. "It was surprising, especially considering how

strong the seven-inch had been."

In Minneapolis, Ryan Cameron of Northern Lights agrees that most buyers of the charity single are "just coming in for that." However, his seven-inch sales continue to run ahead of the dance configuration.

"I think the song is starting to taper off," he says, adding that although it's hard to predict how the forthcoming album will do, expectations are that the presence of a track by hometown artist Prince will make it a big hit.

Like Cameron, Steve Miltron at Detroit's Sam's Jams says the 12-inch "isn't nearly as hot for us" as the initial 45 r.p.m. release. "We sold nearly 500 pieces, and that's really hot for us," he says. "It's tapered off a little now because a lot of people are awaiting the LP and video." Miltron also plans to carry whatever merchandise material is made available by the USA For Africa Foundation. And unlike most retailers, he says "We Are The World" has generated extra business on other titles.

"I think it's great," he says. "You can't make a profit on the record, but you can get good action. We've had people in here as a result who haven't bought anything in years."

If there's one bleak spot in Miltron's market, it's that the record

has to be ordered direct from CBS. "Most of the one-stops in Michigan are not stocking it," he says, noting the unusual wholesale price structure that leaves dealers a 10% margin if they are to make the recommended list prices of \$1.98 and \$4.98 for the seven- and 12-inch respectively.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

At Q Records & Tapes in Florida, Ned Berndt says he considered some form of promotion that would tie in with "We Are The World." The difficulty, he says, was that "it is not a profit item, which I can appreciate and am totally in favor of. But with just pennies per unit to work with, where could I have gone for ad dollars?" As it is, Berndt claims the single has helped stimulate heavy traffic.

"It's not a problem for me not to make a profit on a record like this," says Bob Kaputkin at Rebob Records in Ithaca, N.Y. He adds that sales have generally been confined to the one title among shoppers seeking it, and that traffic has been brisk but complicated by an inordinate number of defective singles.

(Continued on page 27)



2-4-1. Customers at South Houston's Texas Tapes 'N Records recently got the chance to meet members of Elektra group Metallica and Chrysalis act Armored Saint during a dual metal autograph party. From left are Armored Saint's Phil Sandoval, Dave Prichard, John Bush, Joey Vera and Gonzo.

Chains Making All-Year Commitment

Personal Stereo No Longer Just Seasonal

BY EARL PAIGE

LOS ANGELES Personal stereo is becoming a staple, all-year merchandise category for a growing number of record/tape chains that once limited portable electronics sales to the Christmas season. Once-wary chains, which viewed personal stereo as a seasonal substitute for diminishing video game sales, are now paying closer attention to the category throughout the year.

"We're seeing personal stereo starting to be slightly stronger in the summer season than in the fourth quarter," says Mike Stephenson at Camelot Enterprises in North Canton, Ohio, a chain that pioneered in this product line.

At Record Bar in Durham, N.C., chief accessories buyer Paul Fuzzell says, "The portability of the product is what makes it viable for summer promotion." He also points to the continuing sales surge for pre-

recorded cassettes as spurring personal stereo.

Chains are now adopting inventory strategies to take advantage of the longer shelf life of personal stereo. In general, fewer SKUs and fewer brands are maintained during the summer. Because the category is still hot in the fourth quarter, more brands and wider selections will be carried then.

"We'll trim down for summer," says Camelot's Stephenson, "and go with the workhorses in the line that have been delivering." Camelot will chop SKUs in half. "You don't need 17 different items," Stephenson says.

At Record Bar, which started with one brand at Christmas in 1982 and built up to four brands last Christmas, fewer items are being trimmed. Fuzzell says 15 of the 19 SKUs are being retained. Record Bar carries such names as Sanyo, Toshiba, Crown and Aiwa.

"There's been some really intense

competition out there," admits Fuzzell. He says sales last Christmas were "not as large as we anticipated."

However, the giant chain will soon embark on a major personal stereo promotion on Toshiba and Sanyo. Fuzzell says the push will be "centered on price."

Also new for Record Bar is the way personal stereo is displayed. Until last Christmas, display was in locked cases. Now the units are exhibited for hands-on demonstration and wired with article surveillance stickers.

Still another chain that found its first success at Christmas is Sound Shop in Nashville, where Gay Ball says the category was big last Christmas. Several models of GPX Centurion, from \$15 to \$129, are displayed in floor pyramids so customers can examine them throughout the 40 stores.

Music Plus here also finds it doesn't have to stock a lot of models and brands, says the chain's Mitch Perliss, avoiding both display headaches and inventory excesses. "It's not the easiest thing in the world to sell," he says.

Alone among the large chains based here offering personal stereo, Music Plus has a regular inventory of five pieces, all Sanyo. They are: AM/FM radio (\$9.99), cassette player (\$19.99), better cassette player (\$27.99), AM/FM radio (\$29.99), and AM/FM with cassette (\$39.99).

"We lay in an extra SKU or so at Christmas," says Perliss. "With one good brand, the customer already has a lot of information. There's no need for heavy duty salesmanship by our staff."

One chain that has just gotten into personal stereo is 40-unit Disc Jockey, based in Owensboro, Ky. "We hesitated because we wanted to be more creative in our displays," says chain president Terry Woodward. Now with new and remodeled stores featuring slat wall shelving, the display problem is solved.

Last fall, Woodward's buyers were weighing two brands, Sanyo and Grand Prix, and finally decided to try both. According to operations manager Jim Gallagher, a \$5 variable off list was adopted to give

(Continued on page 25)

(Continued on page 26)

Fla. Dealers Get A Break

Student Invasion Boosts Business

BY FRED GOODMAN

NEW YORK College students on their annual spring break pilgrimage to the sun and sand of Florida's beaches are once again providing area retailers with a sizeable sales boost.

"Business is very good," says Skip Asbury at Sid's Record & Tape Centre in Ft. Lauderdale. Located a block from the beach, the store hasn't mounted any kind of advertising or promotional effort to draw students. Instead, heavy foot traffic is accounting for the sale of what Asbury terms "the whole spectrum of titles," but especially the hits. He says cassette sales easily outnumber LPs.

A little farther from the beach, David Jackowitz's Ft. Lauderdale Peaches outlet has taken to the air to reach the beach brigade. "We're flying a plane with a banner," says Jackowitz. The free-waving advertisement includes the store's address, specials and price points, although the banners are being done

without co-op money.

The Peaches store is also using giveaways as a come-on. Prizes and freebies include T-shirts and beach bags, and are awarded at the beach but must be picked up at the store.

Ned Berndt at Q Records reports "seeing some sun-burned bodies in our Ft. Lauderdale store." But he also says that previously spring break promotions were not outstanding successes.

"You have to realize there are seven guys sharing a hotel room down here, so they are on a limited budget," says Berndt. "In 1983 we did a thing on out-of-state driver's licenses, and last year we had a promotion offering a dollar off on TDK blank tapes. They were both marginal."

Berndt also notes that radio time is tight during the student invasion. "You're not likely to get any reasonable placement because all the bars and so on are advertising various events, their wet T-shirt nights and things," he says.

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Prospectus Reveals Details

Wherehouse Planning Major Expansion

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment will embark on major store expansion to further anchor its position in West Coast markets, according to a prospectus announcing the offering of 750,000 shares of common stock.

Increased inventories of prerecorded video and Compact Discs as well as loan repayments under the firm's bank line of credit are other planned moves. The prospectus states that borrowings under its line of credit are not expected to exceed \$5 million in March, 1985.

The common stock is priced at \$27.25, with 700,000 shares offered by the company and 50,000 by selling shareholders that will leave a total of 5,615,113 outstanding. The prospectus estimates proceeds of \$17,385,000 and as much as \$20,271,750 if underwriters' over-allotment options to purchase 112,500 additional shares are exercised.

Highlights of the proposed expansion include increasing store sales space 75% and opening warehouses in Arizona and Northern California.

Under the blueprint for new store openings, 20 are planned during the current fiscal year, June '84-'85 with nine already opened and one closed. For the next fiscal year, 25 are set to open. During the total span of the two years, June '84-June '86, 10 units are to be enlarged, while seven small stores will be closed.

Wherehouse now has 63 units in the Los Angeles market, 14 in the greater San Diego area, 34 in Northern California including 18 around San Francisco, and 23 in other states, including 11 in Arizona, five in Nevada and Washington, and single units in Oregon and Colorado.

As an example of store expansion, current average size is estimated at 3,750 square feet, rising to an average 7,500. Stores now range from 1,400 to 18,000 square feet but will eventually be 6,000-10,000.

Within the 134 stores, 102 have CD, 95 offer computer software, and 85 carry video.

In a brief note on seasonality, the prospectus states that 20% of Wherehouse annual revenue comes during the holiday period, Nov. 15-Dec. 31, but "the company expects

the percentage of its annual revenues from the holiday season to decline as its video rental business continues to grow and the ratio of mall stores to total stores declines."

Wherehouse's recent focus on video rental has seen a computerized Merlin transaction system put in 83 stores, and both new and remodelled units are now changing to a self-service mode whereby customers select movies in original packages instead of the industry-wide practice of empty open-display boxes.

In a summary of recent financial information, the prospectus shows annual revenues for the fiscal year ending June 30 of 1980 (\$68,389,000), 1981 (\$82,654,000) 1982 (\$83,401,000), 1983 (\$82,810,000) and 1984 (\$105,542,000).

Selling shareholders offering a total of 50,000 shares identified in the prospectus are Louis A. Kwiker, president/CEO and director, 44,000; James E. Lara, senior vice president, general merchandise manager, 5,000; and Kenneth F. Leonard, vice president, 1,000. Beneficially owned shares before offering are listed: Wherehouse Equity-Ownership Trust, 501,550; TCW Asset Management Co., 250,000; Kwiker, 382,090; George A. Smith, director, 141,630; Donald E. Martin, director, 26,875; Joel D. Tauber, director, 21,250; Michael T. O'Kane, director, 11,250; Lara, 40,319; Leonard, 5,618.

Co-managers of the underwriting group are Merrill Lynch Capital Markets and Furman Selz Mager Dietz & Birney Inc.

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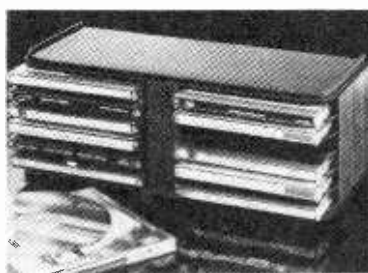
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FOR WEEK ENDING APRIL 6, 1985

Billboard

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TOP MIDLINE ALBUMS

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(DRIG. YEAR RELEASED)	
1	1	84	ELTON JOHN	MCA 37215 (1974)	44 weeks at No. One ELTON JOHN'S GREATEST HITS
2	3	76	AEROSMITH	COLUMBIA PC-36865 (1980)	GREATEST HITS
3	2	84	THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	4	82	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	5	140	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
6	6	90	STEELY DAN	MCA 37214 (1977)	AJA
7	8	124	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	7	140	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
9	9	82	LYNYRD SKYNRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
10	13	74	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
11	11	132	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
12	10	134	THE WHO	MCA 37003 (1978)	WHO ARE YOU
13	12	90	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
14	14	72	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
15	15	70	JIMMY BUFFETT	MCA 3715C (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
16	16	136	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
17	17	84	STEELY DAN	MCA 37220 (1960)	GAUCHO
18	27	12	TOM PETTY	MCA 37248 (1975)	DAMN THE TORPEDOES
19	21	34	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
20	20	42	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
21	18	42	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
22	19	126	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
23	NEW		BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1975)	GREETINGS FROM ASBURY PARK
24	28	20	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
25	22	104	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
26	26	24	STYX	A&M SP-3240 (1981)	PARADISE THEATER
27	29	140	DAN FOGELBERG	EPIC PE-33137 (1974)	SOUVENIRS
28	23	34	JEFF BECK	EPIC PE-33849 (1976)	WIRED
29	24	30	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
30	30	86	JUDAS PRIEST	COLUMBIA PC-34787 (1977)	SIN AFTER SIN
31	31	16	SIMON AND GARFUNKEL	COLUMBIA PC-9529 (1968)	BOOKENDS
32	25	46	RUSH	MERCURY SRM1-1046 (1975)	CARESS OF STEEL
33	33	20	ELVIS COSTELLO	COLUMBIA PC-35709 (1979)	ARMED FORCES
34	36	46	MARVIN GAYE	MOTOWN M5-191 (1976)	GREATEST HITS
35	35	110	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
36	38	106	BOZ SCAGGS	COLUMBIA PC-36841 (1980)	HITS
37	32	30	THE GO GO'S	I.R.S. SP-75031 (1982)	VACATION
38	34	124	THE PRETENDERS	SIRE 3563 (1981)	EXTENDED PLAY
39	39	50	RUSH	MERCURY SRM1-1023 (1975)	FLY BY NIGHT
40	40	72	JUDAS PRIEST	RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY

(CO) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

SPRING BREAK

(Continued from page 23)

At Spec's Music, Joe Andrules says the break is not a major promotion vehicle. "We had a booth three or four days and gave away flyers with a map telling where our stores are. It's something you try to promote. Sales are mainly on prerecorded cassettes." Andrules says a Galleria and a Daytona Beach store are the chain's main links to the vacation action.

Record labels are also busy working the student through, pacting with brands to sponsor band shows and build recognition for developing bands. But as Steve Backer, director of national college marketing for CBS Records, sees it, the spring break promotions should be used to sell records in the students' school markets rather than in Florida.

"We've brought product in before and tried to sell in the vacation markets," he says. "It doesn't work well. So we really use spring break more for artist development."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

This year, Epic got together with sponsors Miller Beer and Hawaiian Tropic under the aegis of Focus Marketing to present a free show at The Daytona Beach Bandshell featuring John Cafferty & the Beaver Brown Band as well as Norman Nardini & the Tigers. The show, which attracted approximately 20,000 listeners, was publicized on Northern college campuses the week before with a generic Miller poster and Epic snipes.

The next phase of the promotion will be to return to those campuses once the students have returned and attempt to capitalize on the exposure to the bands in Florida. "We're going to try and get something going," says Backer. "I plan on sitting with the sales staff to pinpoint markets, possibly with chain promotions to reinforce the show. I think that's the key."

CBS also participated in a Compact Disc presentation on the Daytona Beach boardwalk. Other sponsors included Sony, Bose, WEA, PolyGram, RCA and MTV, all of whom manned a 40- by 60-foot display tent for five days.

"Each sponsor had a table with their merchandise and information on CDs," says Backer, adding that CBS gave away CDs as part of its demonstration, and that a future presentation on CDs to tour college campuses is also in the works.

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PERSONAL STEREO SALES

(Continued from page 23)

store managers some flexibility.

The five Grand Prix models are numbers 855 (\$59.95), 2100 (\$39.95), 3060 (\$39.95), 3035 (\$24.95) and 2830 (\$16.95). The seven Sanyo models are numbers 7100K (\$99.95), MG27 (\$44.95), MG41 (\$39.95), MG7 (\$24.95), RP45 (\$24.95) and MG15A (\$22.95). The \$99.95 Sanyo and \$59.95 Grand Prix models are "boom boxes."

Gallagher says Sanyo SKUs run three to one in the total inventory. The MG27 at \$44.95 has been the best-seller, he notes.

Those chains that have hesitated until now to move into personal stereo have missed a lot of business, says Camelot's Stephenson—but on the other hand, they can take advantage of lessons learned by the pioneering chains.

"There is some saturation right now," he says. "But the market is stabilizing. Cost is coming down for us."

Stephenson also acknowledges that since Camelot first began experimenting in May, 1983, the chain has established a strong relationship with its suppliers. Camelot stayed with Grand Prix and just last Christmas added three JVC boom box models.

Assistance in preparing this story provided by Edward Morris in Nashville.

Among the chains still holding off is Budget Tapes & Records in Denver. "We tried a few items," accessories buyer John Heifner. The chain is largely franchise, and franchisees can load in personal stereo if they choose.

Summarizing many of the problems considered by chains entering the category is Ned Berndt at Q Records & Tapes in Miami. "We just let it go by," he says. "We have a real problem locating the right brand or brands. If we go low-end, we have no brand recognition. If we go with a recognized brand, we end up competing with the whoremongers who make a nickel over cost."

Reflecting a wider problem growing out of promoting Compact Disc, Berndt says, "We cross-merchandise in promoting CD. Now if we put in personal stereo we're concerned about how the stereo stores we work with will react."

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
ENTERTAINMENT	1	1	64	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	6	15	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•					
	3	3	4	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•							
	4	2	72	FLIGHT SIMULATOR	Microsoft	Simulation Package				•						
	5	4	18	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•							
	6	5	34	SARGON III	Hayden	Chess Program	•			•						
	7	8	26	ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•		
	8	9	44	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	9	12	21	KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	10	16	63	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•							
	11	RE-ENTRY		SKYFOX	Electronic Arts	Fantasy Role-Playing Game	•									
	12	14	77	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•									
	13	NEW ▶		AMAZON	Telarium	Adventure Game	•		•							
	14	20	78	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	15	RE-ENTRY		LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•					
	16	RE-ENTRY		KARATEKA	Broderbund	Action Arcade Game.	•									
	17	19	11	MILLIONARE	Bluechip	Stock Market Simulation Game	•		•	•	•	•	•	•	•	•
	18	10	2	IMPOSSIBLE MISSION	Epyx	Action Strategy Game	•		•							
	19	7	5	BRUCE LEE	Data Soft	Adventure Game	•	•	•							
	20	NEW ▶		TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•				

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
EDUCATION	1	1	79	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	2	2	62	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	3	3	27	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	4	6	34	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•						
	5	RE-ENTRY		SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•						
	6	RE-ENTRY		BARRON'S COMPUTER STUDY FOR THE SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•						
	7	5	54	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•						
	8	RE-ENTRY		MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•						•
	9	10	6	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.	•	♦*	♦♦	•						
	10	9	18	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.	•	♦*	♦*	•		•*				

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
HOME MANAGEMENT	1	1	37	PRINT SHOP	Broderbund	At Home Print Shop	•									
	2	4	4	FAST LOAD	Epyx	A cartridge that speeds up load time.			♦							
	3	2	79	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	4	3	18	LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•					
	5	6	71	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	6	NEW ▶		MANAGING YOUR MONEY, ANDREW TOBIAS	MECA	Intergrated Home Financial Package.				♦♦						
	7	9	20	TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•					•
	8	RE-ENTRY		NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•						
	9	5	78	PFS: FILE	Software Publishing	Information Management System	•			•	•					
	10	7	11	PFS: WRITE	Software Publishing	Word Processing Package	•			•						•

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•—DISK ♦—CARTRIDGE *—CASSETTE

Home Folks Gets Into Video Ga. Chain Adding Software, VCRs

LOS ANGELES After four months of video software rental experience, Robert Allen, general manager of the six Home Folks News & Records stores in the Augusta, Ga. area plans to have four of his strip-center locations selling both software and hardware by year's end.

"We've found video is good business," says Allen. "Our Columbus

Square store in suburban Martinez has done so well that we are enlarging from 3,300 square feet to more than 6,000 in order to stock full lines of VCRs and more prerecorded cassette titles.

"We're carrying 1,200 different titles. We intend to add 300 more, staying with a rotating 1,500 titles in our library."

Allen introduced VCRs by General Electric, RCA, Panasonic and Sony, a move he maintains will increase his video rental club membership. He sells the hardware at a small markup, along with a free year's video rental club membership, which normally costs \$24.95. A lifetime membership is \$49.95.

Home Folks rents its videocassettes at 99 cents per day. A small selection of X-rated titles are \$3 daily.

The VCRs, which go for \$369 and up, can be rented for \$8 daily with one videocassette thrown in gratis. Allen intends to introduce auxiliary video hardware, including portable cameras, soon. These will also be rented.

Allen has just renovated and tightened up his 6,500 square foot National Hills shopping center store. He opened with a library of 400 cassettes, which has already grown to 850 titles. Hardware will go into this store soon. JOHN SIPPEL

'WE ARE THE WORLD'

(Continued from page 23)

Like Kaputkin, Jeff McCord at Waterloo Records in Austin is upbeat about carrying the single, which he says has generated significant supplemental purchases. "It's been bringing people in and it's still going strong," he says, crediting the video clip especially for maintain consumer interest. "It's been good for record sales as well as Ethiopia," he concludes.

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New Releases

ALBUMS

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

POPULAR ARTISTS

ABATTOIR
Vicious Attack
LP Combat MX-8014/Important/\$8.98

BOOMTOWN RATS
In The Long Grass
LP Columbia FC 39335/CBS/no list
CA FCT 39335/no list

COSBY, BILL
Himself
CA Motown 5364MC/MCA/\$5.98

ELVIS BROTHERS
Adventure Time
LP Portrait BFR 39875/CBS/no list
CA BRT 39875/no list

EXODUS
Bonded By Blood
LP Combat/Tarrid MX-8019/MCA/\$8.98

FISHBONE
EP Columbia B6C 40032/CBS/no list
CA B6T 40032/no list

FOGELBERG, DAN
High Country Snows
LP Epic FE 39616/CBS/no list
CA FET 39616/no list

IMPALER
Rise Of The Mutants
EP I.R.D. IRD-013/Important/\$5.98

LOGGINS, KENNY
Vox Humana
LP Columbia FC 39174/CBS/no list
CA FCT 39174/no list

MATHIS, JOHNNY
Right From The Heart
LP Columbia FC 39601/CBS/no list
CA FCT 39601/no list

MEGADETH
Killing Is Business And Business Is Good
LP Combat MX-8015/Important/\$8.98

MIDNIGHT OIL
Red Sails In The Sunset
LP Columbia BFC 39987/CBS/no list
CA BCT 39987/no list

PILE DRIVER
Metal Inquisition
LP HME FW 39904/CBS/no list
CA FWT 39904/no list

SAVATAGE
Dungeons Are Calling
EP Combat MX-6016/Important/\$6.98

SLAYER
Hell Awaits
LP Combat/Metal Blade MX-8020/Important/\$8.98

TROUBLE
The Skull
LP Combat/Metal Blade MX-8021/Important/\$8.98

VARIOUS ARTISTS
We Are The World
LP Columbia USA 40043/CBS/no list
CA UST 40043/no list

VENOM
Possessed
LP Combat MX-8022/Important/\$8.98

BLACK

EMOTIONS
If I Only Knew
LP Motown 6136ML/MCA/\$8.98
CA 6136MC/MCA/\$8.98

FOUR TOPS
Motown Legends
LP Motown 5363ML/MCA/\$5.98
CA 5363MC/\$5.98

GAYE, MARVIN
Motown Legends
LP Motown 5359ML/MCA/\$5.98
CA 5359/\$5.98

HARRIS, ALAN
I'm A Lover
EP L.C.'S 101/Macola/\$4.98

JIMMY, BOBBY & THE CRITTERS
Ugly, Knuckle, Butt
EP Rapsur RP-10009/Macola/\$5.98

(Continued on page 61)



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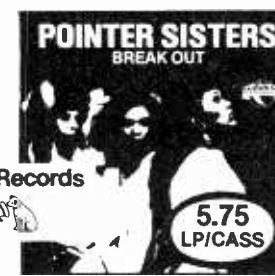
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OLDIE 45's (7000 Titles)

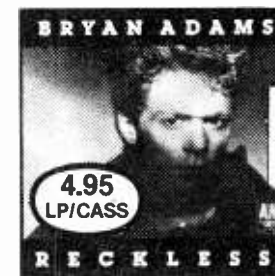
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Network of Low-Power Clip Stations

LPTI SEES TREND AWAY FROM CABLE

BY JIM BESSMAN

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

NEW YORK Supporting his belief that the trend in music television is away from cable, Jeffery Nightbyrd, president and CEO of Austin-based Los Power Technology Inc. (LPTI), is stepping up his "stream-on" plan of adding one low-power tv station a month to his budding network of music video stations.

LPTI is already operating Anchorage, Alaska's "Catch 22" station on Channel 22, and Lawrence, Kan.'s TV-30, with the latter station's output set to be translated to TV 40 in nearby Topeka when a new broadcasting facility is completed there in the next few months. Meanwhile, LPTI holds construction permits in such "sophisticated cities or university markets" as Reno, Nev.; Des Moines and Ames, Iowa; Lincoln, Neb.; Charlottesville, Va.; Kansas City, Mo.; San Antonio; Indianapolis; Columbia, Mo., and Utica, N.Y. In addition, Nightbyrd claims to have about 500 more applications pending.

"In the next two years, every major city will have a free, over-the-air music television station," predicts Nightbyrd. "So why is the record industry so in bed with MTV? Obviously, they don't see this trend very clearly. A year from now we'll probably find that free tv serves more than MTV's 18 million homes."

Even in Anchorage homes equipped with MTV, Nightbyrd claims, his station holds its own.

"While 45% of the homes in the U.S. are cabled, only one set is

wired in most cases," he says. "In Anchorage, we find a lot of families with students who live at home, where the parents control the cabled set and complain when the kids watch MTV. So we get the younger demo who watch us on free tv in their rooms. To me, this changes the nature of the ballgame. Everyone's been assuming that anyone in a cable home can watch MTV, but that's not the case."

On the fundamental programming level, Nightbyrd maintains that his low-power stations—which he prefers to call "metro tv" to draw attention to their profitability in localized urban markets—can top MTV's appeal by offering more programming with a localized approach. With a 3,000-title video library to work with, he says he programs 1,000 videos, or "500 more titles than MTV in the course of a week."

At Catch 22, which started operations last October, station manager Bobby Eakin says that videos programmed cover all new and "catalog" artists falling within the "tune-out" limits of the below-25 age group and the over-25s "who grew up on progressive radio." Specifically, this amounts to "not much metal or Manilow" but does include other rock, gospel, r&b, country, soul, jazz and new music clips.

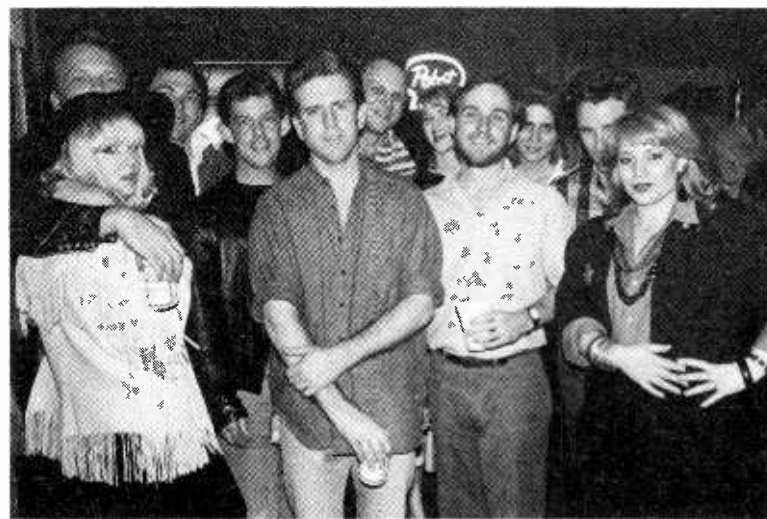
A 24-hour station, Catch 22 uses local personalities as its VJs. Musician Gary Sloan, for example, brings the "Twilight Sloan" program he hosts on radio station KSKA to the video channel, programming mostly new and local clips. Lulu Small, another area performer, offers more obscure and offbeat programming during her late-night slot.

Not only is such a variety of programming beyond the limits of

MTV, claims Eakin, it also is beyond the heartland norm of Lawrence's TV-30. "They'll play the same hit videos but have a stronger accent on catalog," says Eakin, contrasting Lawrence's Midwestern mood with Anchorage's "frontier" psychology. "We're more fast and loose up here and are likely to show more adventuresome videos like Malcolm McLaren's 'Madame Butterfly,' which was a minor hit for us and kept on medium rotation for five weeks. We would play something like that all day long and not dayparted, whereas a Kansas VJ would take one look at it and say, 'That's definitely after midnight.'"

TV-30, which started in January, offers 18 hours of music programming daily, with special reggae, jazz and country programs scheduled

(Continued on opposite page)



Having a Blast. Video programming and promotion executives gather at a party given for the Blasters' new video, "Colored Lights," whose look and theme is based on the works of artist Edward Hopper. From left are a friend of the band, Blaster Dave Alvin, Peter Facer of Video One, Michael Branton of "ABC Rocks," Blaster Bill Bateman, Blaster Phil Alvin, another friend of the band, Bill Brummel of "Night Tracks," Celia Hirschman of Vis-Ability, Blaster John Bazz and Warner Bros. Records' Laurel Sylvanus.

Female Director Profiled

Guida Understands Production Problems

BY FAYE ZUCKERMAN

This is the third in a series of articles profiling female music video directors.

LOS ANGELES It was nearly three years ago that Mary Guida made the crucial transition from video music producer to director.

Guida's initial experience in the video music arena was acting as line producer for one of the first clip production houses, Pendulum. "Producing is almost a thankless job," she explains. "If you attend any video shoot, you can pick out the producer because he or she is the one who never smiles. Anything that goes wrong is your fault."

Guida says the incredible amount of pressure placed on video producers is partly the fault of record companies. "Producers work under such tight budgets. If anything goes wrong, that means money—money you don't have because you already budgeted every cent."

Many times production companies are only given a few days to plan for a video, she adds. "Usually the record label vacillates before giving the go-ahead. Then, when given a green light, the company wants the product right away."

Once, Guida recalls, a record company wanted to switch singles for the video less than 24 hours before the clip was to be shot. The label, she says, asked, "Can't you use the same storyline?"

"It might seem like guerilla warfare out there, but I enjoy working on videos. You have to create on your feet. It's not like a feature in which months go into pre-production and planning," she notes.

After co-directing a video with Mark Resyka, who directed Sawyer Brown's recent clip, Guida managed to secure a job with MCA's Night Ranger. She is best known for the group's "Sister Christian" and "When You Close Your Eyes" videos.

Guida says she admires the film acumen of Francis Ford Coppola, and tries to tailor her video style ac-

ordingly. Her favorite videos are Brian Grant's "Shock The Monkey" for Peter Gabriel and Timothy Hutton's "Drive" for the Cars.

Lighting plays a crucial role in her clips, she says. "Each song has different moods, and the best way to set the moods is lighting. It can determine the whole look of a piece. If not done properly, you can ruin it."

Figured into all of her work is the image of the artist. "I work very closely with the record label creating an idea for the band," she says. "I found the more involved the label becomes, the less problems we have in editing."

But, she points out, a number of videos lack continuity. "You see an artist with bags under his eyes and sweat dripping all over at the beginning of a performance piece, when

that should be at the end. And then, in the middle of the clip, he looks fresh.

"Granted, video is a nice art form. But you can't sacrifice an artist's look for effects. Essentially, these videos are commercials, image builders, and that should take priority."

Guida usually teams with editor Don Wilson (the Cars' "Magic"). She generally edits on video, and puts in virtually no special effects. If there are lip synch problems, she will add in slow motion or high speed to fit the sound to visuals.

"If I had to describe my style," she concludes, "I would say it contains 'beauty lighting,' and lots of movement. I also pick colors carefully. I think the lighting and colors for 'Sister Christian' is what makes it magical."

Store Fashions Its Own Clips

Chi Viewers Get 'Shock' Treatment

BY MOIRA McCORMICK

CHICAGO The Carson Pirie Scott & Co. department store here is utilizing music videos produced in-house to push its fashion lines. Its latest effort is a half-hour television special entitled "Video Shock!," which aired Friday (29) at midnight and Saturday (30) at 1:30 p.m. on local ABC affiliate WLS-TV.

The program featured six original dance segments choreographed to the following songs, "courtesy of RCA Records": the Pointer Sisters' "I'm So Excited" and "Neutron Dance," "No Way Out" by Jefferson Starship, Autograph's "Turn Up The Radio," "Blue Suede Shoes" by Elvis Presley, and Evelyn "Champagne" King's "Till Midnight."

The dancers were clad in juniors' and young mens' fashions currently available at Carson's, says spokesperson Donna Gates, who empha-

sizes that that fact was never mentioned on the air. "The focus is on entertainment," she says. Five commercials were interspersed throughout the program, spotlighting clothing, shoe and electronics manufacturers.

"Video Shock!" was produced entirely in-house, according to Gates. James Meyers, vice president of Carson's advertising department, came up with the video concept. Shot on location in and around Chicago, "Video Shock!" was directed by David Thompson, president of Chicago-based Brownstone Productions.

Carson's broadcast director Marilyn Shape served as executive producer, with Carson's audio/visual production manager Dale Wilson as producer. Ronna Kaye, original choreographer for the Chicago production of "Grease," choreographed all six segments, which featured 11 Chicago-area dancers.

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ACCEPT MIDNIGHT MOVER Portrait NEW	
PETER BROWN ZIE ZIE WON'T DANCE Columbia NEW	
JOE "KING" CARRASCO DINERO New Rose NEW	
PHIL COLLINS SUSSUDIO Atlantic HEAVY	
DOKKEN ALONE AGAIN Elektra LIGHT	
SHEENA EASTON SWEAR EMI America NEW	
JOHN HIATT LIVING A LITTLE Geffen LIGHT	
PATTI LABELLE NEW ATTITUDE MCA LIGHT	
JULIAN LENNON SAY YOU'RE WRONG Atlantic POWER	
NOMO REDLIPSTICK Atco NEW	
DAVID LEE ROTH JUST A GIGOLO Warner Bros. POWER	
DAVID SANBORN LOVE & HAPPINESS Warner Bros. LIGHT	
MARK ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros. NEW	
VAN ZANT I'M A FIGHTER Network/Geffen LIGHT	
YELLO VICIOUS GAMES Elektra NEW	
POWER ROTATION <i>Sneak Preview Videos</i>	
ERIC CLAPTON FOREVER MAN Warner Bros. 5	
JOHN FOGERTY ROCK 'N' ROLL GIRLS Warner Bros. 3	
DARYL HALL & JOHN OATES SOME THINGS ARE BETTER LEFT UNSAID RCA 2	
DON HENLEY ALL SHE WANTS TO DO IS DANCE Geffen 5	
MADONNA INTO THE GROOVE Warner Bros. 2	
TOM PETTY & THE HEARTBREAKERS DON'T COME AROUND HERE NO MORE MCA 3	
POWER STATION SOME LIKE IT HOT Capitol 2	
BRUCE SPRINGSTEEN I'M ON FIRE Columbia 2	
PETER WOLF OO-EE-BIDDELEY-BOP EMI America 4	
HEAVY ROTATION	
*BRYAN ADAMS SOMEBODY A&M 10	
*CHICAGO ALONG COMES A WOMAN Full Moon/Warner Bros. 6	
*PHIL COLLINS ONE MORE NIGHT Atlantic 7	
*THE FIRM RADIOACTIVE Atlantic 9	
FRANKIE GOES TO HOLLYWOOD RELAX ZTT/Island 15	
GLENN FREY THE HEAT IS ON MCA 9	
*MICK JAGGER JUST ANOTHER NIGHT Columbia 7	
*MADONNA MATERIAL GIRL Sire 8	
JOHN PARR NAUGHTY NAUGHTY Atlantic 18	
SURVIVOR HIGH ON YOU Scotti Bros./Epic 12	
*TINA TURNER PRIVATE DANCER Capitol 12	
*U2 A SORT OF HOMECOMING Island 5	
USA FOR AFRICA WE ARE THE WORLD Columbia 4	
ACTIVE ROTATION	
ANIMOTION OBSESSION Mercury 19	
HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis 5	
SANTANA SAY IT AGAIN Columbia 6	
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M 10	
TEENA MARIE LOVER GIRL Epic 18	
TIL TUESDAY VOICES CARRY Epic 5	
MEDIUM ROTATION	
DAVID BOWIE & PAT METHENY THIS IS NOT AMERICA EMI America 6	
DEPECHE MODE PEOPLE ARE PEOPLE Sire 2	
FIONA TALK TO ME Atlantic 4	
GENERAL PUBLIC NEVER YOU DONE THAT IRS 5	
GO WEST WE CLOSE OUR EYES Chrysalis 8	
JASON & THE SCORCHERS WHITE LIES EMI America 4	
HOWARD JONES THINGS CAN ONLY GET BETTER Elektra 4	
GREG KIHM LUCKY EMI America 7	
B.B. KING INTO THE NIGHT MCA 8	
LIMAH! NEVER ENDING STORY EMI America 3	
LOS LOBOS WILL THE WOLF SURVIVE Warner Bros. 13	
*MADONNA CRAZY FOR YOU Geffen 10	
ALAN PARSONS PROJECT LET'S TALK ABOUT ME Arista 8	
SADE SMOOTH OPERATOR Portrait 6	
TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD Mercury 3	
TOMMY SHAW FREE TO LOVE YOU A&M 4	
BREAKOUT ROTATION	
LLOYD COLE PERFECT SKIN Geffen 10	
DAVE EDMUNDS HIGH SCHOOL NIGHTS Columbia 4	
ROBIN GEORGE HEARTLINE Bronze/Island 9	
DAN HARTMAN SECOND NATURE MCA 7	
THE NAILS LET IT ALL HANG OUT RCA 7	
GARY O SHADES OF '45 RCA 5	
THE SMITHS HOW SOON IS NOW Warner Bros. 7	
GEORGE THOROGOOD I DRINK ALONE EMI America 2	
THE TUBES PIECE BY PIECE Capitol 3	
ZOT URANIUM Elektra 6	
LIGHT ROTATION	
JOAN ARMATRADING TEMPTATION A&M 3	
BANG BANG THIS IS LOVE Epic 4	
THE BLASTERS COLORED LIGHTS Slash/Warner Bros. 2	
MICHAEL BOLTON CRAZY Columbia 2	
CONY HATCH FANTASY Mercury 4	
DIGNEY FIGNUS THE GIRL WITH THE CURIOUS HAND Columbia 2	
GIUFFRIA LONELY IN LOVE Camel/MCA 2	
DONNIE IRIS INJURED IN THE GAME HME/CBS 4	
CHRIS ISAAK DANCIN' Warner Bros. 4	
KEEL THE RIGHT TO ROCK Gold Mountain 5	
NIK KERSHAW THE RIDDLE MCA 2	
B.B. KING LUCILLE MCA 3	
LOUDNESS CRAZY NIGHTS Atco 7	
ALISON MOYET INVISIBLE Columbia 3	
RATT YOU THINK YOU'RE TOUGH Atlantic 2	
JULES SHEAR STEADY EMI America 2	
THE STRANGLERS SKIN DEEP Epic 3	
TOTO HOW DOES IT FEEL Columbia 3	
TRIUMPH FOLLOW YOUR HEART MCA 3	
ULTRAVOX LOVE'S GREAT ADVENTURE Chrysalis 2	
THE VELS LOOK MY WAY Mercury 7	
NARADA MICHAEL WALDEN GIMME GIMME Warner Bros. 3	
NEW ROTATION	
COSMETIC SO TRANQUILIZIN' Gramavision 4	
REBECCA DE MORNAY OH JIMMY MCA 2	
FAT BOYS CAN YOU FEEL IT Sutra 2	
THE FOOLS DO WAH DIDDY Passport 3	
KING KOBRA HUNGER Capitol 7	
MALCOLM McLAREN MADAME BUTTERFLY Island 4	
NORMAN NARDINI & THE TIGERS IF YOU DON'T WANT ME CBS Associated 7	
DANNY SPANOS I'D LIE FOR YOU Epic 4	
JERMAINE STEWART THE WORD IS OUT Arista 10	

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

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director.
 Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

Claudja Barry
Born To Love
 12-inch/Personal
 Michael Leckebusch
 Michael Leckebusch

David Bowie
Loving The Alien
 Tonight/EMI America
 Jacqui Byford
 David Mallet

Fancy
Chinese Eyes
 No Album/Personal
 Fancy
 Fancy

Frankie Goes To Hollywood
Welcome To The Pleasuredome
 Welcome To The Pleasuredome/ZTT/Island
 Luke Roeg
 Bernard Rose

Go West
Call Me
 Go West/Chrysalis
 Russell Mulcahy

Howard Jones
Look Mama
 Dream Into Action/Elektra
 John Roseman
 Chris Ashbrook

The Kano Gang
Gun Law
 No Album/London
 Fiona O'Mahoney
 Nick Morris

Kool & the Gang
Fresh
 Emergency/De-Lite
 Jacqui Byford
 David Mallet

LOW POWER TECHNOLOGY

(Continued from opposite page)

throughout the week. In addition to music video, the station offers sports shows, local newscasts and public affairs programming.

Like many of LPTI's station markets, Lawrence is a college town. It has drawn much of its VJ and production staff from the Univ. of Kansas community, and in exchange for transmission from the university's FM tower, LPTI is training students in station operations.

TV-30 is also the only station originating in Lawrence, and as a low-power station with far less operating costs than Kansas or Topeka full-power stations, its advertising costs are correspondingly lower. Thus, LPTI reports that the projected advertising pre-sale target of \$25,000 was achieved ahead of the Jan. 19 startup date, mostly by local merchants trying to reach the college students. The station expects ad sales to increase now that its market coverage is expanding via carriage by the Jefferson County Cable Television system, which serves 2,500 homes immediately north of Lawrence. To make room for TV-30 in Jefferson's basic cable service, MTV is being deleted.

Nightbyrd expects similar successes with his forthcoming stations, which he says will continue to serve local and regional interests. For example, he predicts that his San Antonio broadcast outlet will be the "first Tex-Mex rock'n'roll station."

Patti LaBelle
New Attitude
 Beverly Hills Cop Soundtrack/MCA
 David Nailer
 Greg Gold/David Hogan

John Martyn
Sweet Little Mystery, Route Love, One World
 Live Concert/Island
 Trillion Pictures
 Phillip Goodhand-Tait

Kim Mitchell
Go For Soda
 Akimbo Alogo/Bronze/Island
 Video Impact Productions
 Robert Bouvier

Graham Parker & the Shot
Wake up (Next To You)
 Steady Nerves/Elektra
 Lexy Godfrey
 Godley & Creme

Redds & the Boys
Movin' And Groovin'
 No Album/Pted/4th & Broadway Productions
 Island Pictures, U.S.
 Andrea Ambandos/Kris P.

Rockmaster Scott & the Dynamic 3
Request Line
 12-inch/Reality Records
 Dwayne Haywood
 Dwayne Haywood

Rough Cutt
Never Gonna Die
 Rough Cutt/Warner Bros.
 Michael Rosen
 Rob Quarty

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

U2
A Sort Of Homecoming
 The Unforgettable Fire/Island
 Windmill Lane Productions
 Barry Devlin

Paul Young
Every Time You Go Away
 The Secret Of Association/Columbia
 Jacqui Byford
 David Mallet

...newslines...

CABLE TV NOW HAS A NATIONAL PENETRATION LEVEL of 44.6%, a boost of 8% from February, 1984's level, according to A.C. Nielsen. Penetration levels vary widely, according to the Nielsen numbers, which measure levels in the top 50 DMAs (Designated Market Areas). In the L.A./Palm Springs DMA, penetration is at 35.9%; the Washington Hagerstown DMA shows only 25.2% of homes wired; New York has 34.4%. In terms of ranking the top 50 DMAs, the cities listed above didn't even show up in terms of penetration levels, but scored high in total cable subs, with New York at 2.3 million, L.A. at 1.6 million, Philadelphia at 1.2 million, San Francisco/Oakland at 994,020 and Boston 849,680.

MUSIC VIDEOS ARE GETTING A CHANCE TO WIN in the Sony Corp. of America/The Movie Channel-sponsored "Visions Of U.S." contest, administered by the American Film Institute. Officially, "Visions" is "open to anyone." However, it "invites entries that are made for non-commercial purposes recorded and submitted on a home video system (half-inch Beta, VHS or 8mm) and no more than 30 minutes in length." Winners will get top-of-the-line Beta-format video systems by Sony. For information, call (213) 856-7745.

MTV NETWORKS INC. IS ON THE MOVE. The music video company will be relocating its offices to 1775 Broadway sometime this summer. The company is currently operating out of four different locations. The new site will house "all MTV Networks Inc. operations," the company says, with 360 of the company's 536 employees working at the site.

THERE'S GOING TO BE A "ZOO" ON KDOC starting April 1, when the Los Angeles tv station will begin showing its new program, "The Video Zoo." Programmers at the station say they'll be borrowing the concept from radio, making their "Zoo" a mix of interviews, comic skits, music news and clips. Viewer call-ins, talent contests, and man-in-the-street interviews are also scheduled, according to show host Barry Richards. Airtime will be Monday through Friday, 6:30-7:30 p.m. Now Music Enterprises is behind the show.

VIDEO MUSIC GOES FOR the Guinness Book of World Records, as Anthony Miles, a VJ at Las Vegas' 24-hour video music station KRLR, plans to go on-air for 50 hours straight. Proceeds from the video music marathon will go to United Cerebral Palsy of Southern Nevada.

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 - Quick Service
 - Highest Quality
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ITA MEET SURVEYS RETAIL TRANSITION Specialty Store Universe Seen Near Saturation Point

BY TONY SEIDEMAN

WESLEY CHAPEL, Fla. The home video specialty store universe is close to saturation, with population density so high that further expansion will probably prove difficult if not impossible.

Such were the unspoken conclusions of "The Changing Role Of The Video Specialty Retailer—Results Of A Nationwide Study," a talk given by Video Marketing president Tim Baskerville at the 15th annual

International Tape/Disc Assn. (ITA) Seminar at the Saddlebrook Golf & Tennis Resort here.

But Baskerville wasn't the only one hinting that the home video retail marketplace is either already undergoing or is due for some major evolutionary changes. On and off the podium, executives at the March 20-23 ITA Seminar said that in terms of distribution and retail merchandising, 1985 is going to be a major transitional year for home video.

Disagreement was most obvious and pointed at "Changing Patterns In Video Distribution," where panelists split sharply as to the present and future possibilities of the independent distribution and retailing network.

While Len White of CBS/Fox Video, the one major represented on the panel, said that his company was satisfied with the present distribution network and saw no reason for change, Declan Kavanaugh of indie Active Home Video said his company finds it almost impossible to get product out via the existing feature film distribution system, and almost always has to resort to alternative methods.

At the same time, Waldenbooks' George Hodgkins provided an example of the way distribution outlets are both changing and staying the same. Waldenbooks, one of the nation's largest book retailers with 950 outlets and 50 more planned by the end of the year, first got into video in 1984, he said.

Initially, only 15 titles were carried per store. But when 1984 proved a lean year for books and video provided much of the chain's profit margin, a decision was made to up the units carried to 300 titles per store, Hodgkins said.

All of the Waldenbooks stores are sell-through-oriented, said Hodgkins, and video is now a major new profit center for them.

The current distribution system serves his company well, Hodgkins said, claiming that the only thing that would make him move away from it to direct distribution would be significant price savings, and even those would have to be rela-

(Continued on page 33)



Where No Promotion Has Gone Before. At least recently. As part of Paramount Home Video's nationwide promotional efforts to support its "Star Trek" titles, several of the series' stars have been making appearances at retail outlets all over the U.S. Here at a push sponsored by distributor Sound Video Unlimited at Record & Video Warehouse are, from left, Sound Video Unlimited national promotions coordinator Steve Okin; James Doohan, who played Scotty on the show; Paramount Home Video regional sales manager Jeri Elster, and Record & Video Warehouse director of operations Ron Kehr.

Fairfield Group's 'Status Report' Big Rental Profits Seen

WESLEY CHAPEL, Fla. Rental profits go overwhelmingly to video stores, while profits from selling prerecorded videocassettes are split almost evenly among stores, manufacturers and the rest of the home video industry, according to a report presented here by the Fairfield Group.

The report, "Rental vs. Sale: A Status Report," was delivered by Fairfield's Paul Eisele during the ITA's 15th annual seminar here.

According to Eisele, retailers get 67% of the profits made by each videocassette in the rental market. For sale dollars, he said, the "split is almost even," with retailers and manufacturers each sharing about a third of the profits the business generates, and duplicators, distributors and the rest of the business splitting the rest.

A shift from a rental to a sale marketplace, Eisele said, would see an increase of more than a billion

dollars in the profits taken in by manufacturers and the non-retail side of the industry, and in the end by the business as a whole, with retailers "benefiting from sales more than they do from rental."

An average title "rents 21 times at \$4.50," said Eisele, with used product sold off to consumers at \$21 a shot.

Catalog and backlist sales are crucial to the financial health of the industry, the researcher claimed, calling catalog "60% of the sales of the studios," and adding, "Backlist sales are what support the production of new product"—a comment that did not seem to take into account the fact that most product sold by the home video industry is made by other entertainment genres.

In terms of dollars taken in at retail, the Fairfield Group found "the skew is going away from rentals,"

(Continued on page 37)

Paramount Promotion Stars Make Store Treks

BY HARRY WEINGER

NEW YORK In a national effort to spur already brisk sales, Paramount Home Video has made available three of the original stars of "Star Trek" for a distributor-based promotion spotlighting its recent home video release "Star Trek III: The Search For Spock" and the take-home package of 10 television episodes.

In-store appearances by George Takei, who played Sulu; Walter Koenig, who played Chekhov; and James Doohan, who played Scotty, began the weekend following the Feb. 20 release of the videocassettes. The promotion officially winds down this week.

Each actor is represented by the Los Angeles firm Steven Stevens & Associates. Stores were contacted via regional distributors, which negotiated fee payment. Doohan commands \$1,500 per appearance; Takei and Koenig \$1,000 each. The distributors were also expected to provide first class airfare, a two-room hotel suite and \$150 per diem, as well as limousine service from store to store, hotel to store, and to and from the airport. Additional costs for advertising remained at the store's discretion.

"If the stores and distributors were willing to put out time and effort for a solid promotion, we supported it," says Diane Moy, Paramount Home Video's manager of promotion. The company provided ad co-op dollars in some markets, and also supplied photos and posters where needed.

The stars have visited stores in Chicago, Miami, Salt Lake City, Montreal, Cincinnati and other cities. Koenig doubled with Doohan in North Carolina last weekend.

A significant local promotion took place in the Boston area on Sunday March 10. Through New York-based distributor Star Video Entertainment, Doohan appeared at two Lechmere department stores (there are eight in the area). Significantly, Star Video went outside Boston's

urban, college-age market and instead concentrated on the mass merchandiser's outlets in suburban Framingham and Dedham.

Ads announcing the in-store appeared in the Boston Globe calendar insert March 7. Bannered "Calling All Trekkies," the ads featured all "Star Trek" films at a sale price of \$24.88 and the tv shows for \$13.99. Lechmere's and Star Video took out an ad the day of Doohan's appearance in three local papers, including the Globe's TV Week Guide.

Susan Bertan, ad director for Star Video, reports tremendous success for the promotion. She says there were at least 1,000 people in the Framingham store and close to 800 in Dedham. "How could you not go?" she says, adding, "Pertinent to this promotion, the range of people in those stores was from five- to 50-year-olds. 'Scotty' also signed posters and all kinds of fan memorabilia."

Exact sales figures are not available from Lechmere's or Paramount. Paramount's Moy notes, however, that there was a greater sell-through than expected. "Preliminary reports we're getting show that many people who attended ended up buying product," she says.

There are four "Star Trek" titles on this week's Top 40 Videocassette Sales chart, with "Star Trek III: The Search For Spock" at No. 1, "Star Trek II: The Wrath Of Khan" at eight "Star Trek, The Motion Picture" at 11, and "Where No Man Has Gone Before," a series episode, at 24.



FOR WEEK ENDING APRIL 6, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.						Year of Release	Rating	Format	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	4	6	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
2	NEW ▶		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
3	3	17	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
4	2	13	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
5	5	12	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
6	1	21	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
7	NEW ▶		THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 30407	Charles Bronson	1984	R	Laser	29.95
8	6	33	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
9	10	3	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	Laser	34.98
10	7	17	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 34.95

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

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

NEW ON THE CHARTS

WHERE NO MAN HAS GONE BEFORE

"Star Trek" titles seem to be the current trend for home video sales, as a fourth release, "Where No Man Has Gone Before," beams down to the sales chart, standing at number 24. This program is the second pilot made for the series, and the one that sold "Star Trek" to NBC in 1965.

Aired as the third tv episode in 1966, it stars William Shatner as Captain Kirk and Leonard Nimoy as Mr. Spock. When the Starship Enterprise breaks an energy barrier at the end of a galaxy, two crew members (Gary Lockwood and Sally Kellerman) develop ESP and telekinetic abilities.

Available on cassette since Feb. 18, "Where No Man Has Gone Before" is one of 10 Star Trek television episodes simultaneously released by Paramount at \$14.95. Paramount is planning to continue to release 10 Star Trek titles at a time, until all 79 episodes are out on the market. Point-of-purchase material is not emphasizing one title, but pushing the collection of 10, in addition to the three Star Trek motion picture releases. Distributors are offering a floor display that houses the 13 cassettes to retailers who are participating in their sales program. Tent cards are available as counter displays. For those retailers who reach the sales goal, Paramount is offering a "Star Trek 100% fund" for outside advertising.

LINDA MOLESKI

REVENGE OF THE NERDS

Following its motion picture release last summer, "Revenge Of The Nerds" was considered a major success for its low production cost, grossing a surprising total of close to \$40 million in the U.S., according to Twentieth Century-Fox. Its CBS Fox Home Video counterpart debuts at number 23 on the sales chart.

Silly antics are the core of this February release, directed by Jeff Kanew. "Revenge Of The Nerds" stars Robert Carradine and Anthony Edwards as freshman nerds enrolled in Adams College. When the two are refused acceptance into a campus fraternity, they unite and seek comical revenge.

Promotional aids available to retailers are counter cards, window banners and posters. In February, CBS/Fox offered counter cards equipped with tear-off sweepstakes forms for a chance at an RCA Dimensia Home Entertainment System. The title comes in VHS and Beta format, with a suggested list price of \$79.98.

LINDA MOLESKI



MGM Musicals-For-A-Song Sale. \$29.95* each.

These 10 top all-time great musicals—including 2 (*High Society* and *The Unsinkable Molly Brown*) never before available on videocassette. The kind of titles that really move sales—now at a price *your* customers can't resist. For a limited time only—from June 1 thru July 31—they're just \$29.95* Your customers save up to \$40. MGM means More Great Musicals. And more profits for you.

*Suggested retail price. All videocassettes will return to their original suggested retail prices \$59.95, and \$69.95, after July 31.



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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Format	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers					
1	1	5	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta	29.95 29.95	
2	2	3	GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta	89.95 89.95	
3	3	151	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95	
4	4	18	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98	
5	8	18	PRIME TIME ▲	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95	
6	5	5	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	VHS Beta	19.95 19.95	
7	7	5	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	VHS Beta	16.95 16.95	
8	6	109	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95	
9	12	68	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95	
10	9	20	RAQUEL, TOTAL BEAUTY AND FITNESS ◆◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95	
11	10	42	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95	
12	13	19	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98	
13	11	53	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95	
14	15	61	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95	
15	16	9	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98	
16	19	67	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95	
17	14	12	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95	
18	21	19	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95	
19	17	7	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95	
20	18	8	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95	
21	29	12	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95	
22	31	7	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	79.95 79.95	
23	NEW▶		REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	VHS Beta	79.98 79.98	
24	28	2	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	VHS Beta	14.95 14.95	
25	23	4	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta	79.95 79.95	
26	27	73	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95	
27	34	61	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98	
28	30	10	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95	
29	36	3	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta	89.95 89.95	
30	40	9	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95	
31	33	30	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98	
32	20	4	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta	79.95 89.95	
33	NEW▶		THE ADVENTURES OF BUCKAROO BANZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG	VHS Beta	No listing	
34	25	80	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95	
35	26	55	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95	
36	39	7	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95	
37	32	16	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95	
38	37	9	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95	
39	24	10	ELVIS'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95	
40	22	26	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95	

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

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

...newsline...

ULTRA-HIGH-QUALITY SOUND AND VIDEO will be featured on Embassy Home Entertainment's laser release of "The Cotton Club." The company will be putting out the title with a digital soundtrack when it goes into laserdisk release. Unfortunately, the population of players that can take advantage of the full qualities of the soundtrack is minuscule—only Pioneer's CLD-900 player, and that's just gone on the market, with a \$1,200 price tag. "The Cotton Club" is scheduled for an April 24 VHS, Beta and laserdisk release.

MGM/UA HOME VIDEO IS GOING TO THE DOGS via its latest rights buy. The company has picked up the Wrather Catalog of films from Palan Entertainment Corp. Ltd, and has the rights for the U.S., U.K. and South Africa. Included in the Wrather Catalog are 15 "Lassie" movies, including "The Magic Of Lassie," with James Stewart and Mickey Rooney. Also in the package are 15 "Lone Ranger" feature films and 26 half-hour "Lone Ranger" cartoons. MGM/UA Home Video is looking to use the product to boost its catalog of children's product, soon to be lessened by the departure of Family Home Entertainment's titles.

YET ANOTHER TOY LINE is becoming a home video item, as Family Home Entertainment picks up the rights to and releases "The Transformers." Priced at \$24.95, a new price point for the company, "The Transformers" will be seeing home video release in June, when two feature-length programs come out. The company picked up the rights for the titles from Sunbow Productions, and reportedly plans to back the product up with a substantial advertising campaign.

VIACOM IS PLAYING GAMES WITH HOME VIDEO, picking up the home video and merchandising rights to the picture/word game "Pundles." The company has merchandising and home video rights to the game, which is also going to be distributed as a newspaper strip.

NO SINGLE COMPANY DOMINATED Video Review magazine's ViRA awards, with RCA/Columbia Home Video, Embassy Home Entertainment, Walt Disney Home Video and Continental Video taking home two and Paramount, Vestron, VPI Vidmax, Swingtime, MGM/UA, Criterion, Pioneer, Video Arts International, Pacific Arts, MCA and CBS/Fox also winning. Named best movie in the fifth annual ViRAs was Paramount's "Terms Of Endearment." Best comedy was Disney Home Video's "Splash." Best music program was Vestron's "Video Rewind: The Rolling Stones' Great Video Hits."

COMBAT RECORDS HAS FORMED A VIDEO LABEL, the prime purpose of which will be to distribute heavy metal video clip titles on cassette. Combat is a member of the Relativity group of labels. The company's first release is an hour-long video compilation featuring product from Combat bands Venom, Slayer and Exodus.

PRISM ENTERTAINMENT HAS JOINED WITH PLAYGIRL and Twin Arts productions to co-produce an exercise tape, "Playgirl's Hunkercise," an original production which will feature some of the magazine's male center-fold models. Release is scheduled for July at a retail price of \$39.95. The effort is the first of three planned Prism co-productions with Ritter/Geller Communications, which publishes Playgirl and Slimmer magazines. Conducting the video workout will be Jim Bolden.

HIGH DEFINITION TELEVISION may make its first appearance on home video, according to experts at the International Tape/Disc Assn. (ITA) conference at the Saddlebrook Golf & Tennis Resort in Wesley Chapel, Fla. Continuing negotiations over an HDTV broadcast standard means it may be many years before an over-the-air signal reaches households; home video systems don't have to worry about the government regulations that concern broadcast outlets and thus have a better chance of getting the technology. One caveat: The new devices will be very expensive, and will probably take at least three years to reach the home video marketplace.

Club Link for 'Girls of Rock'

NEW YORK CBS/Fox Video and Playboy Enterprises, which joined forces with the introduction of "Girls Of Rock 'n' Roll" (Billboard, Jan. 12), recently presented the program in a series of promotional tie-ins with local rock clubs. Telegenics of New York handled technical aspects.

The promotion kicked off March 4 with a screening and a party at New York's Private Eyes. It continued through the end of March in 10 cities across the country.

Major retailers were invited to preview the program at each venue. The screenings were also open to the public. Playboy Enterprises supported the promotion at the local radio level by supplying those stations which air spots for the participating clubs an audio tape of the video's soundtrack.

Len White, president of CBS/Fox Video's consumer products division, says a "public/private" type of presentation allows for better exposure of "Girls."

ANNUAL ITA SEMINAR

(Continued from page 30)

tively large to make him move. Waldenbooks' main distributor is said to be Ingram Video.

A point repeatedly made on the podiums was that the mass merchandisers are coming to the home video business, and soon. If the numbers in Baskerville's studies are right, a no-show could cause the business serious problems.

In 1980, the average video specialty store had no competitors in its entire municipal area, Baskerville said. By 1984, there were five outlets within a mile of each outlet surveyed, according to Video Marketing's finding. Such crowding will make the addition of new outlets a doubtful proposition, Baskerville said.

Pipeline fill sales, or sales to new retail outlets, have accounted for much of the home video industry's growth in recent years (Billboard, March 30). As most cassettes in the rental-oriented home video industry are sold to retailers, a slowdown in their growth rate could have serious impact on the industry as a whole.

Mass merchandisers could make up for much of that slack, said executives here, pointing to the nearly 300,000 units required just to fill Waldenbook's shelves as one example.

And while the video specialty universe may be heading for a slowdown, the vast majority of existing stores are in good shape, Baskerville said, with about 74% describing their financial state as healthy or better, a very good rate for an industry with so many new outlets.

Duplication was another area covered at the ITA gathering, with such executives as Al Markin of VCA Technicolor and Fred Fehlauer of CBS/Fox Video saying they see no reason to move to high-speed duplication, given the doubtful costs savings of the new systems.

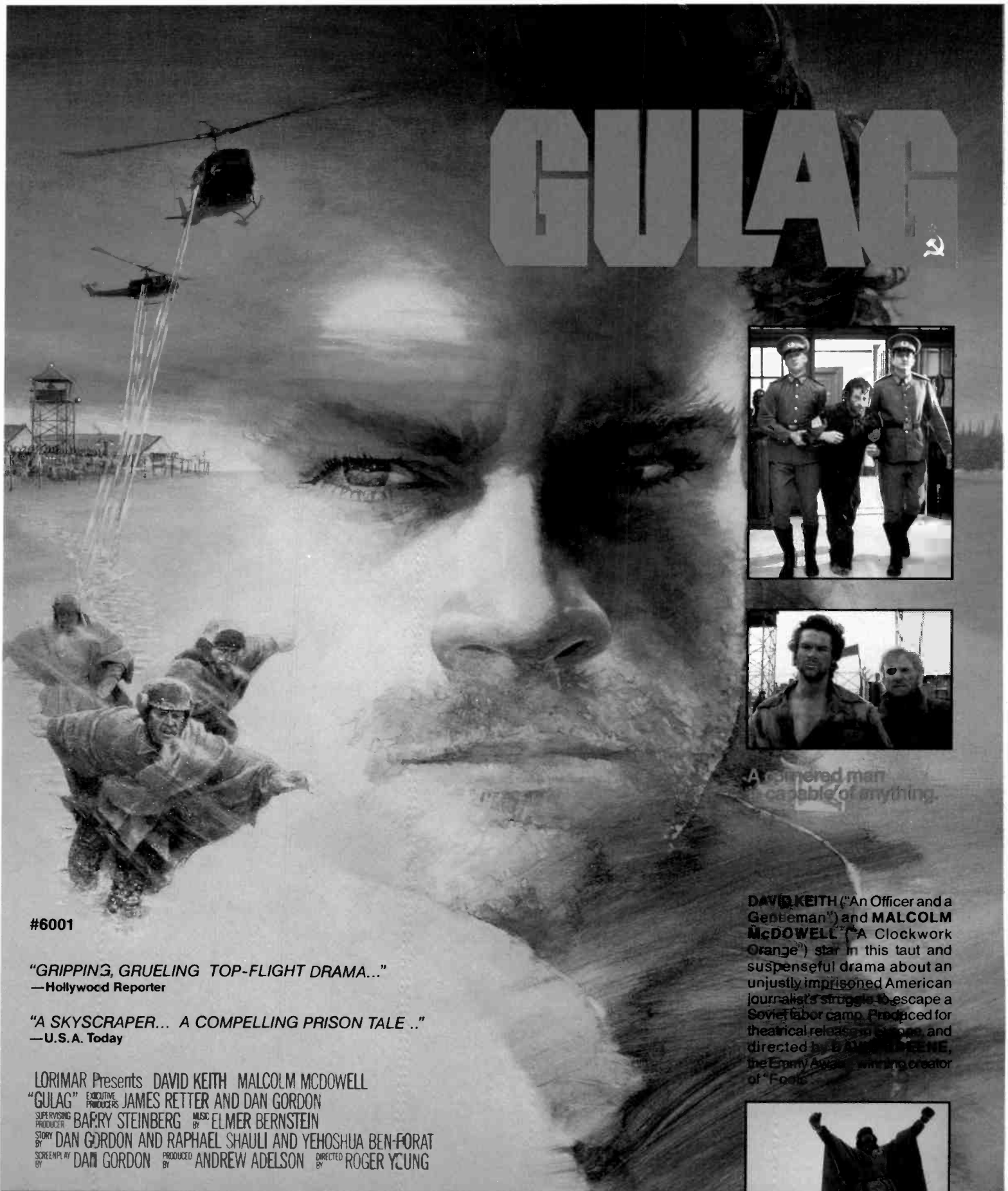
Lack of commitment to new technology is the main reason most high-speed systems have failed, countered 3M's Joe Leon. If a company is willing to work with a system and learn its foibles and "personality," chances are good the new technology will work and pay off, he claimed, pointing to a two-inch high-speed duplication system that was on the market a few years ago.

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Utopia Marketing Experiment Paying Off for Jem Records

NEW YORK Jem Records' and Todd Rundgren's attempts to market video directly to record buyers (Billboard, March 23) appear to be working, with purchases of "Utopia, A Retrospective" and "Live At The Royal Oak" already close to paying off the costs of the marketing test.

According to Jem president Marty Scott, the two videocassettes were offered to Utopia loyalists first as a way of "testing the water for alternative marketing methods." The order form is found on the inner sleeve of the group's "POV" album, one side of which contains the album's song lyrics, the other a copy for the videos. The idea recalls the cross-promotion by Jem and

Sony Video whereby the group's "Oblivion" album and cassette carried Sony-provided inserts drawing attention to availability of Rundgren's Sony Video 45 "The Utopia Sampler."

Scott says that the goal of selling 500 copies of each of the \$29.95 videos through mail order is already within reach. "We started getting order blanks in five days after the record shipped," he reports, estimating that between 50 and 75 orders are coming in each week from all over the country. He adds that while "it's hard to tell if that's high or low," and that the promotion's success cannot be gauged until the album dies, a 1% coupon return rate on albums sold is "good."

Since Jan. 28, says Scott, 60,000 copies of "POV" have shipped, with an estimated 75% sell-through. Thus his stated 400-500 tapes sold is near the 1% goal.

Scott says that the two Utopia videos will be distributed through normal channels by the end of April, some two months after mail order availability through the "POV" album release. "We went out of our way not to hurt retailers," claims Scott, noting that mail order buyers have to pay full purchase price together with postage and handling charges, and with a four- to six-week delivery period, they will have the product for two weeks prior to general distribution at best.

"It's a very limited, hard sell," Scott says. "You have to buy the album just to know that the tapes exist, then you have to work to get them. It's not like just walking into a store and seeing them on the shelf."

JIM BESSMAN

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A Golden Crue. As Motley Crue began work on their next album for Elektra, the band was presented with an Ampex Golden Reel Award for their double platinum album "Shout At The Devil." Ampex donated \$1,000 in the group's name to the T.J. Martell cancer fund. Pictured from left are Nikki Sixx, Cherokee studio manager Con Merten, Micki Mars, Vince Neil, Tommy Lee and Ampex L.A. rep Tom Salisbury.

HIGH-TECH SHOOT FOR BUDDY RICH

Long-Form Project To Employ Extensive A/V Systems

BY SAM SUTHERLAND

LOS ANGELES An ambitious array of audio and video recording systems is being assembled in San Francisco this week to produce a long-form concert program by the Buddy Rich Band destined for cable television, home video release and both analog and digital prerecorded audio versions.

To capture the 15-piece Rich big band for two projected hour-long video programs, Bogue-Reber Productions and San Francisco's One Pass Productions, which are teaming for the project, will employ a specially built set on the soundstage at the newly opened King Street Studios there. With Bay Area-based Sound Genesis coordinating the logistics and equipment leasing, the shoot will strive for leading-edge production standards in both audio and video recording.

Helping buttress that goal, according to line producer Gary Reber of Bogue-Reber, are commitments from Pioneer Artists for laser videodisk rights and licensing to Sony Video Software for a planned Video LP version on both Beta Hi-Fi and VHS Hi-Fi videocassette.

The videodisk version, according to Reber, will utilize digital audio; with Bogue-Reber's involvement as licensors of Tate/SQ matrix four-channel audio, all versions, both audio and video, are expected to carry "surround sound" encoding.

The Bravo Entertainment Network has already licensed the project for cable airing, while the Discovery Music Network, in association with Mix magazine, will prepare a half-hour documentary on the production.

According to Reber, the multi-market uses envisioned for the Rich programs is prompting some unusual, side-by-side recording approach-

es:

- Full "super-analog" and digital audio recording systems will both be used during the Wednesday (3) shoot, with a separate audio mixing suite, constructed exclusively for the date, employed. Sony 1610 and JVC 900 digital audio systems, will be used to provide separate digital masters for various analog applications and CD submastering, with an F-1 format processor used as a backup. Three high-quality analog machines will also be running; a Studer A-810 with SMPTE encoding, a Nagra T with SMPTE, and a unique Ultramaster 30 i.p.s. half-inch recorder, developed by John Curl for Wilson Audio Specialties of Novato, Calif., claimed by Reber to rival digital performance.

- The Mobile One video truck, operated by One Pass, will cover the visual aspects of the production. The shoot will employ eight Ikegami cameras and Ampex Three one-inch VTRs.

- Other special technical considerations include use of Crown PZM microphones for all ensemble miking, installed on custom-built acrylic plastic arrays, with solos to be captured on AKG tube microphones. And Monster Cable is supplying the production with its new line of professional high-definition microphone cables and other interconnect

lines. Barcus-Berry's new BBE processors will also be used, while JBL's newest monitor design the 4435, will be used for four-channel audio monitoring.

Such a depth of gear might smack of technical overkill, but Reber contends the use of redundant audio systems will enable optimal masters to be created for every software format being contemplated.

The project will be handled over a two-day period to allow for full rehearsal and pre-production troubleshooting. Actual taping will be done during a four-hour slot in front of an invited audience. Executive producer is One Pass' Steve Michaelson, while Scott Ross, operations vice president for One Pass will direct. Audio engineers are scheduled to include Ken Rasak and Vince Motell.

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Audio Track

NEW YORK

HAL WILLNER has been producing a new album by **Joe Piscopo** for Columbia, with **Doug Epstein** at the controls. Studios used were **Power Station** and **Woodstock's Grog Kill**.

Gary U.S. Bonds has been in at **Kingdom Sound Studios** in Syosset, Long Island, working on material for a new album with engineers **John Devlin**, **Paul Mandel** and **Brian McGee**. Also there, **Sandy Pearlman** has completed producing a demo project on **Joni Peltz** for Elektra. Devlin engineered.

At **Greene Street Recording**, **Kurtis Blow** has been producing the **Fat Boys** for Sutra Records, with **Rod Hui** engineering and **Dave Harrington** assisting. Also there, **Tears For Fears** recently mixed their current Mercury single, "Everybody Wants To Rule The World," with Hui and **Larry Smith** producing, and Hui behind the board with Harrington assisting.

At **Unique Recording**, "Late Night" bandleader **Paul Shaffer** has been producing tracks by **Ronnie Spector** for the soundtrack of the upcoming Columbia Pictures release "One Of The Guys." Shaffer made use of Unique's MIDI acoustic grand, controlling 17 Yamaha DX-7 synths. **Marcus Miller** was on bass, **Steve Jordan** on drums. **Chris and Tom Lord Alge** engineered. Also there, **Chris Lord Alge** is recording and mixing tracks for **Fredie Mercury's** debut solo album for CBS.

LOS ANGELES

RECENT HAPPENINGS at **Rusk Sound Studios** include **Christian Death's** new album, with engineer **Eric Westfall** and assistant **Karenn Ohlinder**, and rap/crossover artist **Egyptian Lover** recording his new album, with **Hank Donig** engineering and **Kevin Beauchamp** assisting.

Tom Scott has been in at **Group IV Recording** laying tracks for Pentax Range Finder cameras with engineer **Hank Cialo** and second engineer **Andy D'Addario**. Also,

composers **Dan Foliart** and **Howard Pearl** have been scoring episodes of the Showtime series "Brothers" for Paramount Pictures, with engineer **Dennis Sands**.

Bassist **Jeff Berlin** is recording his first album as a leader at the **Music Annex** in Menlo Park, Calif. **Ronnie Montrose** is producing, and session players will include **Steve Smith**, **Neil Peart**, **Scott Henderson**, **Neil Schon** and **T Lavitz**. The album will be released on **Passport Jazz**.

At **Sound Image**, producer **Ron Keel** is working with Phoenix Records act **Blitzkrieg**, with **Mickey Davis** engineering. Also there, producer **Dr. James Wesley Smith Jr.** is working with Apostle Records act **Arch Angel**. **John Henning** is at the controls.

NASHVILLE

GLENN CAMPBELL is cutting tracks for his new album at **Music Mill**, with **Jim Cotton** and **Joe Scaife** engineering. Also, **Mark Wright** is producing **Pake McEntire**, with Scaife and **George Clinton** engineering.

OTHER CITIES

SEA-SAINT RECORDING in New Orleans recently had producer **Renard Poche** in working with the band **Crystal Fire**, as well as producer **Isaac Bolden** working with **Jean Knight** for Soulin Records.

Megatone Records artist **Jeanne Tracy** has been in at Richmond, Va.'s **Starlight Studios**. **Tip Wirrick** is producing, with **Maureen Droney** engineering. Also, local act **Necropolis Of Love** has been working on a new album.

At **New River Studios** in Ft. Lauderdale, Fla., local act **Myth** is tracking and mixing their upcoming single and dance mixes. **Eric Schilling** is at the board, assisted by **Teresa Verplanck**. Also, RCA artist **Angelica Maria** has been in overdubbing and mixing her new album, with **Alejandro Jaen** producing. Engineering tasks were shared by

(Continued on page 41)

Sony/MCI Plant Gets New Name, Worldwide Role

NEW YORK The Sony/MCI manufacturing facility in Ft. Lauderdale, Fla., acquired by Sony in February, 1982, has now been completely integrated into Sony's worldwide manufacturing operations. The facility has been renamed **Sony Professional Products Co.**, and will be headed by **Henry Klerx**, former senior vice president of marketing, product operations and marketing services for Sony Broadcast Products Co., who was appointed head of the MCI engineering and manufacturing operations earlier this year.

According to Klerx, the newly christened **Sony Professional Products Co.** will "engineer and manufacture a full range of pro audio and video products," including digital audio recording and sound control systems. The company will remain housed in the two-building, 200,000 square foot headquarters it occupied under the MCI Inc. name on 24 acres in the Ft. Lauderdale area.

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VIEW

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Sound Investment

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

ACCORDING TO Barbara Stumacher, production coordinator for New York's **Primalux Video**, "Betacam is no longer the wave of the future; it's what's happening now." That's why the production house recently added a full line of Betacam-format equipment, and is using the gear in several configurations: as a single unit camera/recorder; as a half-inch component recorder with modified Ikegami cameras; and as part of the facility's multi-camera systems.

Primalux has already used its Betacam equipment on several projects, including a Lou Reed video and the MacMillan Children's Video Almanac. According to Primalux's Jeff Byrd, client reaction to the production house's initial field testing

of the gear was primarily responsible for the acquisition. "We field tested extensively, and everyone was tremendously impressed," he says.

FUTURE DISC SYSTEMS, the Hollywood-based mastering facility, has acquired a Sony PCM-1610 digital audio processor and two BVU-800DB VTRs. Future Disc already has a Mitsubishi X-80 two-track, and purchased the Sony system to expand its Compact Disc mastering abilities.

LOS ANGELES-based studio architect Jack Edwards has contracted to redesign and renovate Studio A at **Pinebrook Recording Studios**, Alexandria, Ind. Edwards also designed the 24/48-track studio C for Pinebrook, which opened in January, 1984.

Once the redesigned Studio A is complete, the two rooms will be "a technical match," says a Pinebrook

spokesman. Equipment slated for installation in studio A includes: a 40-input Quad-Eight Coronado Series console, an MCI JH-24 recorder, UREI 'A' Time-Align monitors, Ampex two- and four-track ATRs, an Echo Plate, EMT Plate, EMT 245 digital reverb, a Lexicon Model 200 digital reverb, and a wide assortment of outboard gear.

TWO MORE SSL installations: New York's **Skyline Studios** and London's **Air Studios** both have recently upgraded with SL 4000 E Series Master Studio System consoles. Skyline's is fitted with 40 channels, the SSL Studio Computer and Total Recall system. Air's SSL is its second, the first having been installed in Studio 4 in 1983. The new board has 56 channels of Total Recall, and is already scheduled for use on sessions for Paul McCartney, Pete Townshend and Madness.

Dave Harries, managing director of Air, says that the first SSL was in such great demand over the past two years that acquiring another seemed "the sensible thing to do."

SEVERAL NEW PURCHASES have been made **Prairie Sun Recording Studio**, Cotati, Calif., most notably a new Studer A80 24-track recorder with auto-locator and remote control. Prairie Sun, a believer in the benefits of AMS signal processing, has also added a second AMS RMX-16 digital reverb, along with updated software. Finally, the studio has also equipped itself with a Sequential Circuits Prophet 10 (with updates and MIDI), a E-mu Systems Drumulator and a set of Simmons electronic drums, all purchased from **Andress Sound** in Santa Rosa, Calif.

NEW YORK'S UNIQUE RECORDING seems to be adding new gear on practically a daily basis. In Studio B, Unique has put in a second Gotham TTM frame to accommodate either Dolby A or dbx for 48-track mixing with the SSL. On the synthesizer side, the facility has acquired an Oscar, the programmable mono bass synth with MIDI in, out and through, as well as Octave-Plateau's 64-track 60,000-note MIDI sequencer for the IBM PC.

ROB CAVICCHIO, president of Boston-based **Soundtrack Recording Studios**, has named Harry Hirsch as project coordinator for his new New York-based three-studio complex, which will feature SSL consoles and Studer recorders, along with complete audio for video sweetening. Hirsch, currently dean of the Audio Arts division at Center For The Media Arts in New York, was previously project coordinator for MediaSound, Soundmixers and GRP Studios. He'll continue on at Media Arts. Edited by STEVEN DUPLER

Video Track

NEW YORK

PICTURE VISION INC.'s Jon Small recently produced Chicago's latest clip, "Along Comes A Woman," the fourth single from the band's Full Moon/Warner Bros. album "Chicago 17." Shot in Los Angeles, and directed by **Jay Dubin**, the black-and-white video is evocative of "Raiders Of The Lost Ark" and "Casablanca," with settings ranging from South American jungles to Morocco, circa 1940. The varied and extensive scenery was supplied by three different Hollywood studios.

Also from Picture Vision comes Japanese artist **Seiko Matsuda's** first video clip in America, produced by Small with **Phil Ramone** serving as executive producer. Ramone, not coincidentally, produced Matsuda's debut American album as well. The clip, for the single "Dancin' Shoes," was shot in the recording studio, in a fashion said to be similar to Julian Lennon's "Valotte" clip, in which Ramone makes a cameo appearance. Concepts for both Picture Vision clips were written by **Jeff Schock**.

Director **David Hogan** (Alabama, Ronnie Milsap) lensed "Make My Day" for RCA reggae/pop artist **Denroy Morgan**. The clip, for Morgan's second single from the album of the same name, is a "life on the road" piece, which indicates shifts between reality and fantasy by interspersing black-and-white and color footage. The video has already been accepted by both MTV and Black Entertainment Television. Director Hogan's previous effort for Milsap, "She Loves My Car," was one of the first country clips to make it into MTV rotation.

Director **Luis Aira** (Kashif) has shot "Bring Back Your Love," the debut clip for RCA artist **Glenn Jones** and the second single from Jones' album "Finesse." The tune, a slow ballad, has already been accepted by VH-1 and Black Entertainment Television.

Robert Small (K.C., Charley Pride) directed "Steady" for EMI America artist **Jules Shear**, the first single from Shear's "The Eternal Return" album. Lensed in 35mm by cinematographer **Tony Janelli**, the clip was shot at **Kaufman Astoria Studios** in Queens and edited at MTI. The video, which debuted on MTV March 23, was produced by **Jim Bruns** and **Niles Siegel** for the Niles Siegel Organization. The set was designed by Broadway-based designer **Michael Hotopp**.

Bernard Rose, who directed the original banned version of **Frankie Goes To Hollywood's** "Relax," lensed the ZTT/Island band's latest clip, "Welcome To The Pleasure-dome," produced by **Luke Roeg** for Aldabra Productions in London. Two (that's all?) versions of the video will be initially released: a three-minute and an "extended uncensored" nine-minute cut. The "plot" concerns the band's search for the Marquis de Sade in the Pleasure-dome.

LOS ANGELES

DUNCAN GIBBINS (Wham!, Glenn Frey, Eurythmics) wrote and directed the video for **Philip Bailey's** "Walking On The Chinese Wall," the third single off his Columbia album "Chinese Wall." Produced by **Beth Broday** and **Steven Buck**, the clip attempts to capture the "natural beauty and age-old mystery" of the Chinese countryside. A neat trick, considering the Malibu location.

The Wolfe Co.'s Francis Delia lensed "Colored Lights" for Slash/Warner Bros. artists **the Blasters**. The storyline is based on the narrative lyric of the tune, written by **John Cougar Mellancamp**: shy smalltown boy meets girl, etc. The two-day shoot encompassed three locations during a two-day span, including two small California towns, Banning and Beaumont, for exteriors. The clip was produced by Delia and **Jason Braunstein**, edited by **Kirk Vandermueller** at **Premore** and art directed by **Fu-Ding Cheng**.

OTHER CITIES

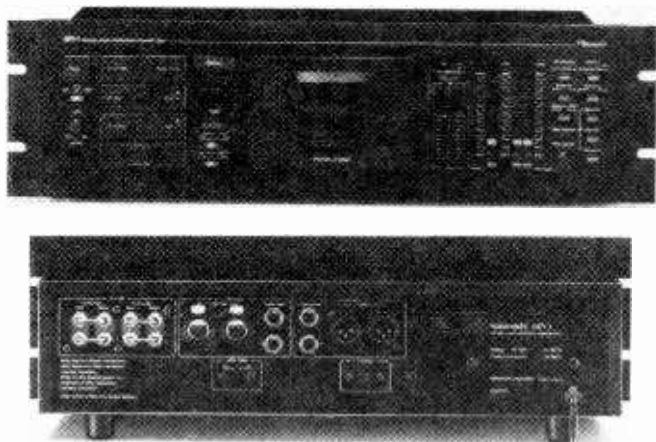
CHICAGO'S STREETERVILLE Studios begins its third year of hosting auditions for bands and solo artists competing to appear on the nationally syndicated "Star Search" show. April 27 and 28 are set aside for closed auditions in Streeterville's two rooms, with talent scouts on hand to choose the show's contestants.

The British music video direction team of **Vaughan Arnell** and **Anthea Benton** have completed their second project for Columbia artist **Alison Moyet**, "That Ole Devil Called Love," from her label debut "Alf." The clip makes use of animation to add a humorous touch to Moyet's version of the Billie Holiday classic. Incidentally, Moyet was eight months pregnant at the time of the shoot.

Arnell and Benton are now working with Epic artists **Dead Or Alive** in London, directing the clip for "Lover Come Back." Producing is **Helen Langridge** for **N. Lee Lacy/Associates Ltd.**

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

New Products



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AUDIO TRACK

(Continued from page 39)

Schilling and **Ted Stein**, assisted by Verplanck. Finally, **Dion** has been completing mixes for his latest Word album, with Schilling and Stein at the controls.

At **Chapman Recording Studios** in Kansas City, Mo., Greenworld act the **Leather Toyz** are completing their debut album. **Eric Greif** and **Mike Frazier** are producing, with Frazier at the board as well.

Mobile Audio of Rome, Ga., has recently completed a multi-city on-location 24-track recording tour for **Prince and Sheila E.**, in conjunction with **Remote Recording Services Inc.**

Recent mastering rprojects at **The Cutting Edge** in Ferndale, N.Y., include the **Watchers'** debut album, a historical album by the **Calicoon Center Band**, and a single by the **Willie Mayes Project**.

Automatic, a Houston-based band, is in at **Goodnight Dallas Studios**, completing production of their upcoming album. Dallas-based producer **Gordon Perry** is working with them.

At **Dallas Sound Lab**, **Stevie Ray Vaughan** is currently working with engineer **Ray Mullins** on his upcoming Epic album.

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

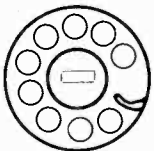
Neve To Provide Digital Console to German Venue

NEW YORK In the first digital signal processor sale outside Great Britain, Neve has pacted with Kolner Philharmonic Hall in Cologne, Germany, to provide a digital mixing console for the 2,200-seat cultural center. Delivery will occur in the second quarter of 1986, just prior to the opening of the hall.

According to Neve, the DSP was specified for the new hall by the German radio network WDR (Westdeutscher Rundfunk) in order that all-digital recordings of live broadcasts could be made. In addition to the console itself, Neve will also supply WDR with the transmission lines and fiber optic cables necessary to provide digital multitrack mastering and broadcasts from the control room, as well as digitized mike feeds from the stage to the mixer.

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Issue Date: May 11 Ad Deadline: April 19

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We Are The World



USA ^{for} AFRICA

United Support of Artists for Africa

Proceeds from this special issue donated by Billboard to United Support of Artists for Africa Photo: Harry Benson • Photo Illustration: Lisa Powers • Logo: Michael Manoogian
Sponsored By Friends of USA for Africa



IT HAPPENED ONE NIGHT.

Monday, January 28, 1985, 10:00 P.M.

**The American Music Awards were ending.
But the long night's journey into day had just begun.**

One night. One dream.

**One small world joining voices and hands
and hearts in one perfect body.**

To speak the oldest of languages.

Music.

**To enter into the archives of humanity
one bold paragraph against the suffering,
the despair, the starvation plaguing Africa.**

And by the dawn's early light,

the paragraph was near completion.

**A masterpiece crafted from the sweat and dedication
of more than 50 artists and musicians.**

A classic of unity bearing only one clear title.

WE ARE THE WORLD.

IT WILL LIVE FOREVER.

In memory. In appreciation.

**In the very spirit that is music, art,
and the gifts their expression hands to every life.**

The expression of that special night.

The expression of still more great talents who followed.

And the expression of heartfelt belief

each record sale will represent.

Forever.

WE ARE THE WORLD.

All of us. People. Artists. Companies.

**And we salute the contributions of every talent,
every voice, every hand that has joined this valiant quest.**

Especially USA for Africa - United Support of Artists for Africa.

And Billboard - for this unique opportunity to help.

We are the world.

We cannot ignore the cries of our fellow lives.

We commend these efforts to hear...and respond.

It all started with a phone call from Harry Belafonte to Ken Kragen

CONSCIENCE FOR CHANGE

EVENT ORGANIZER



HARRY BELAFONTE

It was Harry Belafonte who set the wheels in motion that led to "We Are The World." The veteran performer, humanitarian and social activist originally suggested a benefit concert to aid Africa's suffering millions; Belafonte contacted personal manager Ken Kragen, whose clients at one time included the late Harry Chapin, a passionate and tireless fighter against world hunger. It was Chapin, Belafonte recalls, who provided much of the needed inspiration to bring artists together to join in the struggle.

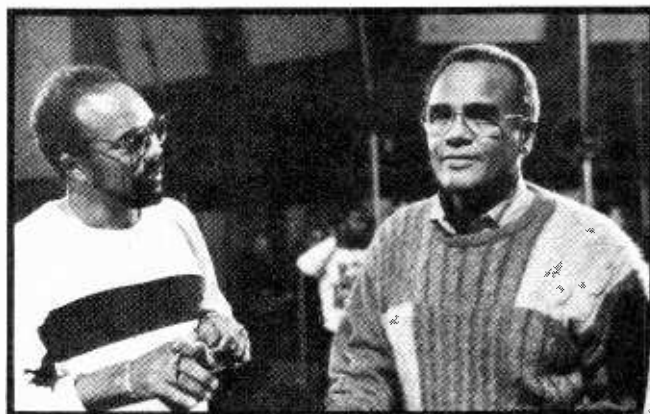
"There's no question at all about Harry Chapin's discipline and tenaciousness and drive. He was almost singular in his mission: trying to find out if in his own lifetime there wasn't a possibility to mobilize the world and eliminate world hunger. Now, when you hear an artist say something like that, you're either taken with the insanity of such a global view—or you think perhaps this artist, like most artists, is a dreamer, and there's a bit of ego in it all, and it's an unrealistic thing for any one individual to undertake as his personal effort. I can understand eliminating hunger in my neighborhood; I can even understand pushing the mayor to do something about hunger in New York City. And to talk about trying to do it in the state, let alone the East Coast or the nation, well, okay, you can push it and get a couple of Congress people together, and if you can get next to the House Committee . . . whatever. But to talk about this thing globally, with so many ideologies and so many cultural levels, is mind-boggling.

"I think Harry Chapin saw the United Nations as ultimately the only institution that's going to serve as any kind of hope for global harmony. And he understood that the power of artists could do that. I was also moved by his art, and the way he used his music and his songs to define these interests.

"It's important for people to know, however, that there are other efforts as well. To not recognize those efforts would be to perhaps not tell the full truth. For instance, as one of the founders of the Peace Corps, and working on the Advisory Committee very early on, I traveled around the world visiting various areas where the Corps was engaged. We saw then what the whole rush into modernization of Third World countries meant—especially in Africa. We saw the whole gap between traditional tribal ways and the heavy hand of 20th Century technology, and the tremendous amount of mismanagement of land. We saw what was happening to the family, and to the animals, as populations grew and new cities sprang up where there was mineral wealth. We saw that the ecology was being ruined, that the waters wouldn't flow, and all those interlocking things. I constantly emphasized at press conferences that this wasn't some holocaust that took place out of a cruel hoax of nature; I would say that 80% of this is man-made. And it could have been man-fixed a long time ago.

"After the success of Band Aid, and particularly Bob Geldof, it was obvious that USA for Africa was an idea whose time has come. The power of artists is unlimited, and history has constantly given support and testimony to that fact. Victor Hugo was the center of the French Revolution. All one needs to do is look at what Beethoven wrote, and he changed the course of human history in many ways—look what he did in relationship to Napoleon, for instance. Look at what Pushkin did to overthrow the czar. It is no wonder that the artists and the educators are always the first to be controlled or sought after by any system. More often than not, art is the greatest truth-teller. There are no boundaries on art; its universal power is absolutely awesome.

"There may be any number of pieces of art that will become an ever-lasting monument to the crisis in Africa. I think painters can paint on it; documentarians have used the art of documenta-



Quincy Jones, Harry Belafonte

Elusive rock superstar Jimmy Thud-pucker emerges from self-imposed retirement to join Stevie Wonder and Cyndi Lauper at "We Are The World" recording session. Universal Press Syndicate (c) 1985. G.B. Trudeau.



ry filmmaking to give us a permanent library of the holocaust. The arts community might well decide to do this as an annual event, and therefore constantly prime the pump that will keep the whole issue of world hunger and world poverty as an ongoing objective for us. There's also the danger that with the swiftness with which all of this is being responded to, people will begin to perceive that the tragedy is well under control, or not feel the need to carry on, because the big boys are doing it. The philosophy can also turn around and be your worst enemy.

"There is some ironic beauty to the name Band Aid. It's literally a Band Aid on an enormous wound. What USA for Africa is doing is also a band aid, but at least we're dressing the wound, we're cleaning it, and we're trying to find out if we can heal it permanently. I think if people will constantly temper their enthusiasm against reality, then we will stand a chance to make this an ongoing possibility.

"Certainly there have been stellar gatherings of artists before, for all kinds of self-serving things: Academy Awards, Grammy Awards. We always come together to service our own cause, and

(Continued on page USA-38)

United Support of Artists for Africa (USA for Africa) is a non-profit foundation incorporated in California. The persons most responsible for the creation of this effort comprise the Board of Directors: Harry Belafonte, Michael Jackson, Quincy Jones, Ken Kragen, Lionel Richie and Kenny Rogers. Martin Rogol, executive director, serves as an ex-officio member. USA for Africa has also developed an Advisory Board of distinguished experts in the field.

At present, USA for Africa has determined to split donated monies as follows: The first 35% will go to Africa for immediate relief, with a heavy emphasis on medical care, medicine and vaccines. Another 35% will go to seeds, fertilizer, farm implements and the means to generate water supplies. Approximately 20% will be used to create, with local communities, long-term economic development programs. The final 10% will be used to help the hungry and homeless in the United States.

USA for Africa will work with existing, well-established agencies who are already delivering services to the most seriously-affected African nations. Agencies will be asked to provide a list of those items which are needed for them to complete their tasks; USA for Africa will then obtain the items and deliver them to the agencies. Under this system, USA for Africa will use its monies for direct assistance, rather than agency overhead.

The 12 most seriously-affected countries in Africa: Angola, Burkina Faso, Chad, Ethiopia, Ghana, Mali, Mauritania, Mozambique, Niger, Somalia, Sudan and Uganda. We may not be able to solve all their problems tomorrow, but we will try. We must try.



Ken Kragen

KEN KRAGEN

His informal title, that of USA for Africa "event organizer," only suggests the size of the role played by Ken Kragen in the making of "We Are The World" and every other aspect of the USA for Africa project. Kragen, whose personal management and television production firm, Kragen & Co. handles the careers of Lionel Richie, Kenny Rogers and others, is arguably the one figure without whose participation USA for Africa would not have happened. It was Kragen who, in response to a call from singer Harry Belafonte, undertook the responsibility of assembling the 45 artists who recorded "We Are The World" on Jan. 28; and it is Kragen who has continued to initiate and/or execute virtually all of the many other activities surrounding this project. What follows are his thoughts and reminiscences about the historic event.

"This all started with a phone call from Harry Belafonte. Belafonte had called (concert promoter) Ron Delsener and told Ron he wanted to put on a concert with black performers to aid Africa. Ron had recommended he call me, because I represent Lionel Richie. Ron had known me for quite a while; he knew I had represented (the late) Harry Chapin, and he knew of my interest in solving the problems of hunger.

"Harry (Belafonte) and I discussed the concert idea. I pointed out to him that a concert would be very difficult to pull off and would raise only a limited amount of money. So we began to discuss alternatives. I suggested an American version of Band Aid. No one had a license on this concept, no one had said they could be the only ones to do it. In fact, we felt that Band Aid had broken the ground and made it much easier for us to do it now. I went immediately that afternoon to Lionel and Brenda Richie and talked to them about it. They loved the idea. They had been thinking about doing something for several weeks.

"The next day, Brenda was in a store shopping for Christmas gifts. In walked Stevie Wonder, who asked her to help him pick out some things. She said, 'Not until you call my husband.' They got Lionel in the doctor's office, and Stevie agreed to work with Lionel on the song. In the meantime I called Quincy and asked him to produce. Quincy then called Michael Jackson to see if he would appear on the song, and Michael said he wanted to work with Lionel and Stevie on writing it as well. (As it turned out, Stevie didn't write the song with Michael and Lionel, because he had to go away. But he has stayed involved all along.)

"I called Harry back about 36 hours after his initial phone call to me, and I said, 'I have a song by Michael Jackson, Lionel Richie and Stevie Wonder, produced by Quincy Jones. Kenny Rogers and a couple of my other clients, Lindsey Buckingham and Kim Carnes, have agreed to participate. Now I'm going to start looking for other people.' Harry said, 'I can't believe it!'

"Deciding to do the recording on the night of the American Music Awards, Jan. 28th, was perhaps the key decision that I made. It was a perfect way to make sure that I could get the maximum number of artists to take part. I knew that a number of key artists would be at the American Music Awards. I also knew that there were certain artists who would attract the others into the project: Michael, Lionel, Stevie, Bruce Springsteen.

"Springsteen finished the last concert of his tour the previous night in Syracuse, New York, and he was supposed to begin his vacation that day. Instead, he flew into New York, got there at 5:00 in the morning, and then took a plane out to Los Angeles. He has tremendous credibility; he's kept a very pure image

(Continued on page USA-34)



Harry Chapin

THE NIGHT THE STARS CAME OUT

"There's a Choice We're Making... We're Saving Our Own Lives."

QUINCY JONES

It's been said many times in the course of the "We Are The World" project, and it will continue to be said, that only one producer could have pulled it off: Quincy Jones. To some of the 45 artists who took part, the man universally known simply as "Q" is a mentor; to others he's a peer, and to all he's a friend. By his own accounting, Jones had worked directly with the majority of the artists before "We Are The World," from the oldest (like Ray Charles, a pal since childhood) to one of the youngest (like Michael Jackson). No one else could have commanded the respect of such a stellar group of talent with the natural ease that Jones displayed. Perhaps Kenny Rogers put it best when he said, "Quincy not only handled it, he handled it delicately, forcefully, tastefully and with tremendous credibility."

Q: Who originally got you involved in 'We Are The World'?

Jones: Ken (Kragen) and Lionel (Richie). (Harry) Belafonte called them, they called me, and I called Michael Jackson. We were rolling after that. Finally there were too many people, and there weren't accommodations enough for all of them. There were a lot of beautiful people, I mean good friends, who couldn't be involved. Not knowing it was going to get that big, they hadn't prepared themselves to accommodate that many. So it got a little out of hand, but in a wonderful way.

Q: Did you get a sense that a lot of these artists were looking for a way to get involved in this universal cause?

Jones: Maybe a lot of people didn't know where the target was, and how to really do something that's significant. And most people felt, 'Well, England did it, and I'm sorry we didn't think of it first,' but who cares who's first? Let's just do it; it's got nothing to do with who's in first or second place.

I think everybody was hoping to find a way to organize something like this. Most people came up with the obvious answer of giving a concert, but a concert to me is not the most effective way to do it. In a concert, you lose a lot of money if people are inept. And it's only a one-shot thing; in a sense, it's short-sighted. Most people like to do that, though: spend a lot of money, get more into debt. I've done benefits where we had to do benefits to pay for the benefits! So this was a perfect way to really put it all together, a perfect combination of organization and spirit and the most incredible talent on the planet. All of it came together in the right way, under the divine guidance of God.

Q: Did you get a sense that you were part of something truly historic?

Jones: Well, I knew I'd never seen anything quite like it before. We did a sort of mini-warm-up on Donna Summer's "State Of Independence" a few years back, when we had Lionel, Michael, Stevie, Dionne, Kenny Loggins, James Ingram, Michael McDonald, Christopher Cross and other people all singing together. If I hadn't done that, I wouldn't have tried this. It's a very serious undertaking, musically and otherwise. Personality-wise, fortunately, it wasn't, but it can be. Everybody was just unbelievable—they still are. I'm still getting letters from all the people on the session, just like it was summer camp.

Q: It was you who came up with that well-known quip about checking egos at the door.

Jones: I put that line in a letter I sent to all the artists before they got there, and everybody understood. The reaction I've gotten from everybody is that they accepted this with the spirit that they really would check their egos at the door—and they did. Oh, there were little murmurs beforehand that the song 'is not rock'n'roll,' and that kind of thing, but once we got to the session, I was sure that everything would totally even itself out and bring everyone into a euphoric state, and that's what happened.

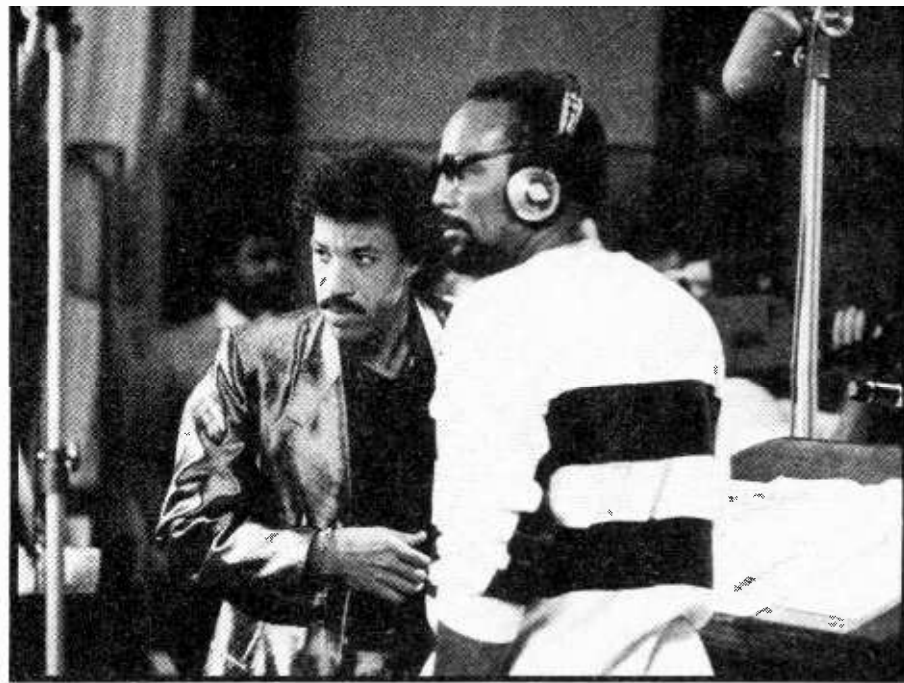
Q: How much practical preparation took place before the session itself?

Jones: We met for several days in advance to make sure that everything was okay. If you don't organize something like that, I mean, it is over—it's absolute chaos. I found out from the Donna Summer session and the Paul McCartney-Michael Jackson session that you've really got to get it all done before anyone leaves, and you've got to do your homework. You can't sit there and decide who's going to sing what on the actual night of the session—that doesn't work with two people, let alone 45. So we took cards that said where everybody stood for their solos and laid them on the floor at Lionel's house, with a television crew there, all of my people, Ken Kragen's people; we had a meeting of the minds. If you don't have it planned, you can forget it, because somebody's going to get hurt—you don't get a video, or

(Continued from page USA-34)



Composer/conductor Quincy Jones



Lionel Richie, Quincy Jones



Al Jarreau, Cyndi Lauper, Harry Belafonte, Lionel Richie

LIONEL RICHIE

1985 is barely one-quarter old, and Lionel Richie has already had an amazing year, winning two Grammy Awards, hosting the American Music Awards telecast for the second straight year, winning six AMAs. Still, it's a safe bet that for Richie, even those moments can't measure up to his role in the historic "We Are The World" recording session. Not only was Richie one of the 45 singers who took part in the session; it was he, along with Michael Jackson, who conceived of and wrote the song.

'Michael and I didn't set out to write an international anthem. It was just the opposite. We spent three days conceptualizing—without pad, pencil, piano, drum machine, anything—just trying to put together some idea of how we wanted to do this thing. When we first started writing, it was 'Let's just do a simple song.' Period. Then the (artist) names started coming, and we really started talking about who we're affecting and how these artists are all going to be in this room together. All of a sudden, we didn't want a simple song anymore. We wanted something of stability; not just for 1985, or for a couple of months, but for all time, or for an era. That's why we didn't write for a while. That's why we did more talking than anything, because it was quite a task—especially when someone says to you, 'Have it ready by Wednesday,' and it's Sunday night.

'Michael and I would go to dinner at 6:00 for three or four days in a row, and from 6:00 until 12 midnight, we'd just talk in general about the world, and about how tragic it is that we as fellow human beings can let people die, and the priorities of the world. This 'anthem' just had to be something bigger than life. That's why I was so glad to get Quincy to produce it.

'I'll tell you honestly—I can't really say how the song came about. Neither one of us saw the other put his hands on the keyboard. That's how we write. He brought in an idea, I brought in an idea; we went back, we listened, and then we smashed both ideas together.

'The music came first. As for the lyrics, people ask me every day, 'How did it happen?' I don't know. It just kind of flowed. I'd like to tell you, 'I thought of this particular line,' but it didn't happen like that. It just kind of came all together. I'd throw out a line, Michael would come back with a greater line—the same one, with the words changed around differently—and I'd change his line, and finally we got this wonderful line. We were flowing. And it actually only took us about two and a half hours to nail it, after three days of preparation.

'In general, Michael and I both approach songwriting from one angle and one angle only: it's called melody. You take away the drums, you take away the synthesizers and all that stuff, and

you can just break it down to lyric content and melody. If I said to you right now, 'Sing 'Yesterday,' you won't tell me about a guitar part. You'll tell me about lyrics and the melody. I never once paid as much attention to the track as I did to that melody. I kept singing over and over again, 'we are the world...'

'Still, after the first time we all sang it together, during the break—and I didn't really know where Michael was, and he didn't know where I was—we kind of saw each other, and we walked to the center of the floor and hugged each other. As parents of the song, we had to find each other. I mean, I knew what the song sounded like with Lionel Richie singing and Michael Jackson singing. But to have 45 of the greatest singers in the world open their mouths and have this choir come out, well, I had chills. My mother once said to me, 'It's amazing. All you want out of your child is for him to get a good education, and have good home training, and damned if he doesn't become President.' I didn't expect it to be this amazing—even after you plan for it to be amazing, it's still beyond your imagination.

'There were a couple of times when I was watching Ray Charles stand there, and you could see all the rockers, all the crooners, staring at Ray Charles. It gives you an idea of how much respect that man had in that room. And then, to have Bob Dylan walk over to you and confirm a lyric line... I found myself at one point going, 'Are you asking me what I think?' I mean, I was in awe, because I love the man so much. He is not only a piece of history, but he is so much a part of my own life. I spent 10 years with 'Blowing In The Wind'; I can tell you places that I've been with that song, with this man. To have Ray Charles and Bob Dylan in that room together... and that's just two. I can start as far back as Harry Belafonte making the first phone call and saying, 'Lionel, we've got to do something.' I have followed Harry for years; again, he's a piece of history in my life. It was unbelievable to walk into that room and look at 45 artists going, 'Lionel, we're glad we could come.' There were moments when I had to go over and kind of pull myself together. I didn't want to let it go. But the lights come down, and we move on.

'Hopefully, what we tried to do here was something that's going to be ever-lasting, or at least a link of making people aware of the true value of life. We're talking about human beings, not buildings, not No. 1 with a bullet. *Life* is No. 1 with a bullet. What made it so beautiful was the fact that we were all there, and in our own rights we are important people. But we looked past our importance; we looked past our careers and financial status. There's no greater gift in the world than to give the gift of life. That's what we realized by being there. These cats were coming over to me, stopping me at the end and saying, 'Best party I've ever been to in my life.' And that's what it was: a party for life.'



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DIANA



KENNY ROGERS

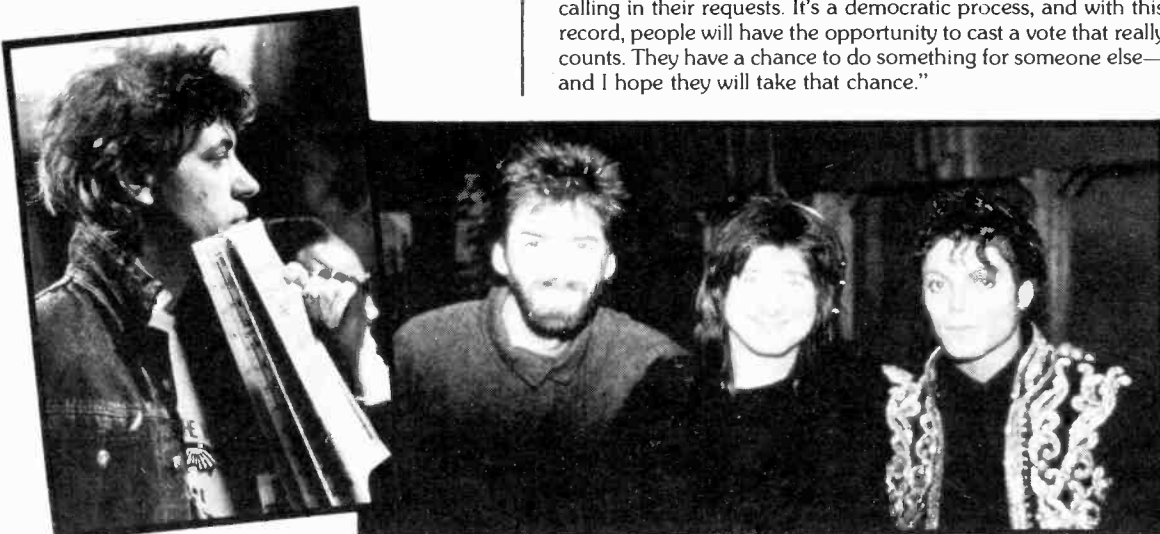
"When I first heard that Michael Jackson and Lionel Richie were going to write a song together, I expected it to knock my socks off as soon as I heard it. But to tell the truth, when I first heard 'We Are The World' on the demo tape, for some reason it just didn't hold up for me. Then I went into the studio, and the minute—I mean the very minute—that Lionel started singing and Stevie joined him, it was 'Wait a minute: this is going to work, and it's going to be great.' And when everybody started singing the chorus, it was truthfully one of the most exhilarating experiences I've ever had in my life. That's one vivid memory.

"The other thing that I remember most about that night was looking around the room and realizing the amount of talent that was represented there, and watching the attitudes of the people involved in something that superseded musical tastes and forms. I saw that these people really do care—they're just like everybody else. They may not know where to start, but I think the people who organized this event gave them an avenue to express their concern that they did not have prior to this. It was really kind of a showbiz pep rally, and I don't think it stopped that night.

"What we can't do is let this thing linger on to where we don't see response and results, and we lose that momentum. As emotional as that night was, we need to operate on the basis of momentum, which can go up and down very quickly.

"Literally everyone who was there has a little place in my memory now. I have tremendous respect for all of them, musically speaking, and obviously I knew all of their work. I'd heard so much about Bruce Springsteen, and I was so impressed with him in person. We didn't sit down and chit-chat for an hour, but our paths crossed in the room and we spoke, and it was very cordial. I enjoyed talking to Cyndi Lauper, too. She and I have so little in common musically—we come from two different styles. And yet, I talked to her and we had a nice conversation. Michael Jackson, I think, is just one of those rare talents—to be in the same room with him at any time is a real thrill. Stevie Wonder is one of the most musical people in the world. Ray Charles ... Everybody knows my long musical love for him; from day one, I've said that he's been the biggest influence on me. Kenny Loggins, Billy Joel, Tina Turner, Paul Simon ... 'Bridge Over Troubled Water' is one of my favorite songs ever, and I never dreamed I'd sing a duet line with him. It was just an unusual group of people to have in one room, to say the least.

Bob Geldof



Far right:
Kenny
Loggins,
Steve Perry,
Michael
Jackson

"There are very few record producers who would not have been intimidated by that group of people. Quincy not only handled it, he handled it delicately, forcefully, tastefully and with tremendous credibility. Another thing that amazed me was that we had 25 people singing solos, a line at a time—maybe two at the most, one of them being a harmony line—and you could tell exactly who it was. It was a tough thing to do for singers who are used to working alone, but they all delivered. *Everyone* delivered."

STEVE PERRY

"Remember those old cartoons that were sort of a compilation of the stars of the era? They had Gable, Lombard, Laurel and Hardy, a bunch of guys going 'yowsah, yowsah, yowsah,' everybody doing a little schtick; they were character copies of the people who were happening at the time. That's what I felt like the night we recorded 'We Are The World.' I couldn't believe that everyone was in one room together. But you know, no one there was impressed by anybody else. Everybody was glad to meet others they had always wanted to meet, but as far as being awed ... no, I don't think so. Of course, I was pretty jazzed to meet Bob Dylan.

"I was doing an interview before the session, and I remember saying, 'Gosh, I can't imagine what all these voices are going to sound like together.' Individually, each one of these voices is unique, not just in quality or control or pitch, but in style. When all of those different styles and tones were put together, it made a real choir of the '90s. Of course, Quincy Jones had a lot to do with that; he is a man of infinite patience, and he gave us a feeling that 'It's going to be all right—don't worry, just sing,' which is what an artist needs.

"I remember when Bob Geldof came to the podium in the studio. He's a very verbal guy, and he spoke very graphically; for me, it was as if I was seeing a painting of hell. My God, people should not be starving in this world. We have too much technology, too much availability of food. The world is a very fruitful place right now, but for some it is not. That's a sin.

"I've heard that the money USA for Africa can generate is equal to the entire United States participation up to this point. That's an awfully powerful thing, and it's just people; it's not the music business, it's people. To me, music is like a government unto itself. It's for the people and by the people; they are the ones who 'elect' their favorites, in effect, and they cast their votes by buying a record, or by listening to a radio station and then calling in their requests. It's a democratic process, and with this record, people will have the opportunity to cast a vote that really counts. They have a chance to do something for someone else—and I hope they will take that chance."



Cyndi Lauper,
Kim Carnes



KIM CARNES

"Recording 'We Are The World' was a once-in-a-lifetime experience. For me, one of the most interesting parts was seeing how the spirit rose up among the artists as the night progressed. I think everyone might have been a bit timid at first; the first couple of times we took a break, people tended to make a bee-line for pals, people they were comfortable with. Everyone seemed just as shy as everyone else. Diana Ross broke the ice when she started taking her sheet music around and getting people's signatures, which was probably something that a lot of us had wanted to do. Suddenly everyone was talking to everyone else, introducing themselves and getting along.

"As far as I'm concerned, the high point came when we started singing 'The Banana Boat Song' to Harry Belafonte. That was unbelievable. It was spontaneous and magical; every single one of those people knew the song and sang it, and it sounded phenomenal. I had chills up and down my spine. If we could bottle the spirit we had in the room then and send it around the world, we would have no problems.

"As for 'We Are The World' itself, well, with as many voices as we had, the type of lyric we were singing was sure appropriate; somehow, 'We are the world, we are the children' takes on a lot more meaning when you have 45 voices singing it. I also think there was a sense that we could make a difference. Everyone was aware of why we were doing this; and not only the artists, but everybody—the caterers, the video people, everybody—had donated their services. It *should* be like that, but it's wonderful when it really happens. We're all very fortunate. No one should be starving in this world—there's enough food to go around. If we can just make more people aware of what's going on ... Maybe the fact that this group of people got together will encourage another group to get together, and so on from there. In fact, that's already happening, and all of these efforts combined have to make a difference. I certainly hope so."

BOB GELDOLF

"There's nothing great about singing pop songs. It's a pretty minor talent, at best, and it's ludicrously over-compensated by this society. Now, if this society chooses to hurl wealth and kudos at me because I can get a tune together, then fine, I'll take it without any guilt whatever. But to keep it in perspective, it's unimportant—except when it is used as a huge moral force for good. What USA for Africa did, and what Band Aid did in England, is to make compassion hip. If all that comes out of this is the perceived attitude that it's fashionable to care, then it's worth it, time and time again.

"I've said endless times that what is happening (in Africa) is a crime. I think it's a crime that the grain silos of western Europe and North America are bursting with food while vast portions of the world are dying through want. I want to be one of the people who can say 'not guilty' when history looks back. And it's not enough to give money; no matter how much you give, even if this project makes \$300 million, \$10 million, \$5 million or \$1 million, money isn't enough. You have to give something of yourself."

*From the heart it has sprung
into the heart it shall penetrate*

Beethoven

THANK YOU FOR GIVING VOICE TO A VISION.
BY DOING WHAT YOU CAN DO,
YOU'VE INSPIRED ALL OF US
TO DO WHAT WE CAN DO.

THE
HUNGER
PROJECT

MORE THAN 3 MILLION INDIVIDUALS AROUND THE GLOBE WITH A VISION
AND A COMMITMENT TO THE END OF HUNGER IN AFRICA
AND THROUGHOUT THE WORLD.

▲
—
We are the world
We are the children
We are the ones
To make a brighter day
So let's start giving

— Michael Jackson and Lionel Richie

▼

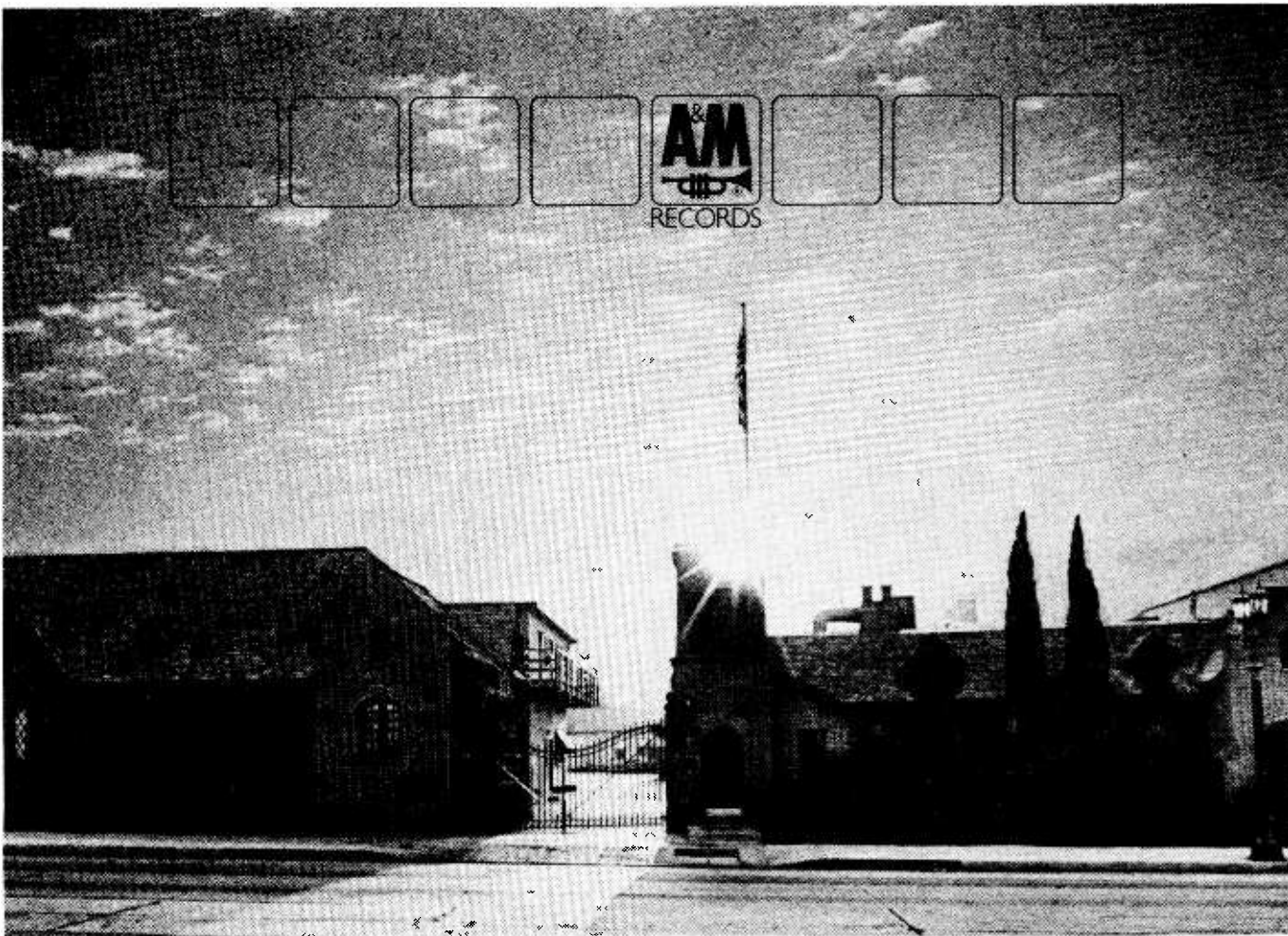
USA ^{for} AFRICA
United Support of Artists for Africa

THE
HOWARD ROSE
AGENCY, LTD.

□

“IMAGINE NO POSSESSIONS
I WONDER IF YOU CAN
NO NEED FOR GREED OR HUNGER
A BROTHERHOOD OF MAN
IMAGINE ALL THE PEOPLE
SHARING ALL THE WORLD...”

JOHN LENNON



□

IT HAS BEEN OUR GREAT HONOR TO PARTICIPATE
IN THE CREATION OF “WE ARE THE WORLD.”
THANK YOU.

JAMES INGRAM

"Five years ago, a friend of mine, attorney William Davis, and I formed a non-profit organization to release a song called 'Lift Every Voice' that we hoped would raise money for starving people around the world. Based on that experience, I came to the USA for Africa session for one reason, and one reason only: to help in some small way to make people aware of the mass death that has been going on in Africa for years.

"To me, the most poignant moment of the whole evening came when the two Ethiopian women talked to all of the artists, telling us in Swahili how thankful they were that we were coming together to help suffering people. I can't even find the words to express how I felt to hear them talk; tears came to my eyes, and to a lot of other eyes, too. There were no superstars in the room, then, just a lot of people who were in tune with the true spirit of the night. I rejoiced to share that spirit.

"The session itself was what I'd call 'cute'; it was literally a band aid that can put a small patch on a tragic situation. But the real benefit won't come from the record itself—it will come from the power that the sound of all those voices can generate when that sound goes out over the airwaves. If whatever influence that we as artists have can somehow be translated into worldwide action, then we will have made a difference."

BILLY JOEL

Billy Joel flew into Los Angeles for the "We Are The World" recording session from New York, where he's been writing material for his next album. "I had the flu that day," Joel recalls, "and I was concerned that everyone else might catch it from me. But nothing was going to stop me from going.

"I remember hearing once that the bigger the star, the nicer they are, and this session proved it. Everyone was incredibly nice. This was truly a group effort. There were no ego problems, no tantrums. And there wasn't a lot of meaningless schmoozing, either, or a lot of shop talk; there was genuine human communication happening. Take Michael Jackson. Everyone's after him, everyone wants a piece of him, and you couldn't blame him for wanting to keep to himself. But when I got to the studio, he came right over to me and said, 'I think you're a great songwriter.' He went out of his way to make me feel welcome.

"That's how it was all night. To get compliments from people who have nothing to gain by giving them to you, and who have no axes to grind... Well, that was amazing. It wasn't an ego bath; it was just spiritually uplifting. I'll tell you, there's nothing like peer recognition. It made up for every bad review I've ever had!

"Probably the biggest charge for me was meeting Ray Charles in the flesh. I went up to him and introduced myself; I said, 'Mr. Charles, you've been a real inspiration to me,' and he stopped me and said, 'I know all about you.' I had no idea Ray Charles knew who I was! Then hearing him play the piano, and watching Stevie Wonder play for Bob Dylan, so Dylan could learn his part... For me, it was like being in the 'A Chorus' back in high school, and doing the big Christmas concert. I was still singing 'We Are The World' when I left at 6:30 in the morning. I didn't want it to end. It was truly a meeting of peers, and the fact that we were there to help people around the world who really need help makes it even more unforgettable."

WAYLON JENNINGS

"When I found out what (the session) was for, I was honored to be a part of it. I've watched on tv, and I've felt helpless; you know, you feel helpless to help so many people. They ought to make it mandatory for every leader of the world to get up every morning and look at the films of some of those people over there (in Africa). I don't know if that would help any—I think it would, especially in the United States and the Soviet Union, where the people have so much... If we take, say, six months and not spend any money on nuclear weapons, and just spend it on food, I think we could make a dent. Of course, that's just an old country boy's simple way of saying something."

BETTE MIDLER

"I learned about the Ethiopian crisis from the first article that was printed in the New York Times. Just after that, I caught something on television; I turned it on and there was a sea of humanity, thin and wasting away, and I was very upset by it. I've been following it very closely since then; I was determined to do my little bit (to help), and it was nice to be able to do it with so many wonderful people. The spirit was very, very high.

"I remember in the '60s, everyone was galvanized into action; everyone felt like they had a say, like they could change the world. Then in the '70s, everyone settled into a materialistic attitude: 'Let me get mine now.' But I'm really still a child of the '60s. I think it's just grossness, selfishness, that makes people think that the people who are starving don't count. They do count; they do have souls, and spirit, and brains. They shouldn't be allowed to just disintegrate. I'd like to see a little more of that old '60s spirit come back."



Willie Nelson,
Quincy Jones, Bruce
Springsteen

USA
for
AFRICA
United Support of Artists
for Africa

BRUCE SPRINGSTEEN

"Any time somebody asks you to take one night of your time to help people who are starving to death, it's pretty hard to say no. I think hunger all around the world—in the United States as well—is such an abstraction to most people that trying to bring it closer, to make it more real, is something that has to happen.

"It's unbelievable that with the amount of wealth we have here in this country, people are still hungry. Part of it, like I said, is that it's so abstract to people. It's very difficult if you're sitting in front of your tv in Iowa or New Jersey, seeing hungry people; nothing you see on tv is really real. Unless something touches people directly, they don't react to it. But when we get all of these (artists) together like this, in the same room, you don't turn away. I think that's what everybody was trying to say that night."



James
Ingram,
Tina
Turner,
Billy Joel,
Diana
Ross

Michael Jackson,
Paul Simon



Martha
Luttrell,
Jessi
Colter,
Waylon
Jennings,
Marylou
Hyatt

Bette Midler,
Bob Dylan



WILLIE NELSON

"This is a great cause, and it looks like it's something that can really happen. The money will really go where it's supposed to go, and it's got so much good energy behind it, so many talented people lending their names to the whole idea, that it's just got to work. I'm just glad Ken Kragen called me and asked me to be a part of it.

"I'm amazed to see people in Ethiopia starving, but I'm more amazed to see people in the United States starving. There are people starving and freezing to death every night on our own streets, right here in our own country. I'm glad that a portion of (what we raise) is being directed toward our own problem here, because we do have one. As far as numbers are concerned, of course, the problem in Ethiopia is much more serious—but for those people who are suffering here, the problem is just as great."

PAUL SIMON

"I think anyone who was asked wanted to be there. Aside from the fact that the purpose of the session was absolutely essential, it was an honor to be included—it was an amazing group. I think whenever you're next to Tina Turner, you're having a lot of fun..."

"I expected it to be easy-going, but I (also) expected to see more ego—you know, 'The Gloved One' meets 'The Boss' and things like that—but it didn't happen. It was really a pleasurable experience, and I think everybody felt the same way. There was a tremendous sense of community.

"In general, I don't think the world functions as a single unit. I mean, it's people; nations aren't able to move as swiftly and as easily as individuals can in their everyday lives. There's tremendous concern in this country, and probably in the whole western world, about people who are dying, because we can see them. We see them in the news; it's a presence. That's why when something like this comes along, which allows everyone to participate and feel that they're making a contribution, you rush to do it. Otherwise, you feel that you're just a witness to a tragedy, and that there's nothing you can do about it. Any time you overcome that feeling of powerlessness, you feel that you're fully human."

RAY CHARLES

"For me, (the session) was a great opportunity to contribute something to a beautiful cause, a wonderful cause. I'm honored just to have been a part of it... All the people who were there are ultra in their own right, and I'm happy I got to see them, because we don't get to see each other much. They're on the road, I'm on the road; everybody's doing something. So it was a great opportunity to meet people and get in a little conversation. I was just as thrilled to be around them as they were to be around me."

RCA Corporation

and

RCA Records

are pleased to support

USA For Africa

in their effort to

relieve famine in Africa.

We congratulate

RCA Recording Artists

Daryl Hall & John Oates

Waylon Jennings

Kenny Rogers

Diana Ross

and Planet/RCA

Recording Artists

The Pointer Sisters

Greg Phillinganes

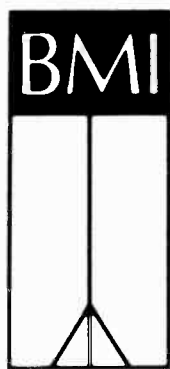
for their contributions to

"We Are The World."

USA
for **AFRICA**
*United Support of Artists
for Africa*

RCA

BMI is
proud to
join the music
industry in
supporting
USA for Africa.



Wherever there's music, there's BMI.



**"Outside there is singing, singing round a fire.
It is Nkosi sikelel' iAfrika that they sing, God Save Africa.
God save this piece of Africa that is my own..."**

—Alan Paton, Cry, The Beloved Country

**Congratulations to Quincy
and all the artists of "We Are The World!"**

Warner Bros. Records



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DIANA ROSS

"I was very happy to be included (in the session). I got a feeling that we're creating a shift towards compassion, in what's going on in the world today. I think every individual in the world, especially in America, wants to contribute. Something as simple as a phone call from Harry Belafonte to Ken Kragen set this thing in motion, which shows that you can make a difference—one person can make a difference. You shouldn't think that you can't do something.

"I loved being with everybody. We're really happy that we're important enough to be able to do this, but at the same time, there was no ego going on in there. It's not about us—it's about togetherness. It's not an individual thing—it's about the world. Everybody's a part of a whole."

STEVIE WONDER

"I think mankind has gone far away from the proper order, the right order of life. There was a time when if you saw someone who didn't have a bite of bread to eat or a cup of water to drink, you would just naturally share what you had. Now, unfortunately, other things have taken precedence over the very basic order of life—especially politics. What's happening is that we're just going to take ourselves right back to nothing, and have to begin all over again. Mankind hasn't learned its lesson.

"Music brings people together; modern technology, if it's used properly, brings people closer and helps them see how much everyone is alike. Everyone laughs and everyone cries; everyone must have shelter, they must have food to eat, they must have clothing. There are so many, many people who don't have that, and we must give it to them. We just have to grow up.

"(The session) was something out of a dream, seeing all that energy together. It's the kind of energy that can really change the world; it can make people know that just as harmony is a part of music, it's a part of life—life is music and music is life. It was a historical occasion, almost like the planets lining up together."

MARLON JACKSON

"I was excited to be involved—not because of who I was with, but because of what I was doing. It makes me feel good inside that I can contribute to something like this; I just wish it could have come sooner. We waste money terribly in the United States, while other people don't have anything.

"It was great to see all of these stars come down to earth, and to know that they're real people who do care. I think (the public) will buy the record because of who's on it, first of all; but once they listen to the song, they'll start thinking about what's happening in the world. I'd like to say to people, 'Next time you go to church, instead of praying for power to strengthen your own goals and desires, pray for unity.'"

BOB PITTMAN

"Many of you have heard me talk about MTV—and how exposure on MTV can help sell records. Our viewers are intensely loyal—they care about the best video music—but their caring goes much further than that. They care about their world and want to be involved in decisions about their future.

"So today we're proud to be using MTV's exposure to help in a different way, for another purpose—a purely humanitarian purpose. It's all part of a massive, coordinated effort from the music industry called USA for Africa, developed to send famine relief to Africa. From artists to technicians to distributors to record industry executives and employees to radio to MTV—everyone is giving what they can to help this cause. When each person gives a little, the result can be synergistic—much greater than the sum of its parts.

"MTV's donation to the campaign revolves around a substantial amount of national air time. First, we presented the World Premiere of the USA for Africa music video, 'We Are The World,' on March 11. The video then went immediately into MTV's heavy rotation which maximizes audience exposure to and awareness of the cause, and which generates direct contributions to the fund as well as sales of the 'We Are The World' record, the profits of which all go to USA for Africa.

"Following the MTV World Premiere came our donation of time for a saturation campaign of Public Service announcements, asking for direct donations to the relief fund.

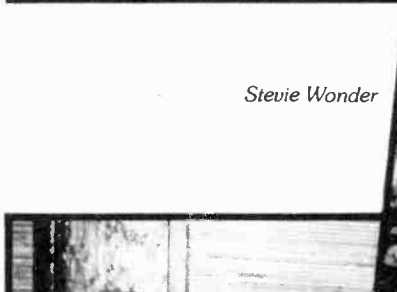
"Next, MTV Music News further elevated audience awareness levels and created event status for the USA for Africa project via the News' devotion of one segment every hour for four days to this project—followed by other news stories throughout the campaign. These news segments included exclusive behind-the-scenes footage of the 'We Are The World' recording session plus interviews with participating artists.

"In addition, MTV is making special USA for Africa merchandise available for purchase on the network. All profits are donated to USA for Africa.

"We are very proud of this magnificent and generous undertaking by the entire music industry. We are gratified by the support and concern that emanated from every corner of our music community. And, most importantly, we salute the artists who have donated their most precious resource—their music."



Diana Ross



Stevie Wonder



Penny Marshall, John Oates, Daryl Hall



Quincy Jones, Marlon Jackson

DARYL HALL

"Obviously, we don't have any cure for cancer—but sometimes we do have cures for the cancers of society. This (hunger) is one of the many issues that need to be addressed in the world, and it's certainly the most pressing one now.

"I was proud to be involved in the music community that exists. We have so many different styles—and yet in the studio, we were one. I was impressed by the interaction, friendliness and goodwill at the recording session. I hope USA for Africa isn't an aberration—in fact, I hope it becomes a trend. Not just the music community, but anyone in the public eye, should get together to help deal with the issues at hand, whatever they may be. I'm certainly willing to do that."

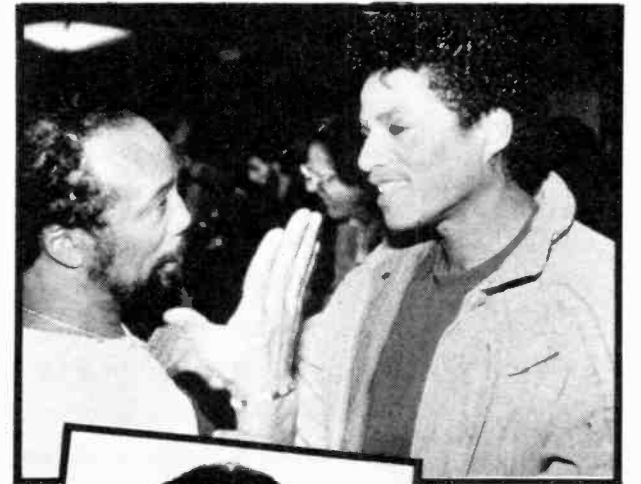
JOHN OATES

"I've always believed in 'One Worldness.' It's important to look beyond the small barriers of politics and nationality. Just because we are public figures, it isn't our job to sway people to political decisions—but when it's a moral cause (like world hunger), then it is our job. This session was a nice, non-political way for us as performers to use our position to get people motivated. USA for Africa is only the first step towards One Worldness."

FRANK DILEO

"The idea of this recording appealed to Michael from the beginning, because it involved people working as a team, as a single unit heading in the same direction for a good cause. I envisioned it as a big event, but not as big as it turned out to be; it became one of the biggest events I've ever seen, and it's certainly one I'll never get out of my system. How could you forget it? It was like seeing a history book come alive, with all the Presidents stepping out of the pages at the same time.

"It was incredibly exciting to hear all of these voices blending together and see everyone feeling comfortable with one another. When I look at the video and see the way Bruce Springsteen charges the whole song when he comes in, or the gleam in Michael and Diana's eyes when they look at each other, well, it's breathtaking. It was a great night that simply can't be compared to anything that's happened before."



Michael Jackson's manager Frank Dileo



Our world holds limitless possibilities for the human race. To ensure the future of civilization, we must all get involved with its problems—now.

The combined efforts of music's most distinguished artists to wipe out famine in Africa is a realistic beginning to the total involvement required of us all. We at Capitol, EMI America, Manhattan and Angel Records pledge to join in this effort to end hunger and ensure the future of generations yet unborn.



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LION SHARE
Recording Studios
Wishes to thank
USA for AFRICA
for allowing us
to participate
in the making of
an historic
recording.

We are proud
to have been
the studio
chosen for
recording the
basic tracks,
overdubs and mixing
on
“We Are The World.”



A special thank you to the singers, musicians,
organizers and crew

- For checking your egos at the door and filling
the studio with immense love and talent.
- For giving so much to those whose needs are
so great.

It is no accident that you are considered the
very best.

In my 35 years in the business, nothing will ever top
this for me.

I love you all,
Quincy Jones

P.S. It always starts with the song—thank you
'Smelly' and 'Skeet'



On the night of Jan. 28 in the A&M recording studios in Los Angeles, video producers Craig Golin and Howard Malley were presented with what must be a documentary filmmaker's dream: 45 of the biggest stars in rock, pop and country music singing, meeting and interacting in the same room for 10 hours.

"In our coverage of the night," says Golin, "we tried to bring across the terrific energy of all those people in one place, who were into each other and into the cause. We tried to capture that feeling."

The fruits of Golin and Malley's efforts will be the "We Are The World" videoclip which aired on MTV and network television following the song's release, on March 11, and a "Making Of" documentary of the event, released in April.

Both producers were brought on board by Ken Kragen, who conceived and coordinated the USA for Africa charity effort.

Cyndi Lauper.
Billy Joel



Making the Video: Capturing the Action

We
ARE
THE
World

USA
for
AFRICA
*United Support of Artists
for Africa*



Bruce Springsteen, Paul Simon

Kragen had worked with them on past Kenny Rogers tv specials, and they were also well known in the industry for their cable and network specials for such artists as Lionel Richie and Perry Como.

After being contacted by Kragen, Malley and Golin proceeded to arrange the video shoot on very short notice. "We just went out and got together everyone and everything necessary to make the video," says Malley. "We arranged the production crew, production facilities, editing, all that. We talked to many people we'd worked with for years and told them about the cause and that we believed in it. They all agreed to do it for free!"

"Peer pressure helped a little too," laughs Golin.

To direct, Tom Trbovich of "Midnight Special" fame was recruited. Bob Dickenson, an Emmy award-winning designer, took care of the lighting, while Charlie Randazzo did the editing, at facilities furnished by The Post Group.

"Basically, there was no design to the shooting," says Golin. "We just wanted to cover the event, which was designed by Kragen. We wanted to capture everything that was happening, so we had six cameras rolling all the time."

"We shot video because with it you can load up a 60-minute reel and effectively document what's going on," says Malley. "With film you only have a 10-minute load and we'd almost certainly have lost some critical material."

Eight cameramen shared the filming chores: Wayne Orr, Dave Levishon, Hector Ramirez, Ken Woo, Sam Drummy, Bob Keys, Irv Weitsman and Larry Heider.

Greene, Crowe & Co. furnished the HL79 Ikegami cameras, while Bexel Corp. provided the Betacams. "We even sent cam-

eras in to the Chaplin Stage to film the families and friends in there who were singing along and having a great time," say Malley. Among the guests present were even more famous names: Ali MacGraw, Jane Fonda and Dick Clark, among others.

"It was an incredible amount of work," says Malley of the video project. "We started at 9 a.m. and left at 9 a.m. the following morning. We were there a full 24 hours with the actual physical setting up of the lighting and everything, shooting the video and getting out. Then we had to go edit a brief clip because there was a press conference the next day."

"They only gave us an hour to do it," say Golin. "So we were a little rushed."

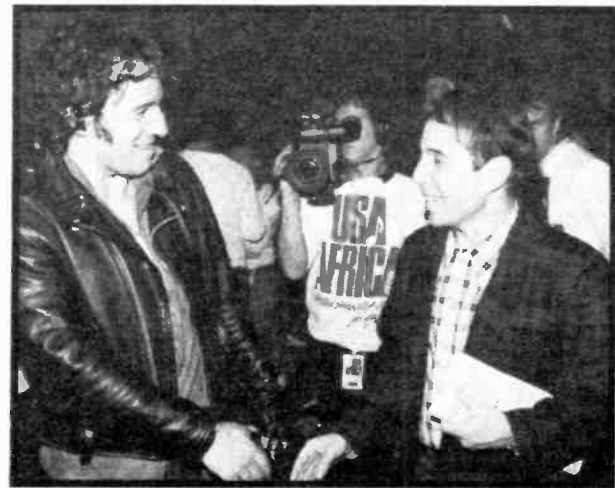
For the videoclip (not the press clip), the song was the thing, with the emphasis on closeups and coverage of the people and their performance. "We looked at the Band Aid video to get ideas," says Kragen, "but decided to do ours differently. They brought people individually into the room for their solo parts, but we put everyone in a semi-circle and had them sing their parts one after the other, with everyone else standing close behind them. We knew that would look incredible."

Adds Golin, "We basically just tried to convey the feeling of the song, which is very emotional, and thus give a sense of what it was all about."

The "Making Of" documentary will include the clip as well as everything from the arrival of the stars at the studio to their interactions throughout the long night. "The end result of the filming was extremely good," says Kragen. "The whole evening didn't have a glitch in it. The filming came off very well and I think caught a lot of wonderful incidents that happened."

Undoubtedly, a great many people will want to watch the "Making Of" video just to see the now-famous things that occurred such as the whole cast singing "The Banana Boat Song" to Harry Belafonte, the hilarious wisecracking of Ray Charles and Stevie Wonder, and the delightful footage of Stevie Wonder and others teaching Bob Dylan how to sing as he did in the 1960s.

"The great puzzle," says Malley, "was the screening of over 45 hours of footage and trying to select what to use. We had too



much good material. What we eventually went for was what was most flattering to each performer, what made the most sense in relation to the overall project and what will give you the best sense of what actually took place there."

Just as numerous people and companies offered their services for free to Kragen for the making of the song, Malley and Golin put together the video for no cost whatsoever. "We got over \$750,000 worth of free services and equipment for this," says Malley.

Some of the major contributors not previously mentioned include: the Klages Group (lighting), Pacific Video (dubbing time) and Polacio Video Engineering (camera equipment).

"Once Kragen got us interested and we started contacting people, it was as if everyone was magnetized," recalls Malley. "Each person attracted somebody else."

"I think we've tapped into something exceptional!"

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We're related —
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I from the U.S.A.
Brothers — you and I.

Langston Hughes

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January 28, 1985

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Ray Charles



Willie Nelson,
Bruce Springsteen



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45 Hearts Beating As One...

Mikal Gilmore, L.A. Herald Examiner, March 8, 1984
 "Clearly, the real object (of the recording) was more moral than musical. Merely by coming together to address such a serious issue, these disparate personalities were declaring that an urgent common concern was more important than musical differences and individual stature... (The artists) work as links in a fraternal chain—a nexus that, with any luck, may also be a lifeline to people in serious distress."

Stephen Holden, New York Times, Feb. 27, 1985
 "'We Are The World' is more than an unprecedented communal collaboration among pop music's elite for a good cause—it is an artistic triumph that transcends its 'official' nature... And the lines 'There's a choice we're making/We're saving our own lives' assume an extra emotional dimension when sung by people with superstar mystiques."

Michael Goldberg, Rolling Stone, March 14, 1985
 Quoting Bob Geldof: "'As we speak, hundreds of people are dying, while in another part of the world, the most powerful, richest, strongest and healthiest nation the world has ever seen cared enough to reach out a hand and say, 'Let me help you.' That's the story as far as I'm concerned.'"

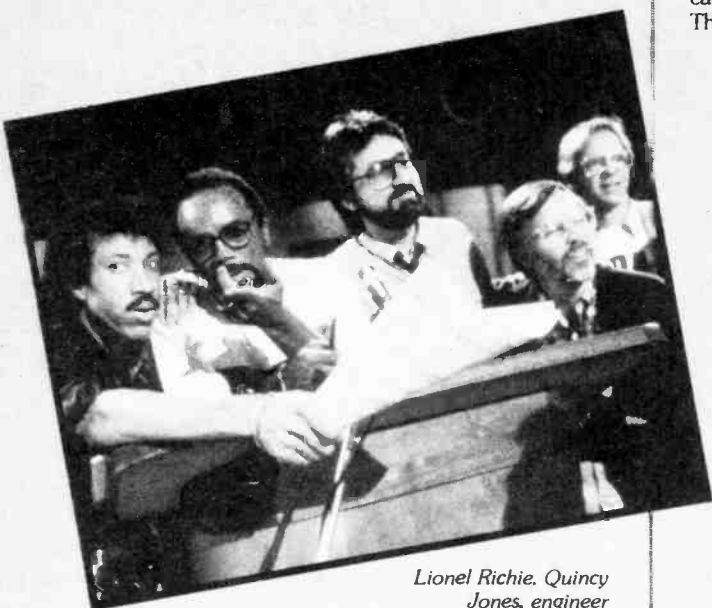
People, Feb. 25, 1985
 "For the Americans who (took) part in the all-night recording

session, the rewards were greater than any royalties they might have sacrificed. They had come hoping to help a cause, and in the process discovered their own community."

Jonathan Taylor, L.A. Life section
 Daily News, March 7, 1985
 "Although the collection of talent is unprecedented, the effort is miniscule compared to the problem at hand—a combination of drought, political conflict, civil wars and international neglect, which have produced a famine that is killing thousands every day in Africa... For those intimately involved, it is—to paraphrase the Navy—not just a job, it's a holy mission. And the feeling seems to be spreading. The project's widespread support from all parts of the music industry, from a number of large corporations and from the public at large seems proof of the potential for a new set of values and priorities in this country."

Newsweek, Feb. 11, 1985
 "The ultimate recording session... Even by Hollywood standards, it was a galactic gathering."

USA Today
 "The music industry is still bowled over at the cooperative event of the year—the taping of 'We Are The World.'"



Lionel Richie, Quincy Jones, engineer
 Humberto Gatica, vocal arranger
 Tom Bahler, Ken Kragen



Christie Brinkley



Diana Ross, Sheila E.

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of truth and of the spirit,
I believe in the future
of mankind.

— Albert Schweitzer



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THE FACTS

Africa: Continent in Crisis

Twenty-nine of the world's 36 poorest nations are to be found in Africa, south of the Sahara. Twenty-five African countries are severely affected by the results of prolonged drought and are now appealing for emergency aid to ward off famine. UNICEF, the United Nations Children's Fund, has identified 16 of the 25 countries as being the most seriously affected. More than 150 million people in sub-Saharan Africa are threatened by starvation.

ANGOLA—An estimated 500,000 people are severely affected by the drought; 80% of them are women and children. About 50% of all child deaths are due to acute diarrhoea, complicated by measles, acute respiratory infections, malaria, tetanus and compounded by malnutrition.

BURKINA-FASO—A severe drought, which began 16 years ago, continues. Approximately 700,000 people, mostly women and children, are affected.

CHAD—One of the world's poorest countries, Chad has suffered 10 years of drought and nearly 20 years of political and military disruption. Of a total population of 4.4 million, some 1.5 million Chadians are seriously affected. As many as 1,000 people a month—mainly children—are dying from a combination of malnutrition and disease.

ETHIOPIA—A decade of reduced rainfall and four years of outright drought have left 7.9 million people in 12 of the country's 14 regions in need of emergency aid. 1.3 million children are threatened with starvation. There are now 187 relief camps in Ethiopia. It is estimated that 300,000 people have died in the last nine months of 1984.

In Tigray, one of the worst affected regions, 1.5 million out of 2.5 million people are in desperate need. Since July, 800,000 people have received assistance, yet over an 18-day period 1,408 died in camps around Mekelle, an average of 80 people a day.

MALI—As a result of drought of unprecedented duration and magnitude, 1.2 million people are badly affected in Mali. Some 95,000 have been forced to leave their farming communities in search of food and water. The entire child population under six years old must be considered at risk.

MAURITANIA—Approximately 1.1 million people (almost two-thirds of the population) need emergency assistance. Urban areas are overpopulated and traditional pastoral life has been largely abandoned.

SUDAN—An estimated 4.5 million people are at serious risk in five of the country's eight regions. Drought and poor harvests have resulted in food shortages. The problems are compounded by an estimated one million refugees from neighboring Ethiopia, Chad and Uganda. More refugees are now arriving at a rate of 3,000 a day.

One million children are estimated to be severely malnourished.

UGANDA—Last year's harvests were 60% below average. Approximately 200,000 people are dependent on relief assistance.

BASIC FACTS

- There are 156 million illiterate people aged 15 and above in Africa
- 25% of children between ages 0-4 suffer from protein-energy malnutrition (18.7 million children)
- Presently, the death rate among Africa's children totals 12,000 a day ... 4.5 million a year

(Continued on page USA-34)



Children wait for food at a relief camp in Korem. Emergency food supplies were finally on the way, but for many it was already too late.



Some 18,000 people seek refuge in gullies, Wollo Province, Ethiopia, to withstand the near freezing temperatures of the night without proper shelter.

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AFRICA
United Support of People
for Africa

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RADIO WILL MAKE A DIFFERENCE

As “We Are The World” firmly establishes itself on radio station playlists across the country, we’re overwhelmed by the immediate response from American radio to the April 21 **Radio USA For Africa** special.

The simple desire to help make a difference in the war against hunger is now being shared by the most influential broadcasters and radio stations in the same way that 45 of the biggest stars in American music selflessly gave us “We Are The World.”

We’re pleased to announce that the biggest names in national radio will be joining forces as hosts of the **Radio USA For Africa** special—Dick Clark, Dr. Demento, Dan Ingram, Casey Kasem, Bob Kingsley, Jim Ladd, John Leader, Walt Love, Sid McCoy, Scott Muni, Scott Shannon and Mary Turner.

You’ll hear the candid, heartfelt comments of the artists as recorded during the historic “We Are The World” session, plus live interviews with in-studio guests sharing their emotions about the cause of hunger relief and what motivated them to contribute their time and talent.

Now it’s up to you to commit *your* station’s time and talent. This incredible three-hour event is available to **every radio station** wishing to participate and able to receive the digital stereo signal from the Satcom 1-R communications satellite.

To find out how you and your listeners can contribute to the success of the **Radio USA For Africa** broadcast and become a part of history, contact your Westwood One representative at (213) 204-5000.



Once you let
the ripe moment go
You can never wipe off
the tears of woe



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What You Can Do

1. Buy the single, album, video and related USA for Africa merchandise. If you buy a sweatshirt or t-shirt, wear it. Whatever the medium, the message remains the same: people need help.
2. Make a donation. You can contribute directly to the USA for Africa foundation at 6420 Wilshire Blvd., 19th Floor, Los Angeles, Calif. 90048. USA FOR AFRICA WILL USE THE MONEY TO COMBAT HUNGER IN THE U.S. AND AFRICA.
3. Organize an event—a car wash, a bake sale, a garage sale—and raise both money and awareness. Host a party where guests are invited to make any contribution they can afford; urge guests to have their own parties.
4. Work within your school, church or civic group. You can keep people informed, invite expert speakers to address your group, encourage your local school to create an African Development Day, form a USA for Africa task force in your community. Use your imagination—*everything* helps.
5. Contact your Senators and Representatives. Find out what Congress is doing to help, and let them know that you support any responsible program to help Africa and the world. Better yet, write the President at the White House, 1600 Pennsylvania Ave., Washington D.C. 20500.
6. Ask local media—newspapers, magazines, radio and television stations—to help keep the hunger problem visible. Ask local businesses to contribute money, time, personnel, equipment or facilities needed for USA for Africa events. Don't give up! Suffering in Africa and elsewhere won't end overnight; neither should anyone's efforts to help.
7. For further information, please write:

Marty Rogol, Executive Director
USA for Africa
1112 N. Sherbourne Dr.
Los Angeles, Calif. 90069

Quincy Jones *(Continued from USA-4)*

you don't get a record, or you don't get a cover of Life magazine, and we had to get it all. In this case, everyone involved was a real pro: Ken Kragen, (engineer) Humberto Gatica, (associate producer) Tom Bahler, Lionel, Michael, everyone. When you get the right people, you can pull it off. It's matter of understanding the personalities of the artists. They're beautiful personalities, strong personalities—that's why they're such big stars. You could feel the power in the room that night. When you're conducting, it's like 45 horses—very strong, individualistic, creative people. You could really feel it, and that was a joy. That's something I'll never forget.

Q: It seemed as if a lot of the artists were there as fans, too.

Jones: *Everybody* was. That was the incredible part. You look up all of a sudden and everybody's signing autographs—there's Springsteen asking you for an autograph, and you're asking Ray Charles or Stevie Wonder for his autograph. Everybody couldn't believe that they were all in that room that night. The synergy was so strong—really powerful synergy. To me, it was a space-age Woodstock. Woodstock had 250,000 people and a film, but there will probably be a billion and a half people seeing this, and feeling that energy. It's just a question of how you capture it. When you've got it on a record and on a film, too, it's pretty powerful.

Q: Is there any particular moment, any especially vivid memory, that has stayed with you?

Jones: There are quite a few. One of the strongest was when Stevie asked the two Ethiopian ladies to speak to the group, just before the solos started. Nobody was ready for that. They were trembling, these two ladies, beautiful ladies. The first one said something in their native language that translated to 'The people of our country thank you for tonight.' But the second one couldn't contain it—she just broke up, and everybody else went right with it. It was just unbelievable. The fact that people were using their talents to help people was really the insignificant part. The significant part was that people were in trouble. That's why everybody came. You see, when personal gain disappears from a situation like that, it's a whole other thing. It eliminates all of the b.s. Somehow, it just put everything where it should be. It was not show business-y at all.

Q: Do you think any lasting musical marriages were made that night?

Jones: I think a lot of musical marriages were made that night, and people who got to know each other and really love each other a lot. But I also think the beautiful part is that, as Bob Geldof said, it's the beginning of possibly making it hip to be compassionate and to care again. You know, it's been out of style for a while, since the '60s. On a global level, a lot of great things were happening. Olivia Newton-John and others raised a million and a half dollars from a telethon in Australia. Germany is going to get involved with the same thing. David Foster wrote a song (with Bryan Adams and Jim Vallance), 'Tears Are Not Enough,' and he organized Northern Lights. The idea of this global coalition of artists is the most exciting thing I've ever heard of. The idea that that can work—and it *can* work—is a dream. It's something I'd like to be involved in for the rest of my life.

Q: What has been your biggest task in readying 'We Are The World' for release?



Drought victims abandon their village near Mekele to embark on a search for food, water and medical care.

World' for release?

Jones: Well, it really is a matter of trying to stand back from the painting; there's such a big canvas, it's hard to stand back from it sometimes. And there are just the logistics of so many people. That's been balanced by everyone's willingness to be there. I mean, whoever you talk to, they're willing to be there. Stevie was still recording parts two weeks after the session.

Q: You put together quite an intro for the tune after the session, too.

Jones: We had a smaller one at first, but it really didn't seem like it was right. Then we had to get the song to where we didn't have too much information on it, because when you want to do something that's good, sometimes you overdo it. We must have had nine synthesizer players, and they all wanted to do something. You just have to pull back and be very objective, you know, and make sure the emotion comes through. Too much information can stop the emotion.

Q: Overall, it was an incredible experience, wasn't it?

Jones: There's nothing like it, man. I mean, nothing like it. And it stays with you a long, long time. I talked to Billy Joel recently, and he said, 'Whew!' He was flying. And Stevie said, 'It's beyond imagination.' We're so close to it now, it's hard for us to feel what really happened. Six months from now, it'll blow your head away.

Ken Kragen *(Continued from USA-3)*

about what he's done, and I really think that helped attract a lot of other artists. To some extent, you are who you associate with, and people wanted to associate with someone like that.

"Even with Michael, Lionel and the others lined up, I don't think I had any realization of how big an event, how historic an event, this would be until we got fairly far into it. I had a little appreciation for it because I had attended the first 'Night of 100 Stars,' with Lionel. I saw what it was like when you collected that many terrific stars (200); they were all fans of each other and it created a wonderful atmosphere. From that experience, I felt that this could be something special. I knew that the cause meant so much to people that they would put ego and other considerations aside to do it.

"In the early stages, the project was like many things that I have done before. It was all an organizational problem; it was a jigsaw puzzle involving putting it all together, contacting the right people, setting up a goal for each day, trying to add one or two artists each day to the list. So much of it was just getting a foothold. Next it became a matter of how to pull off the recording successfully, and make everybody happy with the experience.

"Once the event itself happened—and it was certainly the most memorable night I've ever had—instead of the usual let-down that I've had after staging a major event, that feeling of depression because the work is over, I had quite a different experience. On the Friday morning four days after the session, I woke up and thought, 'You're sitting here congratulating yourself on what you pulled off, and you haven't accomplished anything. You haven't fed one person; you haven't saved one life; you have not accomplished the goal. The recording was only step one.' I found that my drive to get on to the next step was renewed. Actually the work following the recording has been even more intense than before. There is so much to do in coordinating the release of the single, album, book, merchandise, publicity and promotion, and especially setting up the Foundation to distribute the money.

"In the studio itself, it was very exciting to know that something that had started from an idea only a few weeks before was now a reality. That was thrilling. But the excitement was tempered by the fact that I felt responsible for making sure that everything was done properly. I didn't begin to really relax until four or five



A convoy of trucks carry emergency food aid to a Harbu drought camp. UNICEF estimates that more than 500,000 tons of food will be needed as a minimum requirement for 1985. (UNICEF photo by John Isaac.)



Continent In Crisis

(Continued from USA-30)

- Africa is the world's only region to experience a decline in (per capita) food production since 1960
- Since 1978 trade has declined by 25%
- In Ethiopia, 145 out of every 1,000 infants will never reach their first birthday
- The average life expectancy for a man/woman in Gambia is only 34 years
- Approximately one-half of the infants who survive will suffer lifetime physical or mental impairment
- In East Africa there is only one physician per 17,480 people

o'clock in the morning. By that time, most of the managers and others had gone, most of the people had left the reception area, and I could just sit back and enjoy what was happening.

"As I think back on the night, it seemed to whiz by. I'm not a person who stays up late, but at five in the morning, I wasn't tired. I never got tired—not for a minute. Diana Ross and I were sitting on the floor with Quincy and Lionel at the end, kind of crying; we simply didn't want it to end. It was that sort of evening. The thing I didn't realize was that it was only the beginning, rather than the end.

"The most exciting thing to me now is what our efforts can mean in terms of a potential solution to the problems of hunger in the world. I wouldn't have believed it possible when I started out. In the beginning, we were just going to raise funds and maybe lessen our own guilt and make ourselves feel good about how much we did. Now, I realize that we've tapped into a power, something exceptional that has the potential to move people to action. When you move the people you ultimately move governments and when you do that, you may actually affect the root causes of the problem. The key is to change the priorities we put on feeding people in this country and in Africa.

"As Stevie Wonder said, it's a matter of getting those priorities straight. It's making it important that if your neighbor is going hungry, then that's an issue we all share. Life is the first and most important right of all.

"My dream is that we may have unleashed the power to make real change. Bob Geldof's statement is still the most cogent of all that I've heard in connection with this project. He said, 'We in the music business have made drugs fashionable; we've made wild hair styles fashionable; we've made unusual clothes fashionable. Now we are finally making compassion and generosity fashionable.' That says to me that far more vital than the money we raise is the consciousness that we raise, the concern that we raise, the emotion that we raise to bring people to this task.

"Throughout history, artists have had the power to create change. This is exactly what USA for Africa and 'We Are The World' are all about. The Bruce Springsteens and Michael Jacksons and Lionel Richies and Kenny Rogers, this whole collection of 45 artists, have the power to be incredible Pied Pipers of good will and lead all those people who care, who have faith in them to actually solve these problems. That's what I'm hoping for—that's what I'm building towards."

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“But whoso hath this world’s good, and seeth his brother have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?”

—I John 3:17

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The Gathering

Ken Kragen felt it important to provide a gathering place for the people instrumental in each artist's participation on that historic evening. Since the actual recording studio was off limits to all but the performers, the nearby Charlie Chaplin Soundstage was comfortably set to accommodate the guests (each artist was allowed five) for the long night that ensued. Video viewing services linked to the studio along with catered food and drink (all of which were donated free of charge) were provided to further include each guest in the monumental event. Attendees such as Jane Fonda, Jane Seymour, Penny Marshall, Sidney Poitier, Ali MacGraw, Dick Clark, Lola Falana, Dyan Cannon, Shari Belafonte, Lynn Swann and Jeesi Colter found the evening to be an inspiration. Christie Brinkley, as Billy Joel's guest, has since taken action to mobilize the fashion industry. "For me, that was one of the most moving evenings I've ever been able to witness," Brinkley stated in a recent USA Today article featuring her own efforts to aid famine victims.

Harry Belafonte *(Continued from page USA-3)*

sometimes we do that with such buffoonery that there's a bit of humiliation when you try the next day to face the world. But there was a much brighter illumination in that room where 'We Are The World' was recorded. There was a sense of oneness, a great human spirit; everybody came together and not only sang the parts that were given to them, but whatever was suggested by this collection of very gifted minds was always for the improvement of it, and everybody did it in that spirit. There was an awful lot of camaraderie. For me, it was a very romantic look at something that I've always fantasized: when artists will it, it's do-able; we are invulnerable. If a doctor is given the gift of medicine, he is there to heal the sick. If a farmer is given the skill of knowing how to manipulate nature, he is there to feed his fellow human beings. And if you're an artist, your gift of art is to bring hope and joy and the great sense of the future to people. That was in

that room that night.

"Of course, any time artists come together in that spirit, it's always going to be fun, too. I've never seen a time when it wasn't. If there wasn't that reward in it, and we're all sitting down feeling the wrath of hell, then what would be the point of coming together? I can get the wrath of hell on my own.

"You know, I was probably the second or third oldest person in that room, and I think I may have had the longest career of all of them. I even preceded Ray Charles—when I started in the early '50s, Ray Charles had not yet erupted. To see all these young people . . . Our styles are very different, and my lifestyle is very different from theirs. I met most of them for the first time. I was amazed to have all of them going around all night calling me Mr. Belafonte, when otherwise it was 'Hey, Diana,' or 'How you doin', Lionel?' or 'What's happening, Tina?' I mean, for Bob Dylan to write on my sheet music, 'To Harry, Thanks for giving me my start—Bob Dylan' . . . That was lovely. I can criticize a lot of those people, and I have my attitudes about what they sing, but I absolutely could find no one in that room whose gift I do not respect. It was a great night."



Quincy Jones, Harry Belafonte

CREDITS: Project Director, Harriet Sternberg; Editor, Samuel Graham; Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; VIDEO ARTICLE By Chris McGowan, L.A. writer; Photo Editor, Wendy Farris; Assistants: Nancy Marcussen, Trish Talbot; African overview provided by Peter Hansen, Director of Special Projects, UNICEF; Remarks by Ray Charles, Marlon Jackson, Waylon Jennings, Bette Midler, Willie Nelson, Paul Simon, Bruce Springsteen, Diana Ross and Stevie Wonder were edited from transcripts of video interviews conducted by Robert Hilburn, Jan. 28-29, 1985; Photos by Henry Diltz, Sam Emerson, Anthony Suau/Blackstar, Bert Demmers, John Isaac, Conrad Collette; Cover photo by Harry Benson; Editorial Art Director, Anne Richardson-Daniel; Design Consultant, John Coulter.

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for reminding us
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something.

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Bob Giraldi

Phil Suarez

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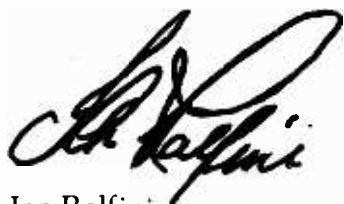
Vestron Video, the manufacturer and distributor of the award-winning "DO THEY KNOW IT'S CHRISTMAS? THE MAKING OF THE BAND AID VIDEO," salutes the artists of USA for Africa and the USA for Africa Foundation in its efforts to feed the world.



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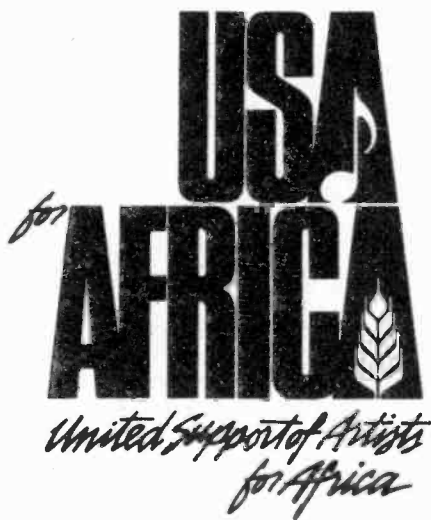
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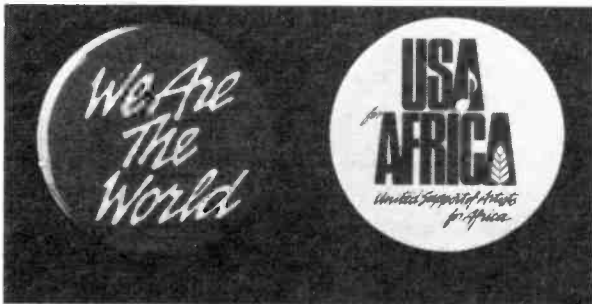
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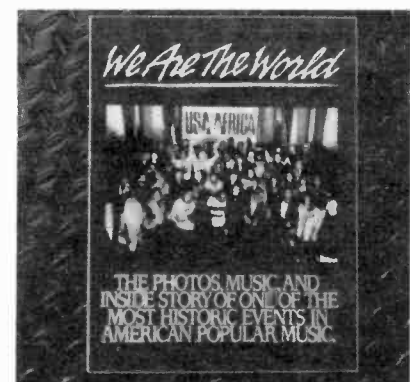
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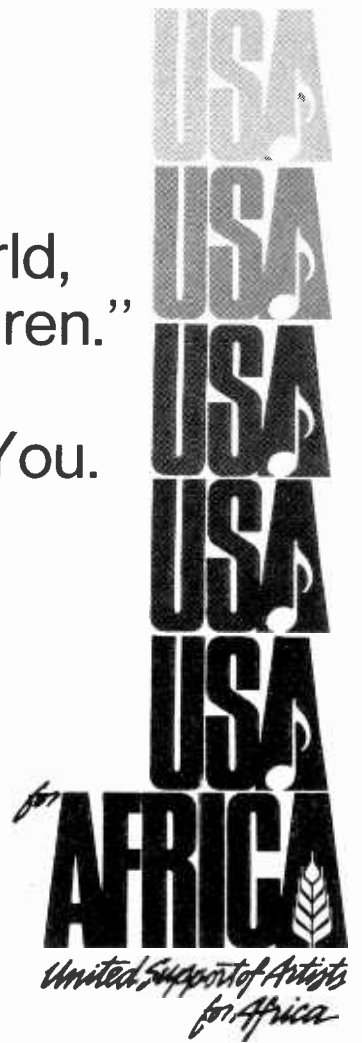
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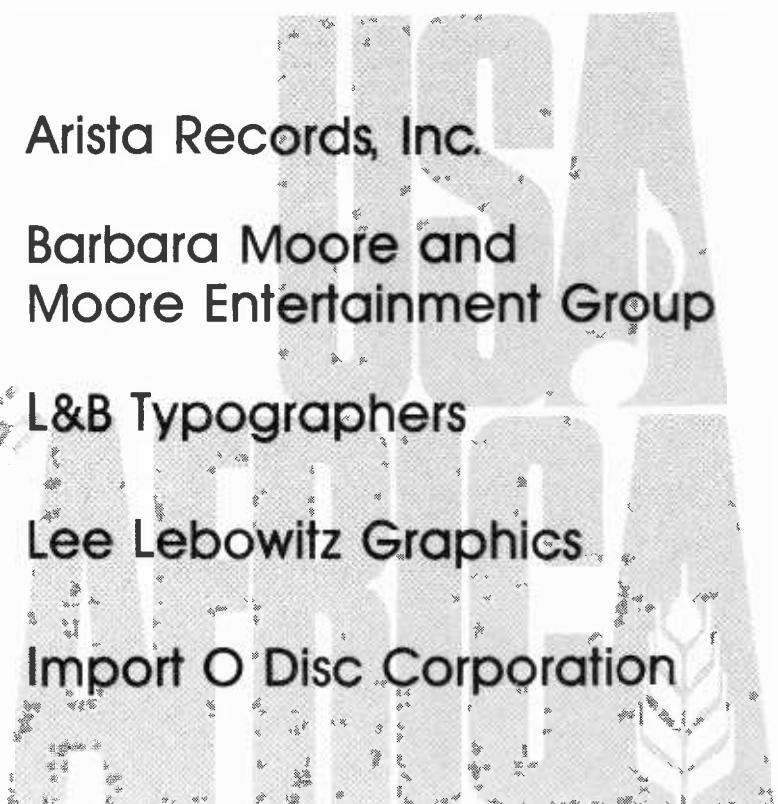
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FEYLINE OUTLINES EXPANSION PLANS

Concert Promotion Firm Releases Detailed Prospectus

BY JOHN SIPPEL

The decision of Denver-based Feyline Presents Inc. to go public, and the accompanying release of a detailed prospectus on the company, affords a rare inside look at the inner workings of a concert promotion firm. This first of a two-part report culled from the prospectus looks at Feyline's future plans; next week's conclusion will look at the company's fiscal operations.

LOS ANGELES Development and ownership of concert facilities, greater involvement in licensed merchandise manufacture, sale and management of acts and more major concert/music festival productions are the goals of Feyline Presents Inc.

These objectives are spelled out in a recent prospectus, prepared by Quinn & Co., which seeks to take the concert promotion firm public with a 940 common share offering at \$5 per.

Madonna's First Major U.S. Tour To Begin April 10

LOS ANGELES Madonna is set to begin her first major North American tour, dubbed "The Virgin Tour," April 10 at Seattle's Paramount Theater. The tour will continue to 26 other cities before concluding June 6-8 at New York's Radio City Music Hall.

Other key dates on the tour, in which Madonna will be backed by an eight-piece band, are the Pacific Amphitheatre in Costa Mesa, Calif., April 21; the Universal Amphitheatre in Universal City, Calif., April 26-28; the Fox Theatre in Atlanta, May 13-14; the Spectrum in Philadelphia, May 29, and the Centrum in Worcester, Mass., June 2.

The tour will come on the heels of Orion Pictures' Friday (29) release of "Desperately Seeking Susan," with Madonna in the title role. Madonna is currently featured in the Warner Bros. film "Vision Quest."

Madonna's first two Sire albums have been certified double and triple platinum, respectively. The singer has two singles in this week's top 10 (Chartbeat, page 6).

The firm would net \$3,420,000 from the sale of 760,000 shares after underwriter fees are deducted. Present shareholders, who are company officers, are selling off 180,000 shares, proceeds of which do not go to Feyline. Under terms of the offering, company officers would retain either 51% or 49% of the controlling shares, with the lesser percentage resulting if the underwriters exercise their option to purchase 90,000 shares.

The prospectus details that \$2 million of the net proceeds would be used to develop new venues, which would make it possible for Feyline to exercise greater control over good booking dates and would economize on the present 10% to 15% cut of the gross paid to the facility. Feyline owns the Rainbow Music Hall, a 1,500-seat Denver indoor facility where it books developing acts. The hall lost \$180,000 for the year ending Jan. 31, 1983, according to the prospectus.

Fey, Larry P. Melnick, John A. Rubey, Charles P. Morris, Cynthia Slade and Joseph H. Golinsky, all listed as shareholders, officers and/or directors of Feyline, collectively own a 20% interest in the company which owns Rainbow, the prospectus states.

Feyline engineered a joint venture construction deal with Star Brite Inc. to split control and profits of the Kansas City (Kan.) Amphitheatre, a 15,000-seater where the Barry Fey-originated firm grossed \$1.6 million in the first year. The construction cost \$1,040,000, of which \$900,000 was borrowed.

Feyline hopes to erect and own a 5,000-seat indoor venue at Littleton, Colo., a Denver suburb, a project estimated to cost \$10 million. About \$1 million from the shares proceeds would go to this project.

The pitfalls of booking concerts into leased locations is apparent in the prospectus. During the fiscal year ending Jan. 31, 1983, Feyline negotiated a deal with the Kansas City Philharmonic Orchestra to sponsor rock shows at the Starlite Theatre there, where it lost \$340,000. The deal was terminated after one year.

An outdoor facility in Phoenix, utilized exclusively by Feyline, was sold and the firms lost a lucrative site during the summer of 1983. Overbooking of new wave groups at

(Continued on page 44)



Pop Legends. Dionne Warwick and Johnny Mathis sing together at the close of their first of six shows at New York's Radio City Music Hall. (Photo: Chuck Pulin)

Weather Report: No Tour This Year

Zawinul, Shorter Concentrating on Solo Projects

BY SAM SUTHERLAND

LOS ANGELES Despite having a new studio album ready for shipment and a lineup they assert is now fully seasoned and ready to swing, Weather Report's Joe Zawinul and Wayne Shorter are breaking from their familiar cycle of touring and recording to focus on outside projects.

Both the Austrian-born Zawinul and the Newark-bred Shorter have previously signalled plans for re-

cordings outside the framework of their 15-year-old fusion dreadnaught. Before, however, such extra-curricular missions hinged on the seasonal tours and annual album sessions that have enabled the band to sustain its niche as the best-known contemporary jazz group.

Not this year, however. "We're not going to tour with the band this year," confirms Zawinul, the group's feisty keyboard/synthesizer stylist, composer and arranger. "We're putting it on the back burn-

er for awhile."

That decision appears especially significant in light of Zawinul's unabashed enthusiasm for "Sportin' Life," the band's newest Columbia album, which he boasts is a "a classic"—a pronouncement, he adds, that his old boss, Miles Davis, apparently shares. "He called me for the last three days," Zawinul reports, "and kept saying, 'Who's your greatest fan in the world?'"

Adding to the sense of occasion is the more cohesive interplay between the band's founding fathers and the younger players who completed the band for the new album. The rhythm section—anchored by drummer Omar Hakim and bassist Victor Bailey—has had two albums and tours to season, and, as augmented by the only new member, percussionist Mino Cinelu, draws high marks from Zawinul and Shorter.

"It takes a few years for anything to develop," concedes Zawinul. "On the 'Procession' album, we were just two weeks old as a band. And on 'Domino Theory,' we did everything live—there were no baffles or dividers between players, and a lot of cross-talk onstage as a result. So we had to do a lot of cleaning up afterwards."

"Now the band has played so many terrific concerts, and it's finally got an incredible flow. We went into the studio for just three days to cut the new album."

Still, Zawinul and Shorter remain very much the dominant poles for the band, acknowledging that certain portions of the album were completed after Hakim, Bailey and Cinelu had returned to the East Coast.

Zawinul and Shorter give two reasons for their current break from Weather Report. "I think the album is good enough to take care of itself," says Zawinul. "It's a time for Wayne and me to take a rest from one another, and from the band as well."

Accordingly, saxophonist/com-

(Continued on page 44)

Heavy Metal Loudness

Japanese Rockers 'Thunder' Westward

BY ETHLIE ANN VARE

LOS ANGELES The fact that heavy metalers Loudness have been leaping up the Top Pop Albums chart with their debut release on Atco is remarkable in the first place. That the bandmates are four Japanese youths who speak virtually no English but sound like a cross between Motley Crue and Ozzy Osbourne makes the feat even more amazing.

"Thunder In The East" is the second English-language album at-

tempted by Loudness, and the first recorded in America. According to manager Danny O'Donovan, their acceptance in America is what will make them ascend the charts in their homeland as well.

"In Japan, anything imported is popular," says O'Donovan, "whether Gucci or Vuitton or Mercedes. Although they were successful before, once they were signed to an American label it was like being reimported to Japan."

Loudness vocalist Minoru Niihara says that although some fans back home were miffed at the new sound, he felt it was important to communicate on an international level.

"Some fans told me, 'Please sing in Japanese, don't go out of Japan, stay here forever,'" says Niihara, who has been studying English for six months. "But I want to introduce to America our Japanese young generation style. It is not all kimonos and Toyota; young people listen to and play rock'n'roll music."

Concert promoter O'Donovan was introduced to Niihara, guitarist Akira Takasaki, drummer Munetaka Higuchi and bassist Masayoshi Yamashita when he was judging the annual Tokyo Music Festival. They had already released five albums on Nippon Columbia and had gained a cult following in the U.S., and

O'Donovan says he felt this was one Asian band which could compete head-to-head in the American market—without bleaching their hair blond.

"People who listen to the record say they didn't even realize Loudness was Japanese, and I think that's a compliment to Minoru," O'Donovan says. "But we're not going to play down their nationality; we're going to play it up."

A 50-date, three-month tour starting April 6 will provide ample evidence of the band's startling appearance, as will the video of "Crazy Nights," now in light rotation on MTV. According to Niihara, it's an initial shock for American audiences to see Orientals playing hard rock, but they soon get used to it. It works to their disadvantage, however, in Japan.

"Sometimes, Japanese rock fans never listen to Japanese rock bands. They listen only to American and English bands," he says. "They don't believe in Japanese rock music. But we're going to change that."

Manager O'Donovan says he talked Atco into an initial 100,000-unit pressing of "Thunder In The East," rather high for an unknown group, and is negotiating for a Compact Disc.

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Twin Cities. Tates Noires, a new six-woman rock group from Minneapolis, performs at the Bottom Line in New York. (Photo: Chuck Pulin)

Westworld Lawsuit Beverly Hit by Injunction

LOS ANGELES Promoter David Duffy, doing business as Westworld Productions, obtained a preliminary injunction last week against Beverly Hills Live Inc., operators of the Beverly Theatre, one of the area's most active concert sites. The injunction restrains the theatre from presenting any future productions without giving Westworld first option to co-produce.

Sought Feb. 26 in Los Angeles Superior Court, the injunction was in response to a \$15 million lawsuit brought last November, wherein Westworld alleged that Beverly Hills Live Inc. and officers Robert

Stein and Steve Schneider breached a contract signed last July giving Westworld first right of refusal to put up production costs for presentations at the theatre, in return for an equal share of the profits.

In their November complaint, Westworld further charged that Stein and Schneider committed fraud by agreeing to the July contract, when they had no intention of holding to the terms of the agreement; that the two officers actively worked to keep Westworld from taking part in future productions, in an effort to keep from sharing profits; and that the defendants participated in slandering them to numerous members of the entertainment industry.

According to Duffy's motion for preliminary injunction, Westworld entered into a joint venture agreement to participate in Beverly Theatre productions as early as September, 1982.

PAUL GREIN

NEW ON THE CHARTS

ALISON MOYET

Columbia recording artist Alison Moyet is on her way to duplicating her British chart success in the U.S., as her debut single, "Invisible," jumps to number 61 on the Hot 100. Moyet, who is signed to Columbia in the U.S., has collected three recent top 10 singles in the U.K.

Moyet was the lead singer for the British synth-pop duo Yazoo, with Vince Clark. Though they attained considerable international success, Moyet says she felt that "the electronic format was too limiting," and opted for a solo career in 1983.

Securing a recording contract with Columbia, she recruited Tony Swain and Steve Jolley, whose credits include Bananarama and Spandau Ballet, to produce her current album, "Alf." Moyet was named best female vocalist at the British Record Industry Awards in February. "Invisible," the first video clip in support of the new release, was directed by Nick Morris and produced by Fiona O'Mahoney. Plans for a tour are currently on hold because Moyet is expecting a baby in April.

Moyet is managed by Randy Hoffman of Champion Entertainment, 130 W. 57th St., Suite 12B, New York, N.Y. 10019; (212) 765-8553.

RAVEN

The latest addition to Atlantic's heavy metal roster is the British trio Raven, which moves up to number 120 on the Top Pop Albums chart with "Stay Hard." Formed in England five years ago, the group later recruited drummer "Wacko," whom they discovered in a music store banging his head on a drum set, according to bassist/vocalist John Gallagher.

It was Raven's 1983 release, "All For One" (on the independent Neat label), that "laid the groundwork for the band," states Gallagher. "With no airplay or promotion, it sold over 50,000 copies" in the U.S., he says. Encouraging record sales coupled with a major U.S. tour last year led to a recording contract with Atlantic.

Raven's credits include contributing two songs to the "Hot Moves" soundtrack, released last fall. Raven's first single, "On And On," is also their first video, which is currently being shown on local video shows. The group plans to tour Vancouver and the States.

Raven is managed by John Zazula, Marsha Zazula and Tony Insigieri, CraZed Management, 60 York St., Old Bridge, N.J. 08857; (201) 679-1179.

TALENT IN ACTION

(Continued from page 43)

Enough") to the gloom and doom of "2 Minute Warning," the band showed remarkable musical variety influenced by everything from Bach to bubblegum to hip-hop.

Energetic dancing by Gahan, unusual lighting effects, a slide show and a vaguely industrial-looking set all helped to keep the show from being bogged down by the fact that the rest of the band was practically glued to their rows of keyboards. Coupled with the strong material that accompanies all this, Depeche Mode's is one of the best technopop/disco shows happening these days.

A charming 30-minute opening set was provided by fellow Sire Records act Book Of Love, a band of New Yorkers who have strung together a few good synth programs to make some catchy pop songs. Their current club hits "Boy" and "Book Of Love" stood out, but the other material was also engaging. Led by singer Susan Ottaviano, who was surprisingly poised and friendly at the helm, the group played out the "let's get some synthesizers, learn to play and start a band" fantasy with refreshing purity—a quality often missing from today's jaded high-tech scene.

KATHY GILLIS

LET THE GOOD TIMES ROLL

Vic Theatre, Chicago
Tickets: \$15

UNDER THE COLLECTIVE BANNER "Let The Good Times Roll," a handful of vintage rock'n-rollers rekindled 20-odd years'

worth of memories for a capacity crowd at the newly renovated Vic Theatre March 1. Hosted by veteran Chicago radio personality Dick Biondi, the concert was the first under the auspices of the Holiday Star Theatre, which recently took over talent booking for the 1,400-seat Vic.

Following a rendition of "Tutti Frutti" by all-purpose backing band Rockin' Robin & the Rhythm Kings, Chicago-based a capella doo-wop quintet Stormy Weather took the stage. Leader Henry Farag's supple tenor propelled Stormy Weather's entertaining set, which included such standards as "Runaround Sue," "Teenager In Love" and "Blue Moon."

The Platters were next—not the original Buck Ram Platters, but a group led by former member Paul Robi. Robi's mildly abusive Vegas-style patter tended to detract from the presentation, but the Platters' selections—"Only You," "Twilight Time" and "Smoke Gets In Your Eyes" among them—were timeless.

Then came Freddy Cannon, who with his aggressive Noo-Yawk-cabbie demeanor virtually intimidated the audience into dancing in the aisles. They couldn't get enough of Cannon, who delivered "Tallahassee Lassie," "Shake Rattle And Roll" ("Big Joe Turner's 1954 version," Cannon emphasized) and "Where The Action Is" with feisty aplomb.

The next performer, Little Anthony (whose Imperials are no more), was a delight, his youthful falsetto unchanged by the years. Running through an all-too-brief set of hits, some his own ("Tears On My Pillow," "Hurt So Bad") and some not, Anthony parlayed his silken voice, engaging personality and ironic sense of humor into one of the highlights of the evening.

The other was headliner Lou Christie, who came on like a purple hurricane, clad in the royal color literally from head top to toe. Switching effortlessly from regular voice to his own falsetto (this despite a cold, Christie informed the audience), he tore through early scorches like "Rhapsody In The Rain" and his theme song "Ligtnin' Strikes" with fervor.

Christie's first Chicago appearance in 19 years bore the mark of an

old pro thoroughly enjoying himself. Judging from the reception he got, the Vic's patrons were having a pretty good blast themselves.

MOIRA McCORMICK

WEATHER REPORT

(Continued from page 42A)

poser Shorter is already recording his first solo album since 1974's "Native Dancer," and Zawinul says he's nearly ready to begin cutting his first solo set since an eponymous Atlantic album, cut in 1969, paved the way for Weather Report.

Lest skeptics interpret that band's inactivity as a possible harbinger of a more formal retirement, however, the Shorter/Zawinul partnership is due to resume next fall when they begin recording a long-planned studio album for CBS's Masterworks classical line.

That project, offering original compositions from each, is dubbed the "symphonic" album by Zawinul, but the orchestrations and performances will rely on his synthesizers and keyboards and Shorter's Reeds. Now working with MIDI interfaces for his various keyboards, Zawinul is confident that the set can be completed on a self-contained basis.

"We don't need outside players," he asserts. "I've got a better violin sound than the New York Philharmonic at this point."

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Back to Basics. Fresh from his recent Off-Broadway performance in "La Boheme," Gary Morris, right, returns to cutting country records. Helping him eliminate any operatic traces is producer Jim Ed Norman.

DUNHILL, DOT LABELS COMING BACK

MCA Revives Logos To Record Non-Mainstream Artists

BY KIP KIRBY

NASHVILLE MCA Records will revive its dormant Dunhill and Dot labels this year to provide new sales outlets for non-mainstream contemporary and traditional country artists.

"There is a whole audience of people who grew up in the '60s who aren't hearing what they want on radio right now," asserts MCA Nashville president Jimmy Bowen. "And there is an older demographic that continues to have tremendous loyalty for traditional artists who are still actively working in the industry but can't get label deals."

Bowen is structuring Dunhill and Dot to meet those needs. Dunhill will house MCA's new boutique division, catering to acts with acoustic,

contemporary or eclectic music styles. He says it will be based along the lines of Sugar Hill Records in North Carolina, which successfully markets such artists as Chris Hillman, David Grisman, Herb Pedersen and the New Grass Revival and was the launching label for Ricky Skaggs.

The Dot logo will comprise older acts who have previously established their careers and continue to do concerts and television work but aren't able to get major label distribution. A number of Dot's acts will likely be Opry members.

MCA senior vice president Bruce Hinton will be responsible for both Dunhill and Dot operations. Vice president Tony Brown will oversee a&r functions for Dunhill and has signed violin virtuoso Mark O'Connor as Dunhill's debut artist. Staff producer Chip Hardy will oversee a&r for Dot. The first artist signed to Dot is Tompall Glaser, although Hinton says that paperwork is nearly complete on "half a dozen more" artists who will join Dot's roster.

Dunhill product will carry an \$8.98 price tag. Dot product is being marketed at \$6.98, which Bowen emphasizes is not a discount price but one that MCA feels will be more

affordable for an older record-buying consumer. Both labels will be distributed through regular MCA channels.

Singles will not be an automatic option, according to Bowen, except in cases where MCA promotion believes a particular cut merits airplay.

"If we heard what we felt was a hit single and we thought it made sense, we'd release it just as we would any other record. It would tickle me to death to have a hit single from either Dunhill or Dot," Bowen says.

Marketing strategy calls for the first product on both logos to be released around August or September in "six pack" form, six albums per label. In 1986, MCA plans to release three "six packs" per label for a combined total of 36 albums.

Bowen concedes that recording budgets for Dunhill and Dot will be considerably smaller than for mainline MCA country acts, because of projected sales and estimated profit factors. Ballpark figures range from \$25,000 to \$35,000 for Dot albums, and are slightly higher for Dunhill.

"We will run costs through the
(Continued on page 49)

NASHVILLE SCENE

by Kip Kirby



THERE WAS A TIME when any major news headline could be counted on to inspire the release of a country record detailing both the event and its proposed solution in a tidy 2:30. From the CB craze through the Iranian hostage crisis, the gas shortage to the latest fad diet, nothing was sacred to those current events chroniclers whose latest efforts always seemed to be issued on a country music label.

It's probably an economic sign of the times that country no longer enjoys its share of these novelty, political and satirical records. They have rarely done well at radio in recent years; and in today's accelerated news environment, today's 36-point headline is tomorrow's trash can liner.

The headlines inspire two new novelty singles

But the spirit is still alive, if two singles from the past couple of weeks are any indication. One record is called "The N.Y. Subway Song" and discusses the Bernhard Goetz subway shooting in Manhattan. The other is called "Big Time Country Banker's Blues," and deals with the ruination of former Tennessee gubernatorial candidate Jake Butcher, who brought about the failure of the United American Bank system headquartered in Knoxville. (The title is apt, as Butcher is bankrupt and faces a lengthy prison term.)

SCENE SPOKE LAST WEEK with George Jones' wife Nancy about her version of the Radio City Music Hall episode in which Jones walked off the show minutes before he was to go on and host The Nashville Network's anniversary gala tv taping.

According to his wife, Jones was unhappy with his treatment almost from the first, and felt there was no communication, especially from the CBS Records representative assigned to cover him. Nancy explains that they checked out of the Waldorf Astoria suite arranged for them by The Nashville Network "because we like the Sheraton Center and the food is better there."

Despite an extensive limousine bill now held by The Nashville Network for Jones' entourage, Nancy insists that neither she nor George ever found a limousine waiting for them after they changed hotels. She notes that George could not get ice in his dressing room, and that they had to go out and buy a bag for \$5, while the singer sat in his dressing room all day waiting for instructions about his sound check.

"George walked off the show because he just didn't feel he was wanted," Nancy says. "You can't change George. He's 53 years old, and he's going to do what he's going to do. I don't want to knock The Nashville Network, but they didn't have it together. When we go on and do Ralph Emery's show, everything is fine: George knows where he's supposed to be and when he is supposed to go on."

"We hate it when things get blown up in print," she adds. "George doesn't want to be known as No-Show Jones. He's really trying, and he's come a long way. I think he deserves some credit. All he wants every now and then is for someone to give him a pat on the back and tell him he's doing a good job."

Nancy Jones also says that she and George feel bad about George not making his scheduled "Austin City Limits" taping several weeks ago. She notes that the makeup date offered George conflicted with a "Nashville Now" date, and because he had cancelled Ralph Emery's show twice already, they felt obligated to stay with the "Nashville Now" booking.

CELEBRITIES TURNED OUT in full force—and full of gifts—for a special night at the Nashville Palace. The event was to help Margo Smith and husband Richard Cammeron begin new lives after a fire this winter destroyed their home and furnishings. Guests were asked to bring presents or donate household items.

Among those who showed up to share in the evening's warmth and festivities were Dottie West, Lee Greenwood, Terri Gibbs, Jeanne Pruett, Jim Ed Brown, Gail Davies, Helen Cornelius, Lorrie Morgan, Jan Howard, Leroy Van Dyke, Little Jimmy Dickens and Jack Greene. A number of the artists stayed around to donate some music onstage as well.

One of the most touching moments came when Smith and her two daughters opened a box from Lorrie Morgan and found a live puppy to replace one of their family pets who was burned in the fire.

LEON EVERETTE WAS INVITED to perform with the U.S. Air Force Band at a concert in Washington March 17, at Constitution Hall. The concert followed a St. Patrick's Day parade and featured Everette, his band, the Air Force Band and 26 singers. Everette sang his string of country hits as well as his new Mercury release, "Too Good To Say No To." After the show, Everette and his band were guests of honor at a reception featuring top military and civilian personnel, visiting dignitaries and representatives from Congress.

Haggard Videos Doing Well

Lower Prices, New Ads Aid Sales

NASHVILLE After almost a year of experimentation, Merle Haggard's video company (Billboard, April 28, 1984) keeps finding new ways to sell his concert footage. One way was lowering the original price from \$49.95 to \$29.95; another was to get into print and cable television advertising.

When Video Music Classics started last year, the concept was to tape each Haggard concert and sell the tapes by giving the audiences order envelopes along with their tickets. The method is still being used, according to Dennis Bottomley, the company's director of marketing and distribution, but fewer concerts are now being taped.

"We're just doing the larger concerts and cities," Bottomley reports. "We select the ones that we think will be the best—although you never know but what a concert in a small town might sell."

Video Music Classics, main advertising outlets of late have been The Nashville Network and Music City News, the monthly fan publication. The lone video for sale via these media is the "Merle Haggard Expo '84" title. A two-minute tv spot ran for a month and elicited approximately 60 orders a day, according to Bottomley. The two months of magazine advertising "have just paid for themselves," he adds.

Each order filled for the hour-long video is accompanied by a brochure advertising the whole line of eight Haggard titles. Bottomley estimates that the company has sold around 4,000 videos since startup.

Because he uses local camera crews—some union and some not—

and because some venues charge a fee to allow the taping, Bottomley says the cost of taping a concert varies widely. The average, he speculates, is around \$6,000.

The manner of soliciting sales from the concert audience also varies. If the concert is being taped, then the order envelopes are distributed; if not, ticket buyers are given a brochure that lists the available titles.

Besides initial \$100,000 worth of video equipment, Video Music has added a Sony MCI 24-track board for recording and mixing the audio.

Star Video, also of Phoenix, handles the duplication, labeling, packaging and order fulfillment for Video Music Classics. Videos are available in both Beta and VHS.

Looking ahead, Bottomley says he will do more advertising on local tv and in newspapers, as well as in other country music fan publications. He is particularly interested, he says, in getting his titles into rental outlets.

Since most of the songs featured on the videos are Haggard's own compositions, Bottomley says he has had to obtain only a very few synch licenses.

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER, DISTRIBUTING LABEL. Contains 50 rows of song data.

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ARE TRINIDAD TRENDS HEADING NORTH?

Observers Hope That Calypso's Influence Will Spread

BY MARK ROWLAND

PORT-OF-SPAIN, Trinidad Recent top 10 pop hits like Lionel Richie's "All Night Long" and Billy Ocean's "Caribbean Queen" suggest that the lilting melodies and gently percussive rhythms of West Indian calypso music may increasingly be coming into vogue. In Trinidad, the birthplace of modern calypso and of Billy Ocean himself, observers are hoping that burgeoning popularity for the calypso "sound" will eventually result in a stronger economic base for that island's musical community, much as reggae provided for Jamaica's during the '70s.

Trinidad's current calypso scene can be divided into two distinct genres: the traditional calypso song, marked by a blend of infectious melody and lyrics of topical import; and "pan," an instrumental music played by orchestras consisting of anywhere from 50 to 500 finely tuned steel drums. Both styles are showcased in a spectacular manner during Trinidad's annual Carnival, which takes place in the capital city of Port-of-Spain.

Like similar costumed spectacles in Rio and New Orleans, the Trinidad Carnival, held every March, attracts thousands of foreign visitors with its mix of native music and revelry. Such evocatively titled singers as Mighty Sparrow, Lord Kitchener, Blue Boy, Crazy and Black Stallion compete for the Calypso

Monarch crown by performing their original, usually witty, tunes. The steel bands also compete in an event called "panorama," performing folk melodies arranged with such harmonic precision and subtlety that their overall effect more closely resembles that of a symphony orchestra. But like Carnival itself—another Trinidad invention—foreign derivations of calypso and pan appear to be considerably more popular than the real thing.

In New York, where there is a sizeable community of Trinidad expatriates, a Mother's Day concert at Madison Square Garden's Felt Forum featuring such calypso legends as Mighty Sparrow and Lord Kitchener has become an annual event. Promoter Hugh Loy reports that an extra show has been added this year to accommodate increased demand.

A few savvy calypsonians are also beginning to meld elements of American pop into their own music, a prime example being Kitchener's recent hit "Breakdancing." But as Loy points out, the impenetrable dialects and self-referential lyrics that characterize many native calypso songs tend to exclude all but diehard fans.

Loy, whose B's Records material includes selections by Sparrow and Kitchener, suggests that an American crossover may be attained more quickly by "soca" (the name refers to a combination of "soul" and "calypso") singers like Montserrat's Arrow, who employs repetitive vo-

cal riffs on songs like "Hot Hot Hot" and "Long Time." In fact, many calypso fans accuse Arrow of "discofying" their music. But to Loy, Arrow's innovations are a necessary "blend" of American and Caribbean pop patterns.

"Soca's slower rhythms are more dance-oriented [than calypso], so it's more marketable here," Loy observes. "Americans can't relate to [calypso] lyrics anyway."

Trinidad's steel bands, perhaps that country's greatest cultural resource, face more difficult hurdles. Trinidad now boasts more than 100

(Continued on opposite page)



Summit Meeting. Philip Bailey recently visited "The Today Show" and host Bryant Gumbel for an interview about his "Chinese Wall" album. The album's producer Phil Collins was beamed in live via satellite.

THE RHYTHM & THE BLUES

by Nelson George



THE RECENT BOYCOTT of Warner Bros. product instigated by the management of Los Angeles' KACE (Billboard, March 30) is part of an ongoing philosophical debate in black music that has important economic consequences. KACE was upset with Warner Bros. for failing to put as many promotional dollars into black radio during Prince's recent concerts at the Forum as it gave to pop radio. The station cited this as yet another example of how "crossover" by a black artist can have negative economic effects on black music enterprises.

Prince, by every conceivable yardstick, has indeed

Don Cornelius speaks out on the crossover issue

"crossed over" to mass white acceptance. But does that mean he has also crossed away from the stations that supported records like "Soft And Wet," "I Wanna Be Your Lover" and "Sexy Dancer?" On one level, this is the gripe of one radio station, with the support of others, against a record label, sparked by the tour of a particular artist. But this question of what (if anything) a "crossover" act owes the black music community recurs because of the dollars these acts can generate.

Don Cornelius, creator of "Soul Train," America's most durable black music tv program, sent a letter last week to 11 major black program directors, offering his views on this matter. Cornelius says that while he has no problems with any individual act or label, he is concerned about the issue, since "Soul Train" is definitely affected by this atmosphere.

Cornelius wrote the program directors "to express my concern over the ever-developing 'he's (she's) not black' syndrome in referring to black crossover artists... For record companies, this unfortunate approach is a rather insidious form of pragmatism in that it is widely used to deter lesser known black artists and managers from requesting the services being provided to crossover artists. In being denied the full services that they see preferred artists receive, the artist and his representative are simply told, 'But he's not black.' Not what you'd call the fairest way to compare one black artist to another.

"In my view, the most damaging affect by far is seen in the attitudes of the artists who are being told they are 'not black.' Their response, almost without exception, has been a de-emphasis of the importance of black radio, black attendance at concerts, and, embarrassing I will admit, 'Soul Train' appearances."

Cornelius continues: "The original intent of the

'he's (she's) not black' syndrome may very well have been the removal of distinctions by color which I believe everyone, including myself, would welcome. If indeed this is our goal, I say our goal has been perverted somewhere along the line, for that clearly is not what is taking place. Those of us who labor in this industry are all naturally very proud whenever an artist crosses over, since we were usually there in the beginning. The problem we're facing now is something akin to amnesia.

"It is my hope that eventually black crossover artists come to understand that as important as pop exposure may be, it is not necessary to avoid communication or contact with the black audience or media to hold onto it."

THE NEW MOVIE "Berry Gordy's The Last Dragon" is good, corny fun that could have Motown back in the film business in a big way. A mesh of kung fu (Bruce Lee's spirit hovers throughout), juvenile comedy and music video production numbers, it shapes up to be excellent Saturday night fodder for the all-important youth market.

Surprisingly, of the film's three hooks (action, comedy and music), the Motown-supplied soundtrack is the weakest element. DeBarge's "Rhythm Of The Night" sounds great on screen, but with the exception of Willie Hutch's "The Glow," most of the music remains in the background, failing to cut through the story and command our attention. In that respect, "Dragon" is not "Purple Rain," or even "Saturday Night Fever," and doesn't figure to do as much business as either. One thing this film has that Prince's vehicle didn't, however, is Vanity. Portraying a video music show host with the guileless sophistication of a Valley girl, Vanity looks great and is actually more endearing than sexy.

LONDON CALLING: Lamont Dozier is becoming a major presence on the English musical scene. Dozier, the "D" in the H-D-H Motown production team, has been working with a number of British recording artists. In fact, he wrote Alison Moyet's hit U.K. single, "Invisible," recently released in the U.S. ... Jenny Burton's single "Bad Habits" is shaping up as her biggest hit to date. The song is already top 10 on the soul charts there ... One of the most interesting records on the English market is a new version of Marvin Gaye's "Inner City Blues," done by the integrated group Working Week. The trio's sound is reminiscent of Sade and falls in the category of what the British call "jazz-dance"—a mix of jazz instrumental coloring, usually entailing the use of saxophone, with a black female vocalist and relaxed dance tempos.

Annual Reggae Awards Set 4,000 Expected at Chicago Event

BY MOIRA McCORMICK

CHICAGO Yellowman, Gregory Isaacs, Mutabaruka, Freddie McGregor and Black Uhuru vocalist Michael Rose are among the artists scheduled to perform at the fourth annual International Reggae Arts Awards, to be held here May 4 at the Aragon Ballroom.

According to Ephraim Martin, founder and chairman of event sponsor Martin's International Corp., 31 awards will be presented to "entertainers, promoters, producers, journalists, DJs and other prominent figures in the field of reggae music." The event is to be co-sponsored by Martin's International, Air Jamaica and Red Stripe Beer/Dragon Stout.

Top nominees include Jimmy Cliff (11 nominations), Black Uhuru (six nominations), Steel Pulse and Frankie Paul (five nominations each), Yellowman, Mutabaruka, Sugar Minott and Lloyd Parkes & We the People Band (four nominations each), Gregory Isaacs, Freddie McGregor, Peter Tosh, Synergy, Papa Levi and Sly Dunbar & Robbie Shakespeare (three nominations each).

Award categories include best international reggae entertainer, best male and female vocalist, best reggae song, single and album, best

reggae video and most culture-oriented artist.

Also on the agenda, says Martin, are two special citations. One, the Marcus Garvey Humanitarian Award, is to be presented to an individual or group "cited for using his/her/their influence to help humanity... especially in the areas of civil rights, human rights and education." Nominees are Stevie Wonder, Jimmy Cliff, Lou Rawls and Rita Marley.

The other citation, Martin's International Special Honor Award, is to be given to "any reggae artist, band, promoter, producer, writer or media member cited for most outstanding contributions in the field of reggae arts and culture over the years." Nominees include Jimmy Cliff, Toots & the Maytals, Synergy, Clement Dodd, Charles "Organ-aire" Cameron and Derrick Harriott.

Martin says 4,000 people are expected to attend this year's Reggae Arts Awards. Tickets are \$11 and \$13 in advance, and \$15 at the door.

Chicago's own reggae performers were honored at a separate ceremony Saturday (30) at the North Side's Tropic Zone club. Twenty awards, as well as certificates of appreciation, were presented to local reggae musicians, promoters, journalists, clubs, magazines, etc.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 89 REPORTERS

NEW ADDS	TOTAL ON
29	29
27	37
27	71
26	30
22	37

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RICK JAMES	CAN'T STOP	GORDY
USA FOR AFRICA	WE ARE THE WORLD	COLUMBIA
ATLANTIC STARR	FREAK-A-RISTIC	A&M
FREDDIE JACKSON	ROCK ME TONIGHT	CAPITOL

NATIONAL 137 REPORTERS

NUMBER REPORTING

CON FUNK SHUN	ELECTRIC LADY	MERCURY	13
WHITNEY HOUSTON	YOU GIVE GOOD LOVE	ARISTA	12
NEW EDITION	LOST IN LOVE	MCA	11
ALFIE STAR	MOTOWN		8
KOOL & THE GANG	FRESH	DE-LITE	8

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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
WWVZ Charleston, SC
WGV 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
WWDW Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

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

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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

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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
WXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDLA Memphis, TN
WHRK Memphis, TN
WLOK Memphis, TN
WBLX Mobile, AL
WQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

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

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

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KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

KSOL San Francisco, CA

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Easy One Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One Stop Boston, MA
Skippy White's Stoughton, MA
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Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
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Sam K Records Washington, DC
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Wins Records Long Island City, NY
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REGION 3 FL,GA,NC,SC,East TN,VA

Album Den Richmond, VA
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Cals Records Jacksonville, FL
Camelet 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 Dist. Inc. Norcross, GA
One Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchett's St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Southern Music Orlando, FL
Specs Music Miami, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

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

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

Angott Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

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

CML One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

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

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
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
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World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold San Jose, CA
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Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

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

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- Top Black Singles Of The Year, 1946-1984
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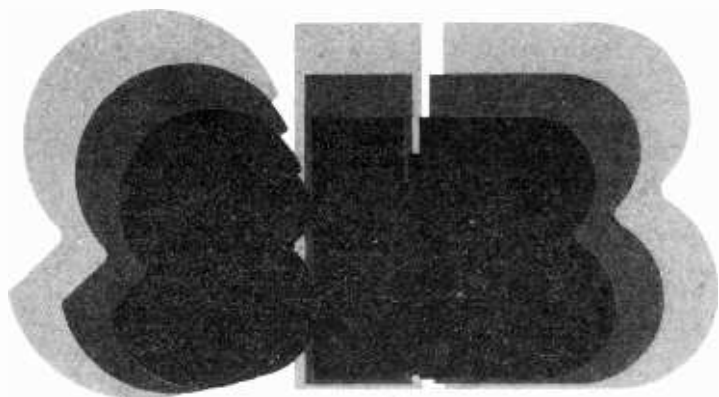
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International

U.K.'s Blue Suede Views Expands Reach

LONDON Blue Suede Views, the pop magazine section of British commercial television's Oracle teletext system, now reaches an audience of more than two million viewers, outstripping even the biggest-selling pop papers here, according to editor Julian Newby.

Blue Suede News, which is said to be the only seven-days-a-week pop magazine in the world, was launched in the London area in November, 1983, and went national a year later. Features include news and reviews of concerts, record releases, videos and movies; gig guides; viewers' letters; pop polls and competitions; and a Stateside news section incorporating Billboard's single and album charts.

Most significant from the record industry's point of view is the 20-page section compiled independently by media company Abacus, containing comprehensive chart and

new release information, in some cases up to a week ahead of its publication elsewhere.

Using charts prepared for the independent local radio network by the Media Research & Information Bureau (MRIB), Abacus already covers heavy metal, disco, independent and national hit listings, and is now adding a country chart, plus information on all U.K. television pop appearances.

Advertising pages are sold within the section, and record companies including EMI, Virgin, Phonogram, &M, Beggars Banquet and Island/Stiff have taken space to date.

Says Abacus chief Richard Jakubowski: "The ads run 16 hours a day, seven days a week. But the real beauty of teletext for the record companies is that they can change the advertising message at literally a moment's notice, after the weekend sales figures are in, for in-

stance, or when an act is going on the network chart show "Top Of The Pops'."

Some 2.4 million U.K. households now have teletext television sets, and the number is rising by around 100,000 a month, giving Blue Suede Views a potential maximum audience of some eight million viewers. Research indicates a massive preponderance of young viewers: one 1984 survey, now outdated, found around 260,000 over-15s watched the section at least once a day compared with more than 1.1 million under-15s.

"It's not an old person's medium," says Newby. "It's a medium for the keypad generation. It's there, it's free and it attracts the kids. The closest thing you can compare it with is radio."

"I don't think it will ever replace the pop papers, because you can't pick a photograph off the set and pin it on the wall, and you can't read 3,000-word features, about your favorite act. But it's clear from the enormous postbag we get that it is exercising a powerful influence on young record buyers."

The counterpart of youthful enthusiasm has been establishment skepticism. Says Newby: "The pop industry is extremely conservative, and it was uphill work for the first year."

"Some record companies have been helpful and understood what we were trying to do. But others are simply way behind the times. One executive I talked to about Blue Suede Views even asked if he could have a copy to look at."

Crackdown on Soviet Studios

MOSCOW Soviet cultural affairs officials are planning to impose stricter controls over a chain of recording studios that are authorized to make tape recordings for private customers.

The studios were set up because of what was seen as a limited range of catalog offered by the state-owned record company Melodiya. But following a series of complaints from the public, the activities of these studios are to be limited.

There have been reports in the Soviet press that untrained staffers at the studios have been taping West-

ern music and performances at "fringe" Soviet concerts, and offering the tapes at high prices to the public on the black market.

The authorities already placed a number of controls last year on the studios, which are run by a wide variety of organizations. But now it appears that the studios may be placed under a central governing body.

It has also been reported that some studio managers and technicians have been dismissed for taping unauthorized Western music.

LINDISFARNE'S JACKSON

(Continued from page 9)

Richard Hart-Jackson, says record companies can no longer afford to be "complacent" with their artists. "It's now impossible for a company to sign a band and then sit back and do nothing," he claims. "There could be repercussions for a large number of acts."

But EMI maintains that the case was too specific to set any precedents. Says EMI business affairs executive Gareth Hopkins: "We're disappointed and surprised at the judgment. But the judge's remarks about EMI personnel relate to a past era and bear no relation to EMI Records and its business procedures today. It was a straightforward case, the judge underlined, of interpretation of a specific record contract dated 1976."

McKay says he regrets the case had to go to court, claiming he and Jackson had made "continuous efforts in 1979 and 1980 to avoid legal proceedings. But no compromise could be found for what Jackson considers a two-year watershed in his career."

He alleges that the only settlement offer from EMI came just before the trial, when 2,500 pounds in damages was suggested, but with Jackson and McKay paying their own costs.

Lindisfarne did, in fact, re-form with all the original members in

1978. The group released the Atlantic album "Back And Fourth," and the single "Run For Home" reached number 33 in the Billboard chart.

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Bid for New Subscribers MuchMusic in Free Preview

TORONTO MuchMusic Network, the Canadian music video pay-tv service, beamed its signal to cable firms for free last week in another attempt to lure subscribers.

Already financially healthy after six months on the air, MuchMusic was also given a big boost by the federal broadcast regulator in a decision only one day before the free preview began.

The Canadian Radio-Television & Telecommunications Commission, in a bid to keep people from buying satellite dishes, is bolstering basic cable service in many remote and underserved communities. Up to 1.2 million households will now, if their cable firms so decide, have access to a wide range of channels on their basic service. One of those will be

MuchMusic, which has until now been a discretionary channel.

Because MuchMusic is a pay-tv service, cable firms had to scramble its signal and force people to buy a descrambler, often at a steep price, to receive the channel. Now, companies with only two signals, or with fewer than 3,000 subscribers and 12 signals, can put MuchMusic on basic, unscrambled service.

The move is a major shot in the arm for MuchMusic, because it will give the network blanket coverage in some cable firms. MuchMusic has said it will offer its service to remote and underserved areas for as little as 10 cents a subscriber, if it means universal carriage on a cable system.

New Rules for Nightclub Talent Restrictions Asked on U.S. Acts

OTTAWA The federal government has asked nightclub owners and promoters to increase their use of Canadian musicians through a tightening of rules for American performers coming into Canada.

Three classes of entertainment establishments are affected by the Immigration Commission action. Large hotels or resorts with several acts performing will have to ensure one of them is Canadian. Cabarets and nightclubs making heavy use of foreign artists will have to ensure a certain number of backup musicians are Canadian. Smaller nightclubs, which the commission says make the most use of U.S. talent, will be asked to increase Canadian participation over a period of time.

Employment Minister Flora MacDonald, in announcing the move, said the commission could not immediately determine the impact of the decision.

Concerts and cultural attractions will not be affected. The main thrust of the move is to increase the number of Canadians entertaining in nightclubs and bars.

According to the commission, the U.S. has become more restrictive in its entry conditions for Canadian nightclub performers. MacDonald says the plan will encourage the use of Canadian talent and ease the dependence on foreign performers.

In 1983, about 22,000 employment permits were issued to Americans, about half of them for work in bars and nightclubs.

British Columbia Does Its Part for 'Tears' Charity

VICTORIA The British Columbia government is turning back the 7% sales tax it collects on "Tears Are Not Enough," the Canadian-made all-star single for Ethiopian famine relief, to the charitable foundation established to disburse revenue from the song. And the Ontario government is studying the move, says treasurer Larry Grossman.

A video of the song has been released, and sales continue to be brisk on the ballad, written by Bryan Adams, Jim Vallance and Grammy-winning producer David Foster. A documentary of the making of the single is being prepared by the CBC for an April or May air date.

CBS Records Canada reports that the single has surpassed platinum. A 12-inch extended version was expected to follow the seven-inch to market late last week.

PolyGram Sees Hopeful Signs for '85 Label Optimistic Despite Loss of Arista, Attic Lines

BY KIRK LaPOINTE

MONTREAL The people at PolyGram Canada would like it to be known that the roof hasn't fallen in. Sure, the Arista label left for RCA, and domestic indie Attic hustled over to A&M for distribution. Sure, the blockbuster years CBS and WEA enjoyed in 1984 eroded PolyGram's share of the market.

But there's little sense of doom and gloom. Coming off a record year in 1983, PolyGram matched net sales in 1984. Bob Ansell, vice president of press relations and artist development, doesn't suggest 1985 is going to be a record year; the aforementioned label losses, he acknowledges, will affect volume. Even so, there's optimism in the PolyGram camp for a variety of reasons. Profits, for one, may be up sharply.

The most obvious focus of joy these days is Tears For Fears. The group's "Songs From The Big Chair" is past platinum in only three weeks, while "Shout" is giving Phil Collins' "One More Night" a run for its money as the No. 1 single in the country.

"I think, realistically, we can do a half a million albums," Ansell predicts. A tour of eastern Canada is slated for late May, while the group's first album, "The Hurting," is about to go platinum. "Shout" already has, without a U.S. release. "Songs" is currently the top AOR album in Canada.

Next down the list of hopeful signs is the better-than-expected Compact Disc sales in the first quarter of this year. PolyGram estimated that the firm would sell 235,000 CDs in Canada this year; sales have already surpassed 100,000. Now, says Ansell, the company is looking

at 450,000 units or more.

With more than 1,000 CD titles in its catalog, PolyGram has almost twice as many as any competitor. It is also seeking CD distribution rights for other labels in Canada.

Cassette sales offer more good news, up significantly in 1984. Cassettes now represent almost 50% of the company's overall recording sales. PolyGram's "Walkman" series of classical cassettes, each 80 minutes or longer, brought many new customers.

There has been a resurgence by the London label. Bronski Beat's "The Age Of Consent" is platinum here. And the Philips label has reasserted itself with its "On Tour" series.

Although PolyGram receives scant attention for its children's recordings, the label has three gold disks for Care Bears albums. On the

horizon is a May 10 release of "It's Okay To Say No," a booklet and recording about never talking to strangers. Produced by the Florida-based Kidstuff label, it will ship 55,000 units in Canada (gold) and be distributed exclusively for the first two or three weeks by the Steinberg's grocery chain in eastern Canada.

One area for which PolyGram has taken its knocks, however, is domestic production. That situation is changing, the company says, and will change even more. Kim Mitchell's "Akimbo Alogo," released on PolyGram through Alert Records, is nearing platinum.

Meanwhile, PolyGram has signed Gino Vannelli to a Canadian label deal and plans to launch a Canadian label it says will complement its existing roster. A Toronto a&r person will soon be hired.

Alternative Awards U-Knows Hit the Big Time

TORONTO The U-Know Awards, once a spoof of the Canadian music industry's Juno Awards, are going big league this year. CBC-TV will broadcast them across the country.

All eyes are on the U-Knows (which will be renamed the night of the show, April 24) to see just how many changes will occur. Will they move toward the mainstream? Will they become the springtime equivalent of the Junos?

David Marsden, the CFNY-FM broadcast executive who has assembled the awards for the last four years, insists they'll be little different this year and next year and the

year after that. "Our awards herald the future," he says. "The Junos salute the past."

The U-Knows were never silly or entirely off-the-wall, but there was little predictable about them. Essentially a "people's choice" award show, it has often honored local and unrecorded groups. Until last year, the U-Knows were scheduled on the eve of the Junos and served as a harbinger of stars to come.

CFNY-FM isn't likely to get the sort of praise it deserves on the CBC telecast, but Marsden says attention for the station is no longer "what we do them for anyway."

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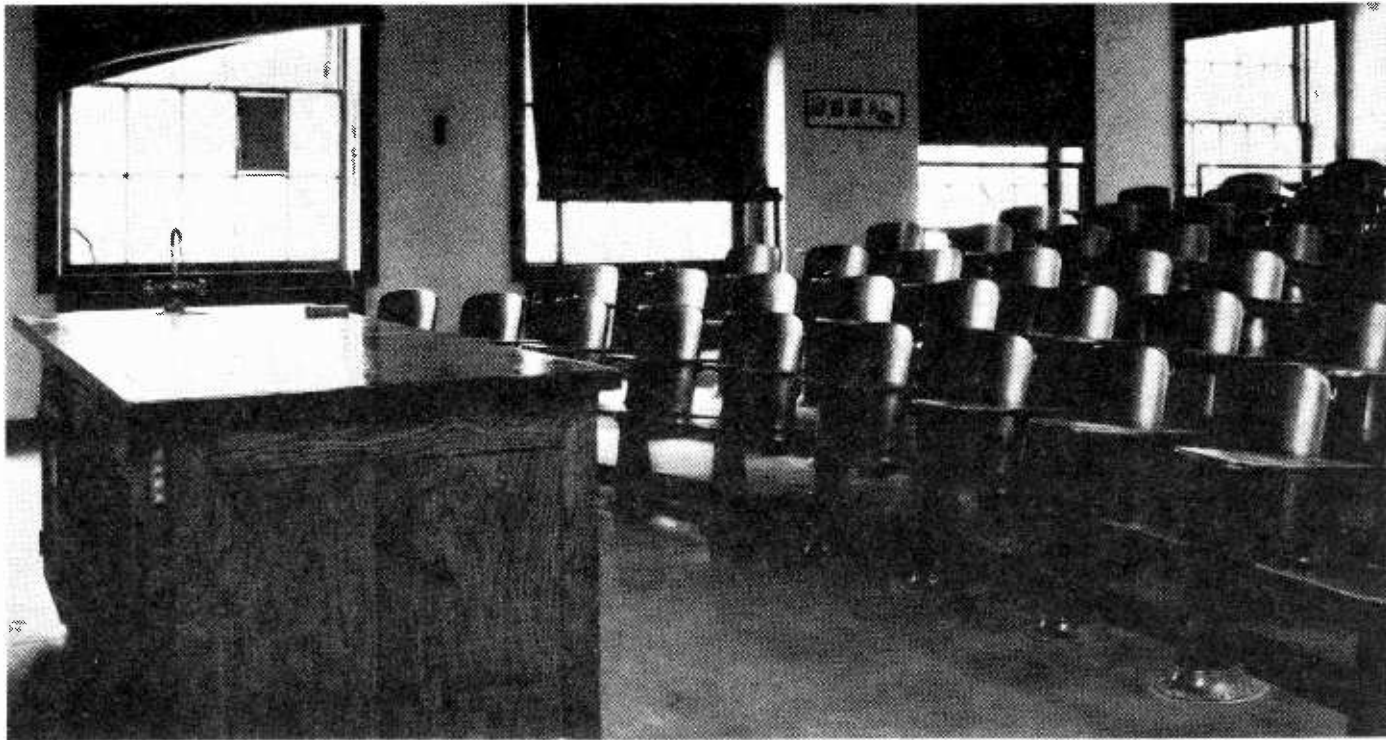


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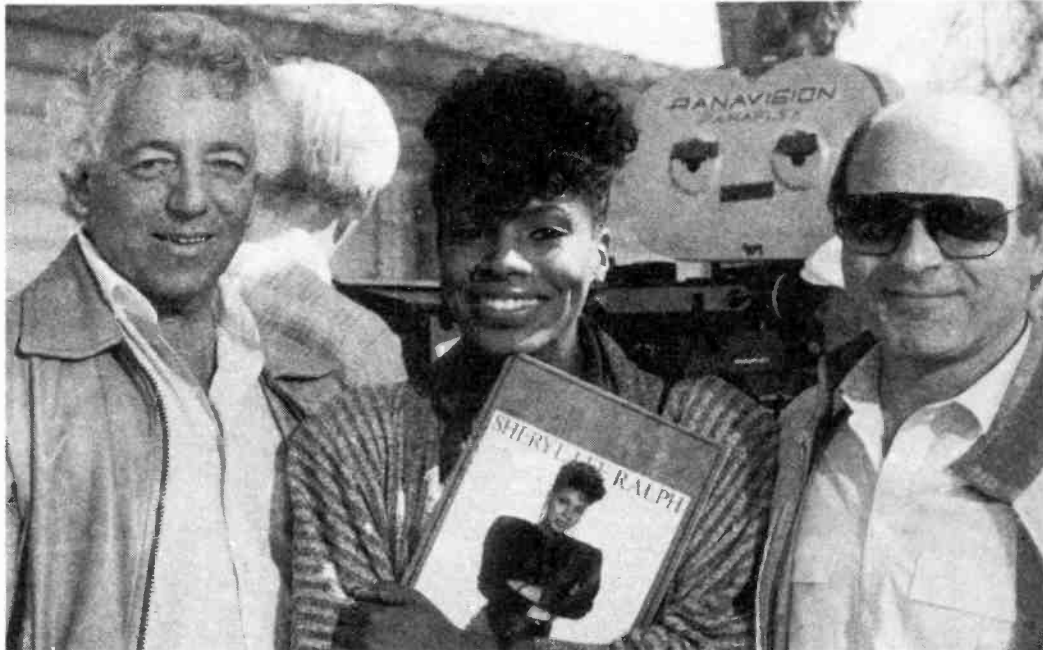
Whispers Speak Loudest. Wham's George Michael, right, chats with Elton John after being honored for writing the U.K.'s most performed work of the year, "Careless Whisper," at the Ivor Novello Awards in London. Eavesdropping in the background is Elton John collaborator Bernie Taupin.



Trading Trade Secrets. Otis Stokes of Lakeside gets a few tips on having fun from the expert herself, Cyndi Lauper, during a Columbia Records party in Los Angeles.



Bagging the Deal. Jack Kirkpatrick, left, of Not Bad Enterprises, and Ronnie Henderson of Bagg Records pool their resources in a merger deal to provide a multi-dimensional music firm in Fort Worth, Tex.



Multi-Media Madness. New York Music Co. executive vice president Mel Fuhrman, left, meets with Macey Lipman Marketing's Macey Lipman on the set of "Codename Foxfire" in Los Angeles to get a rare moment with label artist Sheryl Lee Ralph, who's doing double duty as the tv show's co-star and promoter of her "In The Evening" album.



Signing In on the Scene. Steve Plunkett, left, of RCA act Autograph meets with PolyGram's Simon Townshend during a party at New York's Limelight to celebrate the release of "The Rolling Stone Review 1985."



Starry Eyed. ASCAP membership representative Rick Morrison gives a supportive smile to Society member Teena Marie, who's making strides with her Epic album "Starchild."



No Stopping Her Now. Warner Bros. artist Linda Thompson chats with Chappell/Intersong president Irwin Robinson about the progress of her debut solo album "One Clear Moment" and first single "Can't Stop The Girl."



The King's Entourage. Orchestra leader Dick Bright, right, of San Francisco's Fairmont hotel joins Carlos Santana, left, in congratulating B.B. King on his stellar performance at the hotel's Venetian Room.

CD CAPABILITIES UNVEILED AT NARM MEET

(Continued from page 1)

tainment, education, archival references, home management and more—a spectrum combining the configuration's acknowledged appeal as a prerecorded audio medium with new graphic and interactive uses once associated with home computers.

And underlining Cornyn's planned remarks and the video segment as well, in a strong pitch to the existing record/tape merchandising universe to exploit its leading role in launching conventional CDs into an opportunity to capture a broader new entertainment market.

For Cornyn, making his fifth featured presentation at a NARM summit, the presentation represents a summary of research and development conducted during the past two years under his charter as senior vice president of the WCI Record Group, a post which found the veteran Warner executive shepherding the WCI music divisions toward new businesses and technologies. During a recent interview, he previewed the video program and reviewed the steps leading to his current forecast for CDs and the formal creation of the Warner/PolyGram alliance in the Record Group.

In helping the WCI labels take the plunge into Compact Disc, Cornyn's work with PolyGram led him into frequent contact with technical personnel there and at corporate parent Philips. And, he says, as the configuration's basic format as a digital data storage medium became familiar, new vistas in CD use be-

came apparent.

"I became intrigued with what could be done with this configuration," he recalls, "and with what could be done with it beyond just rock'n'roll." As outlined in the video presentation, those options include linear audio and video presentations of the basic Sony/Philips audio format, as well as non-linear, interactive uses which would link the CD to computers.

Among the sample products detailed in the presentation:

- Potential hardware evolution refining the existing audio Compact Disc player to provide video and/or computer ports for interface to television screens and microcomputers. Also envisioned, and said to be under development in the electronics hardware camp, are integrated, CD-driven audio/video systems encompassing both linear a/v and interactive options.

- Expansion of existing audio CD programs to include visual text or imagery within the extra, now unused subcodes incorporated in the basic Sony/Philips format. That standard allows for an eventual expansion of display functions to include 16-line text displays and full tv screen usage; multi-lingual text can also be accommodated thanks to the available subcode capacity. And digitized color graphics, while unable to match the full-motion capability of 12-inch laser videodisks, can also be animated.

- Extended-play "talking" CDs, which essentially exchange the format's current leading-edge audio

quality for dramatically increased playing time. Spoken-word applications, from drama to reference works, could allow "digital publishers" to imbed 32 hours of program onto a single disk—a scenario illustrated in the NARM video with a full set of Shakespearean tragedies on one CD.

- Interactive educational games, home management programs and other non-linear software presently offered in floppy disk form by the computer software trade. In the video presentation, it's noted that such programs can be rendered "friendlier" by incorporating operations manuals that would require hard copy preparation for floppy disk versions. For example, a CD version of VisiCalc simulated in the presentation eliminates an imposing instruction manual that would normally require many hours of consultation prior to program operation.

While Cornyn's personal enthusiasm for the more daunting, high-tech incarnations of the CD is undisputed, he's quick to stress that the evolution of such software choices will likely flourish best in the wake of a mass market-oriented emphasis on entertainment. Wryly noting the mercurial fortunes of the home computer and video game industries, which he witnessed first-hand via WCI's Atari experience, he stresses his own unit's founding charter as committed to "open system" development for software and hardware, sidestepping the incompatibility hurdles that continue to plague computer products.

Although he won't divulge specific hardware allies, Cornyn asserts he's already involved with hardware development efforts underway within the home electronics camp. First priority, however, has been to map out software standards—an approach, he notes, that yielded a roundtable summit late last year in which top Philips engineers and invited software designers and high technology experts from the U.S. met to discuss where the CD could lead.

As for specific hardware options, Cornyn demurs, saying he'd prefer to give machine designers a clean sheet of paper influenced only by possible software trends. "What I foresee is that customers for the CD player will walk into their Federated store and say, 'I want one of

those new types of record players.' And the clerk will say, 'Do you want one with video and interactivity, or just audio?'"

He does envision a field of such integrated CD hardware appearing on the marketplace within two years, and projects player prices at around \$500 for the video/interactive generation.

His NARM kickoff, he says, is designed to give the record/tape trade early access to what he sees as a crucial opportunity. "The challenge to the record business is whether it chooses to limit itself to audio rock'n'roll, or embrace neighboring territories, such as what could be described as computer software, reference libraries, fiction and fact publishing and other categories," Cornyn notes.

WCI, PolyGram Funding CD Software Development

BY SAM SUTHERLAND

LOS ANGELES Warner Communications Inc. and PolyGram, via its European management, are banking on a bright future for Compact Disc beyond the audio world through their joint funding of the Record Group, a new CD software development operation helmed by Stan Cornyn.

Right now, the company consists of Cornyn himself, with a growing array of "associates"—a group comprising technical and marketing consultants, as well as potential hardware and software partners for future programs—working on initial CD programs. But while the veteran music industry executive forecasts a small, even skeletal operation within the Record Group itself, he projects a vast new business rising around the evolving Compact Disc technological base.

Book publishers, database services, computer software marketers, educational products vendors and other information-driven businesses are all seen as possible venture partners as CD extends its grasp of video and interactive prospects.

The genesis for the Record Group began with Cornyn's ongoing CD research for WCI, with the partnership between the two entertainment conglomerates spurred by the earlier, failed WCI/PolyGram merger. "Following the 'dismergerment,' the two record companies got together and said, 'Let's sponsor this,'" he explains, alluding to his then-emerging scenario for a dramatically broadened spectrum of product options for CD.

Although Cornyn is positioning the new venture to embrace educational, archival and business opportunities through software joint ventures, he reveals that a Record Group "label" would likely enter the market with an early emphasis on entertainment-related products. These could include augmented audio CDs carrying graphics and text, unique CD anthologies exploiting those additional capabilities, and interactive games.

Indeed, the firm's first original program designed to exploit the visual and interactive aspects of the

format is already in production: "Eat Or Be Eaten," not coincidentally the title of Cornyn's planned NARM address, is a whimsical interactive game being scripted and produced by the Firesign Theatre. A portion was to be previewed in the video presentation Cornyn hosts this Sunday (31).

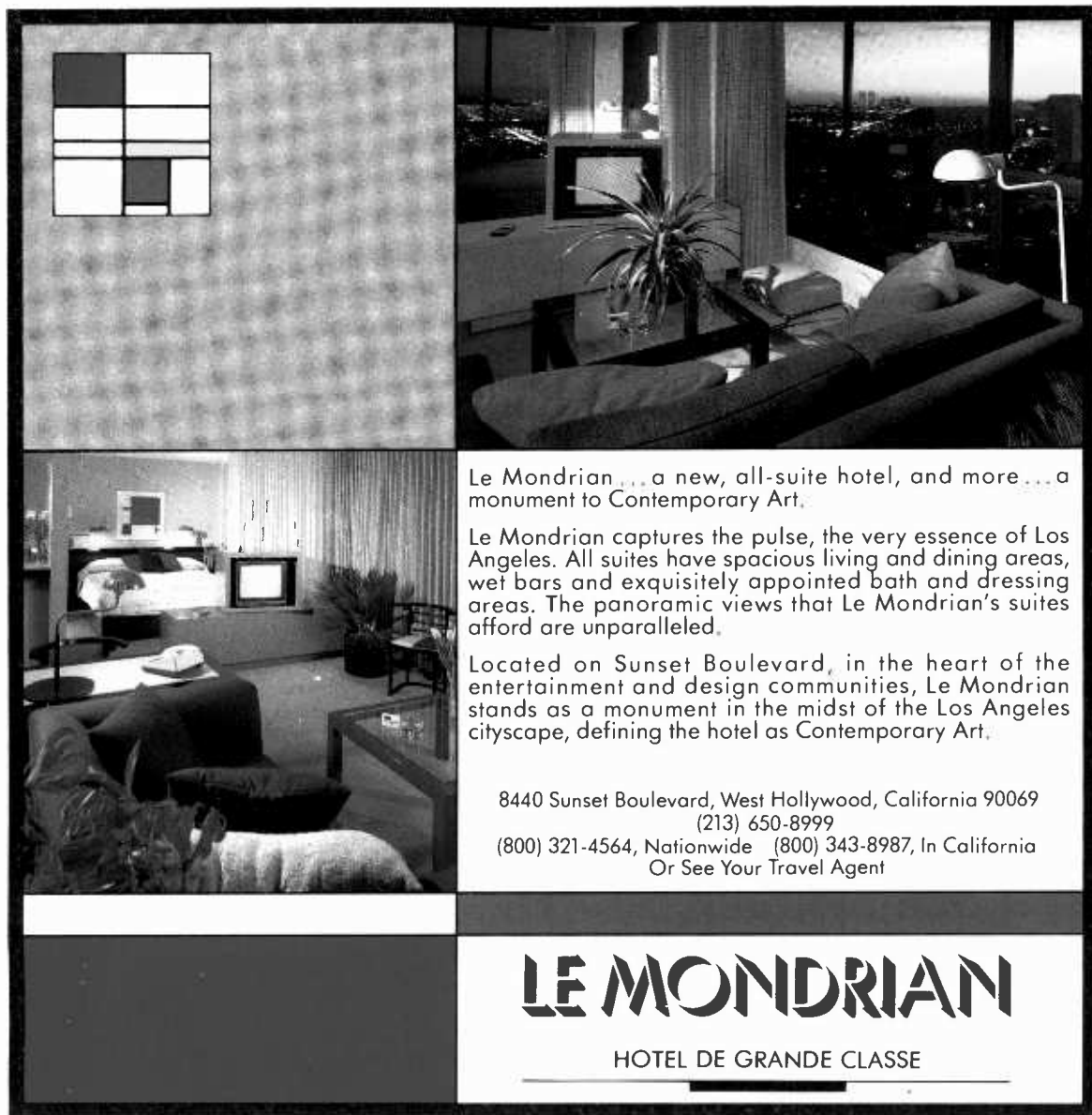
The Record Group has no proprietary hold over CD technology, Cornyn admits, but he predicts that the unit can succeed as a "catalyst" in guiding both hardware and software development. Thus, the operation's first public creation, the NARM presentation, offers simulations of CD text displays, interactive games, reference applications and such intriguing concepts as an audio/visual "tour" disk which would play back via automobile CD players and small video screens, enabling travellers to take a guided tour that would respond to the driver's own choices behind the wheel.

Overall, Cornyn envisions an opening library of between 50 and 200 CD programs. And, because his unit is already well along in evaluating the technical capabilities of CD, he suggests an "open society" will arise through potential joint ventures. "I'm much aware that as time goes by, my life should be an open book to CBS Records, Spinnaker Software, Doubleday, Times Mirror, Paramount Pictures and so forth," he notes, suggesting such firms could enter the field on their own or through alliances with the Warner PolyGram effort.

Cornyn is already reading through proposals from "writers, imaginers and other creative people" to help fill the initial library. And, in stressing his goal of letting the software influence how hardware develops, he sidesteps more detailed, formal proposals for the latter.

"What's the application?" he asks rhetorically. "It's like having Papa Gutenberg burst into the kitchen and say, 'Mama, I've found it—the perfect way to make a cookbook!'"

Instead of "making cookbooks," Cornyn says his only ground rules are to pursue compatible hardware systems that will allow the CD to utilize its full data storage capacity in a myriad of forms.



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Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Contains entries 111 through 155.

Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Contains entries 156 through 200.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Accept 112
Bryan Adams 10
Alabama 28, 178
Animation 50
Joan Armatrading 115
Armored Saint 184
Ashford & Simpson 38
Autograph 29
Philip Bailey 47
Pat Benatar 123
George Benson 79
The Blasters 111
Kurtis Blow 100
Martin Briley 162
Bronski Beat 42
John Cafferty/Beaver Brown Band 147
Eric Carmen 196
Cars 52
Ray Charles 80
Chicago 15
Eric Clapton 49
Bruce Cockburn 159
Phil Collins 1, 77
Commodores 24
Culture Club 199
Dazz Band 157

Debarge 44
Deep Purple 34
Depeche Mode 172
Dokken 129
Duran Duran 62
Sheila E. 94
Elliot Easton 99
Sheena Easton 27
Egyptian Lover 179
Eurythmics 198
Fat Boys 83
Wilton Felder 91
Fiona 154
The Firm 18
John Fogerty 2
Foreigner 9
Frankie Goes To Hollywood 33
Glenn Frey 98
Gap Band 67, 108
General Public 41
Giuffria 43
Go West 102
Sammy Hagar 195
Daryl Hall & John Oates 25
Paul Hardcastle 71
Sam Harris 185

Dan Hartman 95
Don Henley 16
Honeydrippers 88
Whitney Houston 136
John Hunter 181
Billy Idol 139
Julio Iglesias 152
Donnie Iris 158
Iron Maiden 150
Isley, Jasper, Isley 175
Jermaine Jackson 145
Michael Jackson 200
Mick Jagger 14
Al Jarreau 97
Jason & The Scorchers 128, 183
Billy Joel 59
Jessie Johnson's Revue 45
The Judds 121
Keel 113
Chaka Khan 90
Greg Kihn 56
Kinks 110
Kiss 103
Klymaxx 81
Gladys Knight & The Pips 135
Kool & The Gang 37

LRB 78
Cyndi Lauper 26
Julian Lennon 19
Huey Lewis & The News 51
Los Lobos 48
Jeff Lorber 96
Loudness 76
Madonna 6, 73
Barry Manilow 117
Teena Marie 31
Bob Marley & The Wailers 188
Wynton Marsalis 131
Mary Jane Girls 66
Maze featuring Frankie Beverly 75
Metallica 141
Pat Metheny Group 151
Midnight Star 64, 166
Moody Blues 146
Van Morrison 61
Motley 176
Alison Moyet 116
Eddie Murphy 170
Anne Murray 186
Willie Nelson 164
New Edition 12
Billy Ocean 23

ORIGINAL CAST
Cats 173
Jeffrey Osborne 58, 177
John Parr 53
Alan Parsons Project 46
Steve Perry 84
Pink Floyd 153
Pointer Sisters 11
Jean-Luc Ponty 192
Prince 122
Prince & The New Power Generation 22
R.E.M. 168
REO Speedwagon 8
Ratt 187
Raven 120
Lionel Richie 21, 125
Rockwell 156
Kenny Rogers 149
Linda Ronstadt 93, 193
Diana Ross 32
David Lee Roth 17
Run-D.M.C. 68, 134
Sade 20
Santana 55
Sawyer Brown 140
David Sanborn 85
Scandal Featuring Patty Smyth 119

Shalamar 126
Tommy Shaw 197
The Smiths 130
SOUNDTRACKS
Amadeus 70
Beverly Hills Cop 4
Big Chill 74
The Breakfast Club 36
Breakin' 2 Electric Boogaloo 191
The Falcon & The Snowman 54
The Flamingo Kid 171
Berry Gordy's The Last Dragon 107
1984 198
Purple Rain 22
Stop Making Sense 82
Vision Quest 13
Woman In Red 72
Bruce Springsteen 3, 138
Ray Stevens 155
Jermaine Stewart 92
Barbra Streisand 143
Survivor 30
Talking Heads 82
Tears For Fears 60
Temptations 63
Richard Thompson 104
George Thorogood 40
Time 35

Toto 189
Triumph 57, 169
The Tubes 89
Tina Turner 5
Twisted Sister 132
U2 39, 137, 180
UB40 144
Utopia 161
Van Halen 102
Luther Vandross 69
VARIOUS ARTISTS
Chess 105
More Songs From Big Chill 163
MTV's Rock & Roll To Go 118
Sampler '84 194
Velvet Underground 87
Andreas Vollenweider 86
W.A.S.P. 167
Jack Wagner 174
John Waite 133, 165
Dionne Warwick 106
Grover Washington Jr. 190
Andrew Lloyd Weber 114
Wham 7, 148
The Whispers 124
Whodini 65

Eugene Wilde 142
Kim Wilde 160
George Winston 127, 182
Stevie Wonder 72
ZZ Top 109

PRINCE CD

(Continued from page 1)

label executives, Warner defends all-board packaging as preferable for display, utility and savings in cost and space. The document attacks similar claims for a Shorewood 5-by-12-inch box with jewel box as "nonsense," or "at best, innocently erroneous." The Shorewood 5-by-12 is to be placed in use by CBS Records (Billboard, March 16).

Adam Somers, vice president of creative services at Warner Bros., stresses the need for a CD package that will not only inhibit pilferage, but will also provide more space for graphics and be "totally integrated" into the era of portability and mobility soon to be entered into by the medium. He insists the board sleeve with linen liner used in the Prince package provides adequate protection.

The jewel box, on the other hand, is "not totally inappropriate" for classics and other "upscale" product, says Somers. He notes that the ECM series his label distributes will

continue to use the jewel box.

In its position paper on CD, thought certain to enjoy informal circulation at the NARM convention, Warner asserts that the gatefold board package furnishes 100% to 200% more display area than the Shorewood 5-by-12. It will cost "at least 10% less than any boxed alternative," and provide even greater savings as production runs become larger, the paper says.

Shorewood's claims of economical use of retailer bin space are rebutted by the Warner paper, which declares that the statements ignore the dimension of depth. The paper says that 100 units of three-panel paperboard packages can be stored in a foot less space than 5-by-12s with conventional jewel box. It is further claimed that 20% is saved in weight, resulting in shipping economies.

Shorewood's Floyd Glinert could not be reached for comment at press time.

VIDEO INVENTORY SHORTAGES

(Continued from page 1)

of its orders, adds that not all companies are bad, but that a number are "atrocious" about getting product out.

Filling pre-orders does not appear to be a problem. Reorders for new releases and older titles are generating most of the difficulties. "The second surge is always tough to get," says VTR Video Distributors vice president Paul Pasquarelli.

Manufacturers, and some distributors, say the responsibility must be shared. Claims that there is a significant backorder problem are "grossly overstated," says RCA/Columbia Pictures Home Video president Rob Blattner. "I don't think it's that bad," he says.

"We might be backordered on 10 or 15 titles," Blattner says, but as most of these are backlist product, he claims the total number of units involved is insignificant.

Distributor inventory problems are more to blame, says one manufacturer. Most distributors turn their inventory far too fast, the manufacturer claims, in effect selling their shelves clean as many as 14 times a year, more often at a rate of 10 or 12 times a year.

One major manufacturer lists two main reasons for the shortfalls: "distributor finances" and "a perception among distributors that carrying one-and-a-half months' worth of inventory is too much." Carrying that much inventory translates into doing eight turns a year. Working on 14 turns means that a distributor has less than a months' worth of product on hand at one time.

Sales to retailers are being lost due to the high turn rate, the manufacturer says, because with it, wholesalers "don't have product on their shelves."

Distributors respond that they don't have enough money to carry the kind of inventory manufacturers want them to, and cannot carry in that depth in a no-return business without taking extreme risks.

"How much can I stick my neck out when my return privileges are so minuscule?" asks Schwartz Bros. Rosenberg. "It's very easy to get overstocked. One item can be your

entire stock balance for an entire year."

Carrying too many lines at once is another reason manufacturers cite for any shortfalls in inventory. "Distributors are going to have to realize that it may not be in their best interest to try to carry everybody's products, and they might need to choose and be selective about which lines they carry," says Paramount Home Video's Eric Doc-torow.

Distributors call that a recipe for losing customers. "Taking lines on is purely self-defensive," says Rosenberg. "Retailers say, 'We want to know if you have it, and if you don't we'll find another distributor.'" Rosenberg and other distributors say they have no choice but to carry as many lines as possible, even if it does spread them thin, because they cannot afford to lose the customers.

Customers are already being lost through the inventory problem. Retailers say the main reason they shop among distributors is not to save a few cents, but to get the titles they need when they need them. "When you have orders that day, you're going to fill them," says Susan Gee of retail outlet Audio/Video Plus.

Backlist titles are where the fill rate is worst, say distributors. VTR's Pasquarelli says he's had "studios send me fill rates of 28% on 5,000- to 6,000-piece orders. It's obvious they're not able to keep up with demand at this point."

"It's everybody's fault," says Rosenberg, who feels the situation is "definitely a Catch-22 situation," with each problem reinforcing the other.

Looking at the scope of the inventory problems the business is having with a rental marketplace, many executives fear what will happen if all the efforts underway to transform the business to a sale orientation work.

With supplies already tight and blank cassette shortages looming "What happens this fall if we really start selling cassettes?" asks one executive.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

CONNECTICUT CD: An earlier report in Inside Track noting a projected Compact Disc manufacturing site in Meriden, Conn., has been clarified by confirmation that a new company, **Night Thunder Corp.**, is indeed eyeing central Connecticut for a proposed CD facility. But, according to founder and principal executive **Dave Weinberg**, the Night Thunder venture is anything but a spinoff of **Insilco** (Billboard, March 9).

Instead, Night Thunder offers another glimpse of the high stakes involved in creating a CD plant, this time through a private investment consortium that thus far includes individual investors and, claims Weinberg, at least one major, branch-distributed label. "It's taken two years to put this together, and it hasn't been a piece of cake," admits Weinberg, whose background in chemistry and computer technology led him into the field.

"We're about a million and a half

to two million dollars away from the \$25 million financing goal we originally set, and we're still looking for additional private or corporate investors to close the gap," he adds.

Actual startup equity needed is approximately \$8 million. Once the needed capital is secured, however, Weinberg claims Night Thunder should be able to meet a January, 1986 deadline, assuming the funds are wrapped later this month.

He projects a 14 million-unit annual capacity," and plans both conventional CD and CD-ROM manufacture. Weinberg also contends that Night Thunder's blueprint diverges from other U.S. and overseas plants, differing in its mastering approach (using a new mastering system developed by **Optical Disc Corp.**), clean room layout and disk molding. Earlier plans to move into an existing facility have been tabled, and the company now pegs its operation on erecting a new 140,000 square foot facility.

One of the more interesting wrinkles Weinberg notes is a projected label, with letters of agreement from four veteran acts claimed for the same number of finished albums. Since these masters are, in

several cases, more than a year old, Weinberg indicates product could be manufactured elsewhere, with release as soon as this summer.

He's offering samples of the limited partnership agreements he's pursuing through 54 Ralston Ave., Hamden, Conn. 06517. Weinberg can also be reached at (203) 248-9564.

MORE CD CAPACITY is prompting **CTA Co. Ltd.**, an independent manufacturer near Tokyo, to begin soliciting outside CD pressing clients. According to **Ed Koppe of Corporex**, the Los Angeles-based firm now representing CTA here, the Japanese firm began pressing its own CDs late in 1983 as an outgrowth of its software manufacturing for "karaoke" sing-along systems. After initially producing eight-track tape cartridges for the Japanese sing-along market, CTA reportedly secured a Philips license and began creating high-tech CD programs.

Corporex is based at 523 W. Sixth St., Suite 361, Los Angeles, Calif. 90014.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

PUT YOUR MONEY WHERE THE MUSIC IS: That's the pitch Hollywood's **Aircom Communications** has poised to sling at the investment community in the coming weeks. As was hinted at in last week's column, **Aircom/Airwave Records** president and CEO **Terry Brown** and chairman of the board **Thomas Depierro** have unveiled a new investment plan to introduce Wall St. to the record business.

Dubbed the **Aircom Plan**, the program is based on selling 5% ownership contracts on various 12-inch r&b singles to investors in much the same manner that "futures" on gold and silver commodities are sold. The records will not be released to the market until all 20 contracts are sold, meaning that 100,000 units will hit the streets nationally at the same time. In ex-

APRIL RELEASES

(Continued from page 4)

reer, comes on the heels of the platinum certification of his "Greatest Hits" last August.

Other top country releases include **Lee Greenwood's** "Greatest Hits" on **MCA** and two more collaborations by **Willie Nelson**. "Funny How Time Slips Away," on which he teams with **Faron Young**, is due April 15, to be followed a week later by "Brand On My Heart," a partnership with **Hank Snow**.

MCA plans an April 10 release for **Melissa Manchester's** label debut "Mathematics." The album features four cuts produced by **George Duke** and four by **Brock Walsh & Quincy Jones**.

A&M's top releases include the

change for these \$5,000 contracts, **Airwave** promises to back the records with the services of independent promotion men on top of those of an in-house staff; manage publicity efforts, and arrange "numerous" artists appearances. In addition, **Brown** hopes to have videos accompanying each release at some point in the future via a bulk production deal he intends to negotiate with one or more local video houses.

Facing an industry where more than 85% of sales are credited to the six majors, **Brown** says he is basing his pitch on the renewed strength of indie product seen in the last year, and on **Airwave's** track record as an independent with a fair amount of charted dance and r&b records. Citing gold records by **Profile's Run-DMC** and **Sutra's Fat Boys** as evidence of independent's potential, **Brown** predicts that **Aircom** and its partner labels can claim one-third of all independent record sales in the next year.

Investment banker **Marshall Zolp**, who orchestrated the plan, is

equally enthusiastic. "Response from the financial community has been tremendous," he says, due to the "rags-to-riches appeal" of the investment. Working on a commission basis, stock and commodities brokers across the country will be serviced weekly with samples of available **Aircom** records. At present, this catalog consists of more than 100 finished but unreleased **Airwave** 12-inches, some of which have already been financed through the plan.

The "sold" disks include **Martha Reeves' "Running For Your Love,"** **Delia Renee's** cover of "Please, Mr. Postman," and "This Time" by **Brian Mitchell** of the tv series "Trapper John M.D." **Zolp**, however, says the long-range success of the **Aircom Plan** is contingent upon a product flow he hopes will reach 250 records a year. As such, the plan is open to small independent labels and producers looking to enter their product as a joint venture.

SEEDS & SPROUTS: New York's **Profile** inks former Columbia act the **LeRoi Brothers**. The rockabilly group's label debut album "Lucky Lucky Me" should ship within the next two months... In Chicago, **Nuance Records** is reportedly close to recruiting the **Chi-Lites**... In Durham, N.C., **Ladyslipper Inc.** puts on a new pair of shoes as a record label. A member of the **WILD** (Women's Independent Label Distributors) network, **Ladyslipper** is primarily a clearing house for women's music, with a mail order catalog of more than 1,500 albums. The company is also a distributor, wholesaler, retailer and production house. Initial releases on the **Ladyslipper** label are a "new age" project by **Kay Gardner** entitled "A Rainbow Path" and a techno-pop/new wave album by **Sue Fink**, "Big Promise."

Fowler: Don't Waive Rules In Cap Cities/ABC Merger

BY BILL HOLLAND

WASHINGTON FCC chairman Mark Fowler, testifying before the Senate appropriations subcommittee last Wednesday (27), said he would not be in favor of waiving any of the Commission's ownership rules in hearings on Capital Cities Communications' takeover of ABC (Billboard, March 30).

Fowler told subcommittee members that under present FCC rules—one that forbids overlapping signals of jointly owned stations and another limiting multiple ownership to 12 AMs, 12 FMs and 12 television stations not reaching more than 25% of the national audience—some Capital Cities and ABC stations would have to be divested in order for the new company to get Commission approval in the proposed \$3.5 billion merger.

"I personally would not be in favor of waiving the rules," Fowler said. Although Capital Cities has already said it plans to sell two of its tv properties if there are no waiv-

ers—WTNH-TV in New Haven, which overlaps with ABC's WABC-TV in New York, and WKBW in Buffalo, where there is a cross-ownership problem because a major Capital Cities investor owns a newspaper there—there had been some speculation that the Commission might give approval to "grandfathered" combos owned by one or the other company before the current rules went into effect.

Radio spinoffs could affect up to 24 stations in 11 markets. Most attention is focused on those markets where there would be four jointly owned stations—KABC/KLOS and KLAC/KZLA in Los Angeles, and WABC/WPLJ and WPAT-AM-FM in New York.

Capital Cities is expected to file a lengthy application with the Commission, and Fowler's remarks are the first indication that the FCC intends to make sure that divestiture and the opportunity for diversification for new owners takes place by the book.

Escrow \$\$ on the Way ASCAP, BMI Sending Out Funds

NEW YORK About \$24 million held in escrow pending resolution of the Buffalo Broadcasting case will be paid out shortly to publishers and songwriters by the American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI).

The seven-year legal action, attacking blanket license concepts as monopolistic in the case of local television, came to an end earlier this year when the U.S. Supreme Court refused to review an appellate court ruling favoring the rights organizations.

ASCAP will be sending out \$14 million covering the escrowed period—the year 1979 and the first six months of 1980—in May, says the society's president Hal David. Ed Cramer, president of BMI, says his organization will be mailing its recovered funds by mid-April. Latter

amount is thought to be about \$10 million.

In both cases, distribution of the funds will be according to performances racked up during the pertinent periods.

Still to come is the retroactive recovery by both licensing organizations of payments that would have mounted beyond rates frozen in February, 1983, at 1980 levels. Negotiations for these payments are now underway before the U.S. District Court here in the case of ASCAP, and in direct talks between BMI and the All-Industry Television Music Licensing Committee.

The sums deriving from these retroactive settlements are expected to be considerably larger than the escrow funds. In the latter case, 20% of normal fees were placed in escrow for the 18-month period.

IS HOROWITZ

LPs, Cassettes Dip in '84

New Releases Down Again

NEW YORK While the record industry is doing a higher dollar volume than ever before (Billboard, March 23), 1984 industry shipments worth \$4.5 billion come from the smallest number of new LP and cassette releases in recent memory.

In keeping with a six-year trend, the number of new LP releases in 1984 was down 24% from the previous year, with 1,740 new titles hitting the market as opposed to 2,300 in 1983, according to the latest figures from the Recording Industry Assn. of America (RIAA). New cassette releases mirrored those numbers, posting a 1984 decrease of 28%, from 2,500 new releases in 1983 to 1,795 last year.

The downward spiral of new re-

leases is evident in almost every format across the board: seven-inch singles, disk and cassette EPs, and LP and cassette reissues. In fact, the only two configurations posting an increase in new release activity are the Compact Disc, with a whopping 70% upward turn (from 610 titles in 1983 to 1,038 in 1984), and 12-inch singles (up only 1%, from 610 titles in 1983 to 616 last year.)

The decrease in new release activity is particularly striking when viewed in terms of the six-year slide. In 1978, the industry saw 4,170 new LP releases. Six years later, that number has dropped to barely 1,000. Similarly, new cassette releases have decreased from 3,050 to 1,795.

INSIDE TRACK

TRACK'S REPORT that PolyGram was being eyed by a group of influential investors (Billboard, March 30) was echoed in a story in the Wall Street Journal March 28, singling out former 20th Century-Fox chief Alan Hirschfeld as leader of the move. Journal reports the group, believed to include Samuel Lefrak, Cy Leslie, Johnny and Freddy Bienstock and others, would own 80% of PolyGram U.S. and 50% globally. Calls to individuals and their reported legal counsel, Paul Marshall, netted no response. PolyGram's Jan Timmer responded that his firm is talking to a number of potential merger partners, but would mention no names.

TONY SCOTTI IS THE 1985 HONOREE of the Music Industry for the City of Hope. The chairman of Scotti Brothers Entertainment Industries will be feted June 27 at the Century Plaza hotel in Los Angeles . . . Veteran concert promoter Jim Rissmiller, now with APA, does a 10-week teaching course on concert production starting Monday (1) at UCLA Extension. For details of the course, call (213) 825-9064 . . . The succinct report of seizure of 6,400 counterfeit tapes, applying the California "true name and address" law (Billboard, Mar. 30), occurred the final week of February in Southern California, where a variety of enforcement agencies from the FBI through local police hit primarily swap meets, using state penal code 350 in making arrests . . . California industry retailers, most of whom handle batteries in their accessories area, should be interested in Senate bill 542, which would require that all batteries carry the date of manufacture on their exterior . . . Advertising Age chose the Coca-Cola Julio Iglesias World Tour as one of its 10 best sales promotions for 1984.

PEPSI-COLA USA negotiating with the Rolling Stones in hopes of becoming the band's next corporate sponsor. A Pepsi spokesman would confirm only the talks are "in progress," and that no dollar figure had been reached . . . Westwood One, the national program syndicator, for the quarter ended Feb. 28, 1985, boosted 1984's gross revenues of \$2,391,000 to \$3,410,000 this year, raised net income from \$111,000 to \$357,000 proving a net income increase of 14 cents a share compared to 6 cents last year . . . MGM/UA Home Entertainment's effort to merge with National Amusements Inc., the Dedham, Mass. theater chain entertainment biggie, currently thwarted by a New York federal district suit filed by NAI owner Sumner Redstone, charging a "coerced merger," which would provide "grossly inadequate consideration" for the shares.

AT PRESSTIME, Kid Stuff Records, IJE Inc., IJE International and two music publishing wings were joint ventured in a deal between Irv Schwartz and Jerry Weiner and LCS Entertainment, a segment of Lambert Brussels Corp., a diversified firm with its roots in

Belgium, where it is known as Grupe Bruxellen Lambert. Gene Settler becomes vice chairman, while Claude Berda of LCS, based in Paris, becomes chairman. Weiner and Schwartz continue, along with Shelly Tirk and his marketing crew . . . Interestingly, MCA earlier last week announced it was acquiring 63% of the stock of L.J.N. Toys Ltd., in a stock exchange worth up to \$40 million. L.J.N. has been negotiating with IJE principals earlier about a merger. Kid Stuff licenses the Thundercats for recording from L.J.N.

THE FILM END OF Motown Productions, headed by Suzanne DePasse, reported working on a pilot for a Smokey Robinson NBC-TV series . . . And speaking of NBC, didja catch PolyGram's Emiel Petrone on the "Today" show Thursday morning (28)? His on-air demonstration of CDs required a 4 a.m. wake-up call . . . The Wiltern Theatre in midtown L.A. is opening as a 2,900-seat concert venue soon after a \$5 million renovation of the art deco landmark. Thrust is toward classical, ballet and legitimate productions . . . Track found industry veteran Bob Murphy—who ankleed the branch sales managership of WEA, L.A. in 1980 to harbor in Twainhart, Calif., where he operated a retail store—back in L.A., "where the action is." . . . Atlantic's West Coast vet Paul Cooper won't comment on reports he's getting offers from film company music firms . . . Gary LeMel, Columbia Pictures' movie music topper, has negotiated with Elektra Records for the imminent release of the track album from "Just One Of The Boys," which features Tom Scott's original music from the likes of Berlin, Shalamar, Midnight Star, Dwight Twilley, Ronnie Spector and Billy Burnette . . . Jose Jose, reported here earlier as readying a deal for sponsorship by Coors beer, is now palavering with Stroh's beer . . . Top officials for MCA and IRS still hadn't signed their new distribution agreement at presstime, though an IRS spokesman said he expected it to be finalized by early this week.

THE PROTEST AGAINST Warner Bros. Records, paced by KACE and followed by KJLH and KGFJ, two other L.A. black music stations (Billboard, March 30), was called off after several days. Alonzo Miller of KACE said he expected to meet with Mo Oustin of WB sometime soon to further discuss the "industry wide problem" of what programmers are calling discriminatory action on the part of some labels. Miller said he was back playing Warner product but was not adding or reporting Warner records until he had the meeting with Oustin. He said KJLH and KGFJ were following suit. Program directors at stations outside the L.A. area, who were reported joining the KACE move, said when contacted they never took WB product off the air. They included B.K. Kirkland, WBSL New York; Bobby O'Jay, WDIA Memphis; and Lee Michaels, WBMX Chicago.

Edited by JOHN SIPPEL

Opryland USA To Purchase Acuff-Rose

NASHVILLE Ending months of negotiation, Opryland USA Inc. has announced its intended purchase of Acuff-Rose Publications Inc., Nashville's oldest publishing firm (Billboard, March 30).

Included in the acquisition will be Acuff-Rose's extensive song catalog, its offices, 24-track recording studio, Acuff-Rose Sales Inc. (which prints all sheet music and folios for the company), and Hickory Records, which may be reactivated within the next six months.

Opryland USA has signed a letter of intent with Acuff-Rose principals Wesley Rose and Roy Acuff. Closing is expected to take place by the end of May. Purchase price is undisclosed but believed to be more than \$20 million.

Rose, who will continue as president of Acuff-Rose, says no changes in staff or location are expected at this time. There are currently 25 staff writers at Acuff-Rose, including Don Gibson, Dallas Frazier, Whitey Shafer, PolyGram

artist Butch Baker and MCA artist Lorrie Morgan.

Citing his respect for E.W. "Bud" Wendell, president and CEO of Opryland USA Inc., Rose says that it has been his dream since first deciding to sell his company that it go to the Opry.

"It is always difficult to make a decision like this," says Rose of the sale. "But I've always felt that if it ever came to selling, I would want the Opry to be involved."

"We wanted to keep Acuff-Rose in Nashville. We were approached by a number of outside companies, but we never seriously considered anyone after we began talking to the Opry people."

The Grand Ole Opry is owned by Opryland USA Inc., which is a division of Gaylord Broadcasting Co. in Dallas. In addition to the Opry, Opryland USA owns WSM-AM-FM, The Nashville Network, the Opryland theme park, Opryland Hotel and the Music Country Radio Network.

Rose, whose father Fred Rose co-founded the independent publishing giant in 1942 with Roy Acuff, has been with the company 40 years. He insists the sale is based not on economic reasons but on reasons of age and future growth.

"Our decision came about a little at a time," he admits. "Neither of us realistically can go on forever, and there are no heirs who would be interested in taking over and running the company. It's not easy to run a publishing company."

Rose says he has no plans to retire. He anticipates expansion and new projects within the company during the next six months to a year, and says he will be "actively involved" with Acuff-Rose business decisions.

Included in Acuff-Rose's catalog are more than 30 compositions that are BMI "million-performance" titles, as well as hundreds of other standards.

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