

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 23, 1985/\$3.50 (U.S.)

## USA For Africa Single An Out-of-the-Box Smash

BY FRED GOODMAN

NEW YORK Consumer reaction to USA For Africa's "We Are The World" is so strong that retailers and CBS Records are having difficulties keeping up with the demand. The all-star charity single, which debuts at number 21 on this week's Hot 100, is selling at an exceptional pace.

"The reaction is very good," says Buzzy Causeman, singles buyer for the New York-based Record World chain. He adds that the web's 60 stores sold 12,000 pieces in under a week, with one store in Roosevelt Field, Long Island, selling 450 copies in one day. "I ordered another 10,000 today, but Columbia says they are out of stock," Causeman says.

In Manhattan, Tower Records manager Randi Swindel also cites a product crunch for her Lincoln Cen-

ter superstore. "We got 600 last Friday and sold them all within a day," she says. "I ordered another 1,000 and I finally got 500 late Tuesday. They were gone by Wednesday."

Mary Roberts at Houston one-stop H.W. Daily estimates that "We Are The World" has been selling at a rate 20 times greater than the average popular single. "It's been moving just great," she says.

In Cleveland, John Stansfield of the Recordland chain says the single is "kind of going nuts," with 8,000 copies sold by the chain's 37 stores within the first week. He estimates that a strong hit single would normally sell about 1,000 copies in the chain during that period.

Dealers also predict that "We Are The World" could have significantly

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## Industry Net Shipments Worth \$4.5 Billion '84 A PEAK YEAR FOR RECORDINGS

BY IS HOROWITZ

NEW YORK Net shipments of recordings by U.S. manufacturers approached \$4.5 billion at suggested retail last year, a new high for the industry.

The 1984 estimate by CBS researchers, disclosed to a group of financial analysts last week (separate story, page 78), pegged the value of shipments at \$4.464 billion, some 17% over the 1983 tally of \$3.815 billion, and 8% more than the \$4.132 billion racked up in 1978, the industry's previous peak year.

Shipment figures assembled by the Recording Industry Assn. of America (RIAA) will not be available until the National Assn. of Recording Merchandisers (NARM) convention at month's end, following a meeting of the RIAA market

research committee. In past years, however, the CBS estimates have been accurate harbingers of the RIAA statistics.

CBS also documented for the analysts the vigor of the prerecorded videocassette market by estimating unit shipments in 1984 at 22 million, up 100% over the prior year. In 1985, the company predicted, unit shipments will rise another 60% to 35 million. Latter figure tops by two million an earlier prediction by the Electronic Industries Assn.

Computer software shipments in 1984, said CBS, were valued at \$380 million, an increase of 52% over 1983's \$250 million. The predicted value of computer software shipments in 1985 was given as \$448 million, up 18% over 1984.

While the CBS statistics on audio recordings furnished no breakdown

of the various configurations, it's believed that cassettes have continued to grab off an increasing market share, as LPs decline. When the RIAA figures are released, they are also expected to show a dramatic rise in shipments of Compact Discs, thought by some to have reached about 4.2 million last year.

Significantly, the CBS estimates for 1984 extended the prediction of an industry turnaround indicated by half-year figures released last October by the RIAA. The gain for that period, over the same period a year earlier, was 15% in dollars and 17% in units, the RIAA said.

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## CD Crunch Axes New Accounts, One-Stops Say

BY JOHN SIPPEL

LOS ANGELES Current Compact Disc shortages (Billboard, March 16) are not only denting the new format's potential volume growth, but impeding additional store penetration as well. But one-stops across the U.S. feel strongly that they can weather the current dearth.

Gary Golick of Scott's, Indianapolis, estimates that his CD business could be 200% better if he got proper fill, especially from CBS, which all canvassed singled out as offering the worst fill on the laser-read

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Long a U.K. import favorite, **KATRINA AND THE WAVES'** American debut showcases the bold, original vocal talents of Katrina Leskanich whose powerful presence and blistering guitar savvy have prompted critical acclaim since the group's inception in 1981. If you're already a Waves fan, you'll know what to expect when the LP pops. If you're not yet, after you hear their first single, **WALKING ON SUNSHINE**, we think you will be. **ON CAPITOL.**



**SAMURAI SAMBA** (1/4-25204). As the single, "Homecoming," garners multi-format play, the Yellowjackets are "Buzzin' America" on the first leg of a world tour. Saxophonist Marc Russo's "R&B-flavored attack," says *Billboard*, "adds further crossover muscle" to the LP. Co-produced by Tommy LiPuma and the Yellowjackets. On Warner Bros. Records and Cassettes. Direction: Gary Borman/Alive Enterprises.

## Publishers in Nashville Seek More Exposure

BY KIP KIRBY

This is the third article in a five-part series about problems facing the country music industry, and that industry's strategies to solve them.

NASHVILLE Music publishers here, reacting to the effects of the current slump in country record sales (Billboard, March 9), are aggressively seeking broader avenues of exposure for their songs. The goal is to augment revenue from recordings, and to offset increasing overhead costs and declining mechanical royalty income.

Among those new avenues are network television, syndication and cable usage; movie soundtracks; international covers; print music and folios; and radio and tv commer-

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### THE VELVETEEN RABBIT



MERYL STREEP & GEORGE WINSTON  
narration piano



DC-3007

## The Velveteen Rabbit is Real!

The extended soundtrack from the PBSTV special  
"THE VELVETEEN RABBIT"  
is shipping NOW

This richly animated classic children's tale is brought to life with narration by Meryl Streep and piano by George Winston and includes two additional piano solos.

Produced by George Winston, Clay Stites & Mark Sottnick  
Available on Dancing Cat Records, BASF Chrome cassette & compact disc

Videocassette available from Random House Home Video. Book & book/tape set available from Alfred A. Knopf, Inc.  
Manufactured in cooperation with Windham Hill/Distributed by A&M  
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# MELBA'S BEEN RELEASED.

Reintroducing  
Melba Moore.  
In 1985,  
she's hotter  
than you've  
ever heard her.  
Her nice  
and nasty  
new album,  
"Read My Lips,"  
is living proof.  
Check out  
the title track.  
It's the  
first single.  
You'll know  
in an instant,  
this year  
Melba Moore  
means business  
like never before.

*Capitol*



Produced by Keith Diamond,  
Paul Laurence and Richard James Burgess.

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## Philips CD Arm Backing Dire Straits Multi-Million-Dollar Sponsorship for Year-Long Tour

BY NICK ROBERTSHAW

LONDON Philips' Compact Disc division is putting a massive multi-million-dollar sponsorship behind the forthcoming year-long world tour by Phonogram group Dire Straits, said to be the world's top-selling rock act on CD.

The sponsorship deal, which comes after a year of negotiations, will exclude only the U.S. and Canada, where the group's product is released on Warner Bros. In those territories, alternative backing, probably involving a radio network, will be arranged.

On the other hand, promotion associated with the tour will extend to CD markets not included in the tour itinerary, such as South Africa and the Arab states.

The scale of Philips' financial commitment, which Straits manager Ed Bicknell sets at \$3.5 million, confirms the company's determination to force the pace in establishing the CD format. Hans Gout, senior director of software arm PolyGram,

recently said that he hoped to see penetration reach 5% of households by next year (Billboard, March 2).

An extensive television advertising campaign is planned in key markets. A Philips team will accompany the tour, and player demonstrations will be arranged at concerts. Point-of-sale material aimed at hi fi dealers worldwide is being readied.

A sampler Compact Disc, including four Dire Straits songs and other Phonogram material, will be made available, and Philips/Phonogram will mount joint campaigns in all territories based around existing CD repertoire and the new Dire Straits album, "Brothers In Arms," recorded digitally at Montserrat and due out May 13.

According to Bicknell, advance orders at PolyGram's Hanover CD plant for the new release, which will be preceded by a single, "So Far Away," are already above the 80,000 mark, a figure that excludes the U.S.

"Love Over Gold," Dire Straits' previous studio album, is claimed to

be the world's best-selling CD, with six-figure sales including around 25,000 units in West Germany and 14,000 in the U.K.

Says Bicknell: "Phonogram demoted the 'Love Over Gold' CD for [Dire Straits leader] Mark Knopfler more than a year ago, and he was just stunned by the quality. That's how the idea for the sponsored tour first arose, and it's taken since then to get all the details worked out. We only signed the contracts finally a few weeks ago.

"I'd say this is definitely the most comprehensive and involved sponsorship there has ever been between an act and a product. It's fairly incidental that Philips happens to be a partner company of PolyGram.

"Obviously there have been a lot of sponsored rock tours in recent years, mostly involving soft drinks or jeans or beer or whatever. Our attitude is that when working with a product we should genuinely be able to endorse it, which was the case here.

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## Common-Sense Approach

# Confident Mood Marks Country Radio Meet

This story prepared by Kip Kirby, Rollye Bornstein and Ed Morris.

NASHVILLE Despite the widespread talk of country music's declining popularity, the attitude among the record 781 registrants at the Country Radio Seminar here, March 8-10, was one of confidence.

Country radio has "about a 10% share of all the listenership in America," said keynote speaker Dwight Case, noting that the share was around 9.5% before the "Urban Cowboy" craze and only a point-and-a-half higher than that during its peak.

Among the issues cited during the conference were increased competition for ad dollars; a need for more communication and cooperation between record labels and radio stations; a continuing need for program research and its proper use; the re-emergence of promotions as tools for building audience; and the

demand for—and difficulty of—breaking new artists.

In addition to the seminar's own panels, for the second year the Country Music Assn. also sponsored a well-attended series of Music Industry Professional Seminar sessions.

All the speeches and discussions were marked by a moderate tone and a common-sense approach to solving radio's problems. Conspicuously absent, though, was the rampant euphoria of earlier seminars.

Still, keynote Case flatly proclaimed that "country music is in better shape today than it's been in a long, long time." And CRS president Al Greenfield noted in his address that country artists being played on radio today are enjoying the increased exposure of Las Vegas bookings, product endorsements, film and soundtrack work, and network talk show appearances.

One of the most crucial sessions of the three-day seminar dealt with the results of a 232-station country survey, focusing on the interdependence of radio and record companies. Label executives on the panel expressed concern over country music's aging demographics, as well as top 40's obvious inroads and the effects of shorter playlists on new acts.

CBS Records' Rick Blackburn noted that the average age of the country record buyer is now around 38 or 39 years old, emphasizing that both labels and radio should actively seek out younger listeners. Joe Galante of RCA conceded that country has lost audience to top 40 radio because it has also become a lyric-oriented medium. Blackburn added that pop's gain is being fueled now by a powerful video complement that country still lacks.

Alluding to constant industry ad-

(Continued on page 74)

## Loss of Tax Credit Concerns Labels

BY BILL HOLLAND

WASHINGTON Member companies of the Recording Industry Assn. of America (RIAA), while not yet taking an official position, are disturbed that the recent investment tax credit on master recordings provided in the clarified language of the 1984 Tax Bill might be taken away by the proposed tax reform bill announced by President Reagan in his State of the Union message in January.

The legislative proposal, in the form of a report to the President by the Treasury Department, would entirely eliminate investment tax credits and would affect corporations of all types throughout the country.

The proposal, which the President sent back to Treasury for revision,

is expected to be sent to the White House in early May.

The Motion Picture Assn. of America (MPAA), which will be affected in a similar way to the recording industry, has already gone on record as vowing to fight the passage of such a bill in the Congress. The RIAA, according to sources, is letting the MPAA and others carry the fight for the present, although after the revision is announced in May, it is expected that record companies, along with many other kinds of corporations, will go public in opposing the elimination of the investment tax credit.

Before the clarification in the 1984 Tax Bill, which approved master recordings for the credit against tax liabilities of a company, it was unclear whether such credits were allowable under the old law, al-

though a source says it was "probable" that certain record companies need the credit.

Under the new law, passed last year, a record company can use the one-time credit, which grants a 6% allowance. For example, a master recording costing a company \$200,000 would be given a credit of \$12,000 "subsidized" by the tax code. The credit applies only to new recordings.

A source says that record company officials see it as "unfortunate and ironical" that the credit would be allowed under the 1984 law only to be possibly taken away in 1985 under tax reform package if passed by the Congress.

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# RCA Records Posts '84 Sales Jump

BY IRV LICHTMAN

NEW YORK Worldwide sales of RCA Records gained 4% in 1984 to a level of \$621.8 million. This and other label results are contained in parent RCA Corp.'s just-released annual report, which breaks a long-standing policy of not fleshing out the label's financial status being in dollar terms.

The report also places the record division as well as the RCA/Columbia Industries joint ventures here and abroad in home video software under a new reporting segment called Entertainment. The two entities and NBC broadcasting make up the segment, which the company has listed among its "core" businesses.

While 1984 revenues reflect only the label's operations, the report's pre-tax schedule paints a somewhat unclear picture of the label's earnings.

ings. Because the home video joint ventures are structured on an equity basis, RCA Corp.'s share of profits here is combined with that of the label.

The report says that sales increased over 1983 primarily through higher record club volume.

Taking home video software profits into account, 1984 pre-tax income was \$31.5 million, compared to \$30 million in 1983 and \$4.5 million in 1982. The 1984 earnings improved largely through the joint ventures, which, the report says, "more than offset" higher artist investment and the start-up costs of a new audiocassette manufacturing facility.

The report says RCA Records' profits in 1983 improved dramatically because of higher unit volume and strong cost controls. The report also says that earnings for the joint ventures were "significantly" higher in 1983 as a result of the ven-

tures' "emergence from a start-up situation in 1982 to a full year of operation and the increase in VCR owners." Sales for the label in 1983 came to \$599.3 million, up from \$586.7 in 1982.

In citing 1984 product successes, the report points to platinum sales achieved by RCA's Eurythmics, Daryl Hall & John Oates, the Pointer Sisters, Kenny Rogers, Rick Springfield, Alabama and the Kenny Rogers/Dolly Parton Christmas album. Product from Arista, specifically the "Ghostbusters" soundtrack, is also noted. RCA acquired an equity interest of 50% in Arista in 1983.

RCA/Columbia video software successes named are "Tootsie," "The Big Chill," "The Natural," and music videos featuring Hall & Oates, Eurythmics and Springfield.



**Well Done!** Retiring Cotillion Records president Henry Allen, left, gets a fond farewell from Atlantic chairman Ahmet Ertegun, right, and Atlantic president Doug Morris during a party honoring Allen for his 29 years with the company.

## New Focus on Audio

# Annual ITA Meeting Looks Like a Sellout

BY TONY SEIDEMAN

NEW YORK An unexpectedly high number of registrants appears to guarantee a sellout for the fifth annual International Tape/Disc Assn. (ITA) meeting, which begins Wednesday (20) and runs through Saturday (23) in Wesley Chapel, Fla. All the space at the Saddlebrook Golf & Tennis Club is already taken, and registrants are being booked into alternate hotels.

"The demand for this is now exceeding the capacity we had planned for," admits ITA executive vice president Henry Brief, who says the organization had expected about 300 attendees. Attendance will be at least 350, and probably more, Brief claims.

Increased attention paid to audio, the continuing video boom, and seminars detailing new advances in computer storage technology are some of the factors Brief says are responsible for the unexpectedly strong registration figures.

The ITA will also be holding a special meeting to try to arrive at a uniform configuration for C-O, or blank, audiocassettes. "Tape right now is driving what was called the record business," Brief notes.

In recent years the ITA has been almost a video-only seminar, Brief says: "It [video] stole the spotlight away from everything, including audio." With the renewed strength of the record industry and the fact that many of the ITA's member companies are deeply in the music reproduction business, the organization decided a shift was essential.

There will be three days of seminars focusing on video, audio and computer-related subjects. Special technical and management seminars will also be held.

The schedule will be as follows: The keynote address, the morning of Thursday (21), will be on "Electronics In The Home: The Story Has Just Begun," by RCA Corp. executive vice president Roy H. Pollock. Following that will be an address on "The Half-Inch Video Tape Market: A Profile Of The Winners And The Losers," by Ampex director of marketing Ed Pessara.

After that there will be a panel titled "Video Blank Tape: What's The Good Of Making Better Tape If Nobody Can Perceive The Difference?" Panelists will be: James Ringwood, national marketing manager, Maxell Corp. of America; George T. Saddler, vice president, magnetic media division, Sunkyong International Inc.; John Birmingham, vice president, sales and marketing, Sony Tape Sales; Gary Schwartz, national marketing and sales manager, magnetic tape division, JVC Co. of America; George Casteel, Southern group tape manager, Panasonic Co.

Other panels on the 21st will be: "The Changing Role Of The Video Specialty Retailer—Results Of A Nationwide Study," conducted by Tim Baskerville, Video Marketing Newsletter.

"Rental Vs. Sale: A Status Report," conducted by Steve Wilson of The Fairfield Group Inc.

"Changing Patterns In Video Cassette Distribution." Panelists: Leonard White, president, CBS-fox Video Distribution; Nicholas Santrios, president, Thorn EMI Video; Stuart Karl, president, Karl Home Video; David E. Westfall, vice president, merchandise distribution, American Home Video Corp.; George Hodgkins, manager, market development, Waldenbooks; William Gallagher, executive vice president and general manager, home video division MGM/UA Home Entertainment Group Inc.; Arthur Morowitz, A&H Distributors (Video Shack).

"What's New In Video Duplication?" Panelists: George Sheehan, manager, advanced technology, Sony Communications Products Co.; Paul J. Gelardi, president, Shape Video Inc.; Bill Follett, vice president, operations, VCA/Technicolor; Fred Fehlauer, vice president and general manager, CBS-Fox Video; Roger O. Uhler, program manager, thermal magnetic duplication, E.I. DuPont Co.; Joseph L. Leon, market director, professional markets, 3M Co.

"8mm Video: A Progress Report," conducted by Richard O. Lorbach Jr., general manager, market-

ing, consumer electronics division, Eastman Kodak Co.

"The Market For VCR And VCP" will close the first day's seminars. Panelists: Steven Isaacson, national sales and marketing manager, JVC Co. of America; Roger Heuberger, VCR market manager, Quasar Co.; Harvey Urman, president, Harjoy Inc.; Ted Thrush, Portavideo.

The first panel on Friday (22) morning will be "The Status Of Home Video In Europe." Panelists: William den Tuinder, N.V. Philips; Roel Buis, president, PDMagnetics BV; Gerald Sadler, group managing director, Rank Video Services Ltd.

"Integrating Audio And Video In Home Systems," conducted by Bruce M. Allen, vice president, strategic planning, RCA Sales Corp. "Improving Today's Audio Cassettes." Panelists: Joe Kempler, director of technical marketing, Capitol Magnetic Products Inc.; Scott Schuman, director of market development, Dolby Laboratories; John

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## WEA's Phil Rose To Retire April 1

NEW YORK Phil Rose, executive vice president of WEA International for the past 15 years, plans to retire on April 1, according to Nesuhi Ertegun, president of the company. No replacement has been announced.

Ertegun, who termed Rose his "closest associate," says he was "unable to convince [Rose] to reverse this decision." Rose played a major role in the creation and development of this division of the Warner Record Group.

At WEA, Rose's career was highlighted by his key role in setting up, in 1970, the joint music venture that developed into Warner-Pioneer, a WEA office in Mexico and other endeavors in such territories as Canada and Hong Kong.

## Executive Turntable

**RECORD COMPANIES.** Rick Dobbis becomes vice president of marketing for Chrysalis Records, New York. He was senior vice president of artist development at Arista.

Tom Whalley is appointed director of a&r at Capitol Records in Hollywood. He was manager of a&r at Warner Bros.

Alan Oken, director of artist development for A&M Records, steps up to department head in Hollywood. He replaces Martin Kirkup, who left to establish an artist management firm.

Arista Records appoints four associate regional directors in its sales department: Jon Klein, West Coast; Lauren Moran, Mid-Central region; Jeff Jennings, Northeast; and Jim Hall, Southeast. All four appointees were local marketing managers for the label.

World Trade Records names Thomas Raymond vice president of sales and Jonathan Doncker head of national club promotion in New York. Raymond was in marketing for ABC and A&M Records. Doncker is currently working as a DJ at various New York clubs.

Rubylight Records & Publishing names Irv Lukin president and Nan Perlman vice president in New York. Lukin was vice president and general manager of Topflight Records. Perlman is a producer.



DOBBIS

WHALLEY

OKEN

HYATT

Jack Menard is appointed sales manager of Singspiration Music, a division of The Zondervan Corporation, Grand Rapids, Mich. He was the company's special accounts representative.

**DISTRIBUTION/RETAILING.** WEA's Dallas Branch promotes Susan Klason to singles specialist/special projects coordinator. She was branch secretary.

Stratford Distributors elevates Henry Blaukopf from salesman to sales manager in Garden City Park, N.Y.

**HOME VIDEO.** Chris Collins is promoted from European director of finance and administration to vice president of European operations at MGM/UA Home Video. He will direct activities in the U.K., and be responsible for overseeing and expanding the distribution of the company's prerecorded video films throughout Europe, Africa and the Middle East.

Vestron Video names Jeff Radoycis regional sales director for the South and David Partridge regional sales director for Canada. Radoycis joins from Commtron, where he was a sales representative in Florida. Partridge was accounts manager, national accounts for IHEC Ltd.

CBS/Fox Video makes three appointments in its advertising and creative services department: Lori Feldman as manager, advertising projects; Edith Verzyl as art supervisor; and Iris Brown as graphic designer. Feldman and Verzyl are upped from project administrator and graphic designer, respectively. Brown joins from Adweek magazine, where she was promotion art director.

Ellen S. Wander is appointed director of marketing at RKO HomeVideo in Encino, Calif. She joins from the Disney Channel, where she was national accounts manager.

Jana D'Amico joins New World Video as director of customer relations in Los Angeles. She was assistant to the executive vice president/general manager of the firm.

Active Home Video appoints Steve Macon national sales manager and Dennis Handler controller in Beverly Hills. Macon was national sales consultant for ZBS Industries. Handler was manager of finance for tv and video distribution at Paramount Pictures.

(Continued on page 70)



# Jack Wagner

**"Lady Of My Heart"**

(7-29085)

The  
New  
Single.

Produced

By

Clif

Magness

And

Glen

Ballard.

From

The

Hit

Album

**All I Need.**

(114-25214)



Available Now on Quest Records and Cassette. Marketed by Warner Bros. Records Inc. © 1985 Quest Records

# Live Satellite Transmission Set Prince Show Will Be Beamed to Europe

BY JIM SAMPSON

MUNICH Europe's only chance to witness Prince's "Purple Rain" tour could be via a live satellite broadcast of his March 30 show in Syracuse, N.Y. The last-minute addition to West German television's "Rockpalast" program will be carried throughout Europe on Eurovision and Interviision.

WDR-TV producer Peter Ruechel, who sealed the deal early last week, says plans to transport the "Purple Rain" tour abroad have been scrapped. "Steve Fargnoli, Prince's manager, told me the 'Purple Rain' phase would end in North America next month, and that the show definitely would not go to Europe," Ruechel said.

He added that touring with a different show, built around the new Prince album "Around The World

In A Day" (Billboard, March 16), could follow.

Both Ruechel and Stefan Michel of WEA Germany confirmed that the European broadcast would be Prince's first compete live tv concert. It will start at 4 a.m. Central European Summer Time on Sunday, March 31, and run 110 minutes. Preceding the Prince segment from Syracuse, German rocker Wolf Maahn, Paul Young and Al Jarreau will appear live on the "Rockpalast" stage in Essen, West Germany.

"Rockpalast" normally claims between 12 million and 15 million European viewers, either live or tape delay, on both sides of the continent. As of last week, Ruechel had confirmations from the Scandinavian and Benelux countries, Austria, Switzerland and France. The BBC was planning to re-broadcast the show during the day on the

night of March 31.

Eight cameras will be set up in Syracuse for the show, with stereo lines booked to Europe.

"Rockpalast" could give the "Purple Rain" album one final potent stimulus before release of the new Prince album. WEA International in London says about 1.25 million units have been sold in Europe. A promotion campaign throughout the continent tied to the Grammy Awards gave the album a further push, especially in the U.K. WEA officials in Hamburg and London say the buildup will continue, climaxing with the live "Rockpalast" appearance.



**Dressed for Success.** Participants in the April-through-December "Happy Together" tour model their official jaunty jackets, as supplied by the Members Only clothing line. The 150-city tour is a David Fishof Production booked by the William Morris Agency. Standing from left are Fishof's Howard Silverman, the Buckingham's Carl Giammerese, Gary Lewis, Rob Grill of the Grass Roots, Howard Kaylan and Mark Volman of the Turtles, VH-1 personality John Bauman, Members Only's Ed Wachtel, David Fishof and air personality "Cousin Brucie" Morrow.

## Adopts 5-by-12 Package CBS Dumps CD Clamshell

LOS ANGELES CBS Records has adopted a 5- by 12-inch paperboard merchandising package for its Compact Disc releases, marking a major step away from the generic plastic "clamshell" packaging used until now by the vendor.

CBS's confirmation (Billboard, March 16) that it would switch to the Shorewood design, made during a Compact Disc Group directors meeting at WEA in Burbank, doesn't end ongoing division among suppliers over packaging choices. Although the Shorewood design underscores an apparent swing away from clear plastic designs (Billboard, Feb. 2), its dimensions differ from the 6-by-12 box already developed for WEA through Ivy Hill. That package has since been adopted by MCA, and several other majors have previously indicated they expect to switch to such a board product this spring.

The Shorewood package is designed to accommodate the standard plastic jewel box, newer thin jewel boxes or proposed paperboard

sleeves. A promotional flyer distributed to CDG members also touted space and freight savings achieved by the one-inch reduction in frontal width.

Ironically, the same meeting found members of the trade group reporting that a recent test of jewel box and paperboard sleeve alternatives for CD storage, conducted by U.S. Testing, found no significant increase in damage or wear when the disks were encased in board sleeves. CDG members indicated, however, that jewel boxes are expected to remain a primary packaging medium for at least the next year. Noted CBS's Jerry Shulman, "We believe the jewel box is necessary, but we're moving to the 5-by-12 box because of its benefits for the retailer."

During the meeting, which was closed to press, Warner Bros. Records merchandising executive Adam Somers reportedly upheld the merits of the original 6-by-12 box he helped develop for WEA.

SAM SUTHERLAND

## Caribou Ranch Hit by Fire Colorado Studio Heavily Damaged

NEW YORK A fire whose cause is still under investigation inflicted between \$2 million and \$3.5 million in damages to Caribou Ranch Recording Studio in Nederland, Colo., on March 2. According to studio manager Sandy Tomes, damage to the facility was confined to the control room and a recreation room.

"The studio room itself and the offices are still intact, and the structure is still standing, but the second floor control room and third floor game room are completely destroyed," says Tomes. "All the equipment in the control room is destroyed, also."

While insurance company and fire department investigations into the fire's origins continue, Nederland fire chief Paul Emerling says the blaze is believed to have started in a compressor room in the back of the building, possibly as the result of a

faulty electric fan. "We're not considering arson, or any suspicious cause," says Emerling.

Whether Caribou will rebuild and replace the gutted rooms and equipment is uncertain for now, says Tomes. "Any decision [owner Jim Guercio] makes will have to wait until certain legal and insurance questions are settled," she states, adding, "We're all devastated."

STEVEN DUPLER

### For the Record

The relationship between Jive Records and Arista Records was incorrectly defined in last week's Executive Turntable. Jive is a wholly-owned label of the Zomba Group of Companies and is marketed and distributed in the U.S. by Arista.

## CHART BEAT

by Paul Grein

JOHN FOGERTY'S "CENTER-FIELD" jumps to No. 1 this week, making the rock veteran one of only five artists to top Billboard's pop album chart in the '60s, '70s and '80s. He's in good company, too: **John Lennon** and **Paul McCartney**, the **Rolling Stones** and **Barbra Streisand**.

With **Creedence Clearwater Revival**, Fogerty topped the album chart in October, 1969 with "Green River," and again in August, 1970 with "Cosmo's Factory."

With the **Beatles**, Lennon and McCartney collected 13 No. 1 albums in the '60s, and two more in the '70s. Individually, Lennon topped the chart in the '70s with "Imagine" and "Walls And Bridges," and in the '80s with "Double Fantasy." McCartney notched six No. 1 albums in the '70s and his scored one, so far, in the '80s: 1982's "Tug Of War."

Streisand topped the chart once in the '60s, four times in the '70s and once in the '80s. The Stones did it once in the '60s, six times in the '70s and twice in the '80s.

HEARTLAND ROCK may have peaked in the early '80s with the success of such acts as **REO Speedwagon**, **Styx** and **John Cougar**, but it's far from dead. In fact, three of this week's top 10 singles are by old-line heartland rockers. REO's "Can't Fight This Feeling" holds at No. 1 for the third straight week, **Survivor's** "High On You" leaps six points to number eight, and **Journey's** "Only The Young" jumps two notches to number nine.

These are the first top 10 hits for REO and Survivor since August, 1982, when they scored with "Keep The Fire Burnin'" and "Eye Of The Tiger," respectively. And it's the first top 10 hit for Journey since "Separate Ways" two years ago, though group leader Steve Perry scored a top 10 hit on his own last year with "Oh, Sherrie."

"Can't Fight This Feeling" was preceded at No. 1 by **Foreigner's**



"I Want To Know What Love Is" and **Wham's** "Careless Whisper." Reggie Bryant of **Americus**. Ga. notes that this is the first time in the '80s that three ballads have consecutively topped the Hot 100. He adds that the last time two ballads reached No. 1 successively was last May, when **Lionel Richie's** "Hello" replaced **Phil Collins's** "Against All Odds."

CHARTBEAT CONTRIBUTOR Rob Hoerbinger notes that two tributes to the late **Marvin Gaye** stand in the top five on this week's black singles chart. **The Commodores' "Nightshift,"** which also honors **Jackie Wilson**, holds at No. 1 for the second week, while **Diana Ross's** "Missing You," which had held the top spot the previous three weeks, dips to number five.

### Fogerty's No. 1 album puts him in some very heavy company

Tribute songs have been hitting the charts since the early years of the rock era. **Tommy Dees's** "Three Stars," a song about **Buddy Holly**, reached number 11 in 1959. **Don McLean's** paean to **Holly**, "American Pie," hit No. 1 in 1972, while the **Righteous Brothers' "Rock And Roll Heaven,"** which saluted artists ranging from **Jim Croce** to **Jimi Hendrix**, peaked at number three in 1974.

Subsequent tributes to **Duke Ellington**, **Elvis Presley** and **John Lennon** were also major hits. **Stevie Wonder's** "Sir Duke" hit No. 1 in 1977, **Ronnie McDowell's** "The King Is Gone" climbed to 13 later that year, and **Elton John's** "Empty Garden (Hey Hey Johnny)" hit 13 in '82.

The success of "Nightshift," which also climbs to number 15 on this week's Hot 100, is one of the more surprising comeback stories of recent years. The **Commodores'**

chart career took a skid after the departure of its lead singer, **Lionel Richie**, in 1982. With Richie, the **Commodores** notched nine top 10 pop hits, including two that reached No. 1. Without Richie, the highest the group had climbed was 57 with last year's "Only You."

But then if any record company can get the Richie-less **Commodores** back in the top 10, it would seem to be **Motown**, which kept the **Supremes**, the **Temptations** and the **Miracles** in hits after the departure of their prominent lead singers (**Diana Ross**, **Eddie Kendricks** and **David Ruffin**, and **Smokey Robinson**, respectively).

"Nightshift" is also a pop comeback for producer **Dennis Lambert**, who was a top 10 regular in the '70s with such acts as the **Four Tops**, **Glen Campbell**, **Tavares** and **Player**. Coincidentally, Lambert, along with former partner **Brian Potter**, produced the **Righteous Brothers' "Rock And Roll Heaven."** The man knows how to produce a tribute record—and a hit.

RAY CHARLES moves up to No. 1 on this week's country charts with his album "Friendship" and single "Seven Spanish Angels," a duet with **Wille Nelson**. Remark-

ably, it's the first time in his career that Charles has topped either chart.

Charles' 1962 album "Modern Sounds In Country & Western Music" topped the pop chart for 14 weeks (and produced a classic No. 1 single in "I Can't Stop Loving You"). But that smash, and such similarly-formatted followups as "You Don't Know Me" and "You Are My Sunshine," failed to crack the country chart, perhaps because of the resistance of old-line country radio programmers.

Charles didn't crack the country chart until 1980, when he scored a modest hit with "Beers To You," a duet with **Clint Eastwood**. It was another duet, this time with **George Jones**, that brought Charles his first top 10 country hit with last year's "We Didn't See A Thing." And it's yet another duet that brings him to No. 1 this week.

Lexicon Music Inc.

P.O. BOX 2272, NEWBURY PARK, CALIFORNIA 91320 (805) 499-5881

February 27, 1985

Mr. Andrae' Crouch  
Woodland Hills  
California

Dear Andrae':

What can I say? It's been seventeen years, fourteen  
albums and now, SIX Grammy Awards... You never cease  
to amaze me!

We at Light Records applaud you.

Kindest regards,

LIGHT RECORDS

*Ralph Gurnichael*

Ralph Gurnichael  
President

RC:lm





An Open Letter to the Music Industry

So many people in the industry have asked us how they might help in our efforts to raise funds to relieve the famine in Africa.

With this thought in mind, I approached Billboard with the request that they prepare a special issue to marshall the forces of the industry to make sure the USA for Africa album is promoted heavily on the air as well as displayed and sold aggressively throughout the world.

Proceeds from this special issue will be contributed to the USA for Africa Foundation. The issue date of April 6 will coincide with the release of the album on April 1.

Here is an opportunity for you to help make a difference in the very real struggle for life going on in Africa and here at home (a portion of the funds will remain in the United States to aid the homeless) while at the same time thanking the artists of USA for Africa for reminding us that "We Are The World."

For more information about the USA for Africa Foundation and how you or your organization can contribute further to this effort, please write to USA for Africa Foundation, 1112 N. Sherbourne Drive, Los Angeles, CA 90069.

Sincerely,  
*Ken Kragen*  
Ken Kragen

**The final deadline for your participation in this very special Billboard issue is extended to March 20, 12 noon. Should you want to be part of this USA for Africa effort call Grace Whitney-Kolins at (212) 764-7352, or any Billboard Sales Office around the world.**

Issue Date: April 6



HOLLAND  
...newsline...

**A MOBILE PIRATE** radio station, a new phenomenon for the Dutch music industry to ponder, has been silenced by the police. Purely by chance, a police patrol car discovered the pirate broadcasters in action in a van fitted out with the latest equipment. The "raid" took place in Lelystad, near Amsterdam.

**AV PRESS**, which specializes in audio-video publications, has launched Polymedia, a monthly magazine aimed at management involved in various media areas. The monthly will concentrate on new media developments, particularly cable, satellite and pay television technology and acceptance in the Netherlands.

**THE FIRST** authorized biography of U.K. pop group Simple Minds, written by pop journalist Alfred Bos, with photographs by fellow Dutchman Maarten Corbijn, is titled "The Race Is The Price." It's published by Virgin Books in London.

**UNDER THE BANNER** "Hard Attack," EMI Bovema has completed a successful six-week campaign promoting hard rock and heavy metal music through the Netherlands. The record company's campaign included the release of a special eight-track 12-inch disk, featuring such U.S. acts as W.A.S.P., Helix and Queensryche, plus such major European bands as the Scorpions and Hammerhead.

**ALAN PARSONS** was recently in Holland to promote his new album "Vulture Culture," and to receive two special gold awards, one for the album "Eye In The Sky" and the other for his greatest hits album package. He met with the full sales force of Ariola-Benelux and with Benelux record retailers.

WILLEM HOOS

**IFPI, BIEM Sign New Standard Contract**  
*Agreement on Royalties Ends Four Years of Deadlock*

LONDON Representatives of IFPI and international royalty collection agency BIEM have signed a new standard contract setting out the basis on which IFPI member companies will pay mechanical royalties for the use of works represented by BIEM's authors' society members.

The deal runs for three years, as of Jan. 1, 1985. Both sides have an option to terminate it by June 30 if it is found to be unacceptable.

The formal signing here on Feb. 28 by IFPI director general Ian Thomas and BIEM president Ger Willemsen brought to an end four years of deadlock during which interim and country-by-country arrangements were necessary. The last global mechanical royalty deal expired at the end of 1980 (Billboard, Dec. 22).

According to Thomas, the difficulty of finding an acceptable royalty base other than retail price was the main stumbling block to discussions. Under the new contract, royalties will be calculated at 11% of the PPD, or highest published price to dealers, subject to a container re-

duction of 10% and local adjustments agreed upon by national IFPI groups and BIEM societies.

Where fixed or suggested retail prices are still in effect, the rate will be calculated at 8% of that price, minus a packaging reduction of 7.5%.

Says Thomas: "IFPI's preference would have been to calculate on the net price received by producers, but we have made progress in securing agreement on the adjustment which, subject to an upper limit, will reduce the PPD to reflect bonuses and discounts. BIEM societies and IFPI national groups will now negotiate those matters left for determination at national level, and we trust satisfactory agreements will result."

In the case of exports to overseas affiliates and licensees, the standard contract distinguishes between importing countries within

and outside the European Economic Community. In the former case, mechanicals will be paid on the basis of terms agreed in the exporting country, but on the terms of the importing producer. In the latter, the royalty will be calculated both on the agreed terms and on prices in the importing country.

One new aspect of the revamped contract is its handling of the Compact Disc, a configuration launched since the last agreement expired. Terms for payment will initially be based on the PPD of the corresponding LP release, a flat 11% without adjustment or deduction.

But this section of the deal is to run for two years only. Negotiations on the CD royalty rate for 1987 will begin next year.



**IFPI/BIEM Contract.** Pictured at the signing of the new standard royalty agreement in London are, from left, Jean Ellisabide and Ger Willemsen, secretary general and president respectively of BIEM; Ian Thomas, IFPI director general and chief executive; and IFPI legal adviser Trevor Pearcy.

**U.K. Study Underlines Value of Copyright**  
*'Public Understanding' Is Goal of Economic Analysis*

BY MIKE HENNESSEY

LONDON The economic value of U.K. industries exploiting goods or services subject to copyright protection is greater than that of the British automobile industry and food manufacturing industry, and roughly equal to that of the chemical and man-made fiber industries.

This is the finding reported in a study on the economic value of intellectual property made by British economist Jennifer Phillips and commissioned by the Common Law Institute of Intellectual Property Ltd. (CLIP). It's the first of a series of such surveys commissioned by CLIP.

The study, "The Economic Import-

ance Of Copyright," shows that Britain's copyright industries represent 2.6% of the Gross Domestic Product (GDP). Only those industries directly and substantially dependent on copyright for their commercial viability were taken into account.

GDP is a measure of the total annual output of goods and services produced by U.K. residents. It necessarily includes exports because they are produced in the U.K., and excludes imports. But Gross National Product (GNP) equals GDP plus property income earned abroad, for example by subsidiary companies, thus measuring the total "earning" power generated by U.K. residents.

The study estimates that the major U.K. copyright industries taken together form a substantial part of the economy, accounting for a turnover in excess of \$6 billion in 1982 and employing more than half a million people.

In an introduction to the study, Stephen Stewart Q.C., chairman of CLIP, says: "The figure of 2.6% is fairly close to the result of the other two studies undertaken in common law countries. The first was made in the U.S., based on 1954 data, and showed a total of 2% of GNP; a study made in Canada in 1971 showed 2.1% of GNP."

Stewart adds: "It is hoped that the result of this study will help to create the awareness of the value of these rights, leading to public understanding and appreciation of this resource, and thus help to secure for these rights the attention as well as the legislative priority which they deserve."

(Continued on page 65)

**BPI-MCPS Import License Takes Effect in Britain**

LONDON A new joint import license between the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) here gives clearance on both the music contained in imported recordings and the sound recordings themselves. This replaces the previous system of individual arrangements.

The new license covers the copyright in the music itself, owned by composers whose interests are protected by publishers represented by MCPS, and the copyright in the sound recording, owned by record companies whose interests are looked after by BPI.

In past years, the MCPS has operated a scheme which required stamps to be fixed to records, thus signifying a license had been granted. The BPI meanwhile monitored importer action and frequently took legal action against those infringing BPI members' copyright.

The result was that one organization might authorize the import of a title while the other opposed it. It's

long been held that this was not in the best interest of record companies, publishers or importers.

The new license is seen as setting the matter straight, with the MCPS operating the scheme in consultation with BPI. An explanatory booklet has been produced for importers, who are invited to apply for forms seeking licenses. But it is still necessary for stamps, available from MCPS, to be affixed to records. They cost 50 pence (slightly more than 55 cents) for LPs and prerecorded cassettes and 15 pence for singles, both seven- and 12-inch.

Licenses will be issued for records lawfully manufactured outside the European Economic Community which are not in the catalog of any BPI member company at the time of import. Licenses will also be granted for special formats of titles which are in member company catalogs, provided there is written permission.

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## False Economy

# WE CAN ALWAYS FIX IT IN THE MIX

BY MURRAY R. ALLEN

American business suffers from a malady—looking at one's business as if it were unique, totally unlike any other business that has ever existed in time or space. The problems suffered by the automotive industry a few years back reflect this type of thinking.

The record business during this time suffered similar downs and ups, for many of the same reasons. The main difference between the two is that the record business had no government help and did very little to cure its case of "narrow vision."

In business, the general idea is to buy as cheaply as you can and sell for as much as you can. I'm concerned here with the first part of this equation. *When is it too cheap, and when is it not cheap enough?* And I would like to use the cost of recording studios as an example.

For the last several years, the rates at many recording studios have been going down. In fact, many are now at pre-1965 prices. These studios are not inexpensive because of any great efficiencies or cost cutting acumen. They are just the victims of supply and demand.

The late '70s produced a glut of studios. Those with less staying power cut prices. A great many of the studios looked and sounded so alike that price shopping was not a bad idea. However, price-cutting never stopped. Studios were selling time below cost.

Many of these studios had to cut costs any way they could. And the first thing to go was maintenance and repair. Soon a great many of the studios stopped sounding alike. But the low prices caused many producers to overlook the sound. "We can always fix it in the mix," they seemed to be saying.

More and more producers were recording in \$50-an-hour studios

and paying more than three times that amount to mix. I know of one "purchasing agent" who boasted of the studios he had forced into Chapter XI. Luckily for the industry, he was eventually fired. Studios that did not want to cut quality to meet the pricing standards of the record industry had to look to other markets for business. And the prices kept coming down.

Last time I was in Los Angeles, I saw ads for studios charging less than \$30 an hour. It is hard to be-

mand at work. Many of the studios forced out of business the last few years probably should have been forced out of business.

Like a surgeon, a good studio has a responsibility to keep up with the newest and best techniques of the trade. When a surgeon finds a new operating technique that will reduce risk, he will utilize it. When a studio finds a new connector that will noticeably improve the sound, it should replace every connector involved. When a surgeon finds a new



**'Studio digital usage and practice is about four years behind schedule.'**

*Murray Allen is president of Universal Recording Corp. in Chicago*

lieve the rates could be so low and still allow studios a budget for advertising.

Finally, in 1984, quality came back into the business. The Compact Disc arrived, and lo and behold there was very little in the can to release and show off this super-quality medium. Beta Hi-Fi arrived and found the original masters were noisier than retail cassettes. And many studios equipped to create high quality masters were no longer in the business of making records. They had turned their know-how to the motion picture, advertising and industrial fields. Of course they continued to make records for those superstars who demand the best and are willing to pay for it.

What went wrong?

It was the law of supply and de-

scanner that will make diagnosis more accurate, he immediately employs it. When a studio finds a "scanner" that will give its product a new dimension, it also should immediately employ it.

All of this costs money. The surgeon gets his, and a thank you. The studio gets a song and a dance that the studio down the block with the sick connectors and old-fashioned "scanners" has offered to do the session for one third of its price.

I guess creating a hit record is really not a life or death situation for a lot of record companies. Unfortunately, for the studios that stayed in business, it is.

Competition is good. The law of supply and demand is good. But intelligent use of these factors is essential to keep an industry growing.

Right now, artists and producers are demanding digital equipment for their recordings to meet the demanding criteria of Compact Disc. Because of the massive price cutting of the last several years, studio digital usage and practice is about four years behind schedule. Now there is a crunch to get equipment and technicians, and a great deal of this gear and manpower is going to studios involved in other recording disciplines.

They are the only ones with enough money to pay for it.

Here are some guidelines for those in the industry interested in improving the situation:

- When recording rhythm tracks, go to a studio that is first-rate. This would be a studio with first-line equipment and a resident maintenance technician. Make the best deal you can, but don't force them to compete with lesser studios. And don't bring your own tape. You would never bring your own lobster to The Palm.

- There are some budget studios that perform quite well within their limitations. Ask the engineers at the rhythm session studio to recommend a budget studio for overdubs.

After the first overdub session, bring the tapes back to the first studio to see if you are really getting what you think you are. If everything is all right, you will be able to save a lot of money.

- When mixing, pull out all the stops and pick the best studio money can buy. At this point it really is a life or death situation. Work out a good deal for yourself, but do not force the mixing studio to compete with others not in its class.

By following the above, you will be spending your money more wisely and getting better product. And most of all, you will be contributing to the health of an industry you have to live and work in each day of your life.

## Letters to the Editor

### BETTER SONGS NEEDED

Kip Kirby's revealing article (March 9) indicating declining record sales in country music, except for Willie Nelson, George Strait and a few others, reflects the lack of quality in modern country writing. Except for a few great songs such as "Pancho & Lefty," "You Needed Me" and "He Stopped Loving Her Today," the new material says very little.

People (the buying public) are tired of explicit sexuality, cheating and heroic drunks receiving so much attention. Mediocre music performed by outstanding vocalists is still mediocre, and will not sell. We need songs that say something meaningful (witness the rise of contemporary gospel). Yes, and even a few "squirrel" songs could be a refreshing change.

Carise Raindawn  
Raindawn Music Publishing  
Canon City, Colo.

more to do with the lack of crafting and quality in many of the newer country songs than it does with any other issue. The subjects and melodies are recycled so often that it is no longer necessary for a buyer to purchase a new recording by a familiar artist.

Too many artists write and record too many of their own songs, and too many producers are more concerned with how much publishing they control than how well-crafted and suitable the material is for the artist.

The promotional dollar has become more important than the product. This explains why there are high numbers on the charts and minimum sales. The country music community is currently paying the penalty for allowing lower standards.

### MAINTAINING CREDIBILITY

Without reshaping the commentary on the Grammys by Mo Ostin (Feb. 23)—an excellent observation on

the music industry—suffice it to say that the Country Music Assn. awards are faced with the same predictable patterns.

The voting membership of the CMA is numb to the real trendsetters or supporters of country music as an art form. At the last board meeting in January, they had to redefine the voting procedure for instrumentalist of the year to include only those registered in the musician/artist category so as to uphold the true meaning of that title. It seems the group as a whole is not aware of the hottest working session players in Nashville. In the past, it appeared, they wrote in any famous name they knew.

Also, duo of the year is now limited to those performers who have appeared together three or more times, or released a record during that eligibility period. Some nominations had been carried over year after year. Apparently, some members could not recall any current duet partners when ballot time arrived.

The music industry needs to bet-

ter educate themselves to their own business. Otherwise, a hipper public will discount the credibility we deserve.

Katy Bee  
Nashville

### HOUSEWIFE ROCK

Can you give us an intelligent definition of "housewife rock" (Chart Beat, March 9)? If the phrase is used as part of demographic research, then we suggest it be buried and a new one put in its place.

Chauvinistic and sexist remarks are not needed and not appreciated. It's too bad that we cannot take the Chart Beat column seriously when its author, Paul Grein, caters to sexism.

Beck Helme  
Mike Oestreicher  
Flagstaff, Ariz.

*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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### PAYING THE PENALTY

Declining record sales in country music (Billboard, March 9) has

Terry Traynor  
Valencia, Calif.

**WESTWOOD ONE PRESENTS**

# **Dokken** **IN CONCERT**

*Dokken* rhymes with rockin', and that's just the kind of set the L.A.-based heavy metalmeisters turned in at the famed Hollywood Palladium exclusively for the Westwood One Radio Networks' **In Concert** series. Join us the week of Monday, March 25 as we present Don Dokken (balls-out vocals), George Lynch (screamin' guitars), Jeff Pilson (pumpin' bass) and Mick Brown (machine-gun drums) forging tons of molten metal-mania with airplay-tempered tunes from their two albums, *Breaking The Chains* and *Tooth & Nail*. **In Concert**—the series that brings you live performances by the most radical bands in rock 26 times a year! For details on availability and exclusivity, contact your Westwood One representative at (213) 204-5000.



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

Medium, Smaller Markets Targeted

## JOHNS TO SYNDICATE 'CLASS' FORMAT

SAN DIEGO "I've been asked a thousand times to write this stuff down, and now I'm going to do it," says the elusive consultant George Johns. Johns and his brother Reg are presenting a syndicated version of the "Class" format, one of AC radio's largest success stories.

"We are looking for a way to make the format affordable in medium and smaller markets," says Johns, who puts the monthly price at "under \$1,500." Marketed by The Johns Co., headquartered in La Jolla, a suburb of San Diego, the format in syndicated version will be known as "A Touch Of Class."

"Stations will be supplied with everything from a taped library with a computer printout of when to play the songs to sales promotions and jingles," says Johns. "All they don't

get is hand-holding. They'll be involved in our seminars and regional workshops. The only difference is we don't call and we don't visit."

Included in the package are start-up jingles (Johns is currently negotiating with Hugh Heller, the man responsible for the legendary KVIL Dallas jingle packages), startup promos, weekly music lists and continuing sales and ratings promotion ideas.

The blending of sales and programming recently created a promotion that gave Johns' KLZZ San Diego 10 cars to give away while adding to the bottom line. "We signed up dealerships and shot our commercials at their location with a jock saying, 'We've come down to so-and-so Ford dealer to pick out this car, and tomorrow morning

you're going to have a chance to win it.' Those are the kinds of things we'll be suggesting, maybe not on that grand a scale, but stations will have a lot to choose from," notes Johns.

"There's been a lot of stations ripping off the format, calling it 'in-house class' and things like that. People are taking our copy lines, and they're showing up everywhere. The problem is we're blamed for the bad stuff and rarely credited for the good. Hopefully, by making it affordable we'll solve some of that."

Johns will have the package available to broadcasters at the upcoming NAB Convention in Las Vegas.



**Boys With Toys.** A&M rocker Tommy Shaw, left, recruits WLS Chicago's Garry Meier, center, and Steve Dahl for an on-air version of his hit "Girls With Guns."

## 13 Years After Retirement, John R.'s Presence Is Felt

NASHVILLE "This is John R., WLAC Nashville, Tenn., 50,000 watts strong, 24 hours long, way down south in Dixie," came the voice crackling through AM radio speakers coast to coast every night from 1942 until Aug. 1, 1973. While Nashville became famous for country music, John Richbourg—John R. as he was known—and the night programming on WLAC may have done more to increase the influence of black music than any other single force.

John R. has been retired from that show for almost 13 years, but his presence is still obvious by the mail addressed to him to this day. Personally, though, the picture is much different. A bout with cancer landed him in the hospital for two months last fall, and the 67-year-old personality faces overwhelming medical expenses. To aid the cause, a benefit concert is scheduled for next Tuesday (26) at Nashville's

Grand Ole Opry House (separate story, page 45).

During a time when "race records" were unheard of on the radio, John R. not only played them—breaking records like James Brown's "Please, Please, Please" and Otis Redding's "Shout Bama Lama"—but sold them as well on a per inquiry basis.

The PI spots themselves had the makings of big-time followings, with stories to this day, true or otherwise, including the woman who responded to John R.'s request, "Just send your name and address, your name and address" with just that—her name and a dress, a flowered print A line in a package from Ocala, Fla. Or the spots for "Red Top Baby Chicks, 50% guaranteed to be alive at time of delivery. At this price we cannot guarantee sex!"—which led a slew of citified folks to wonder who'd want to have sexual relations with a chicken. "White Rose Petroleum Jelly, 101 uses," and we all know what that one is," John R. was once claimed to have said.

But the real killer was "Ernie's Record Mart in Shreveport, La." Packages which John R. would tout included some of the finest r&b records—and in fairness, some of the worst—all rarely available on a widespread basis.

But with the changing times, John R. found a change at the station as well. "The last couple of years was a drag," he says. "Pressure was being put on me to change the show, and I decided to give it up."

Reflecting on those changes, he says, "They're followers now. They just play hits. We made hits."



**If the Shoe Fits.** WTIC Hartford, Conn. morning men Gary Craig, left, and John Elliott play princes in search of Cinderella during an Elton John concert promotion. Shown with them is listener Camela Mailhot, squeezing her way into a pair of the performer's funky footwear.

### ACTIONMART

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



**DRAKE-CHENAULT** senior vice president **Denny Adkins** is upped to president of the Canoga Park, Calif.-based syndicator, replacing **Jim Kefford**, who has resigned to join **Roger Neuhoff's** Eastern Broadcasting with an equity position. Eastern, as you'll recall, recently purchased the Providence Journal's WEAN/WPJB there, and Kefford will become VP/GM of the talk/AC combo. Adkins, who has been with D-C since 1976, is a former WNBQ Bloomington, Ill. PD.

Katz Broadcasting is also undergoing some man-

### Adkins is named Drake-Chenault chief

agement realigning, as **Bob Backman's** GM post at Atlanta's WYAY is filled in-house by KWEN Tulsa GSM **Bob Green**. Katz president **Dick Ferguson** has elevated **WDBO/WWKA** VP/GM **Bob Longwell** and **WFTQ/WAAF** Worcester VP/GM **Richard Reis** to group vice presidents, with Atlanta's Green reporting to Longwell and Tulsa's **Lee Masters** now answering to Reis. While he was at it, Ferguson also announced the promotion of **Michael Weinstein** to chief financial officer for the chain.

**WOWO** Ft. Wayne GM **Bill Latz** moves to St. Louis, replacing **Nancy Poole-Leffler** as general manager for KWK there. He also becomes a partner in Robinson Broadcasting. As for former KWK morning man **Mark Klose**, he's now working for **WMRY-FM** in suburban Bellville, Ill. It's owned by the Shrine of Our Lady of the Snows and programs a blend of AC, jazz and religion . . . Across town at **KSHE**, morning talent **J.C. Corcoran** signed that contract.

**B-96** (WBBM-FM Chicago) morning talent **Don Geronimo** sleeps later in the nation's capital, where he now does afternoons on WAVA. Mornings, as you know, are done by **Charlie & Harrigan**, and filling their shoes at San Diego's **KCBQ** is **Charlie O'Neal**, late of **WMAQ**.

Across town at DC-101, **WWDC-AM-FM** programming ace **Don Davis** exits his VP/operations post to take over the PD slot for Cox's newest AOR outlet, **WCKG** Chicago (Billboard, March 16) . . . Over in Phoenix, it seems there's a GM opening at **KOPA**, as **Gary Guthrie** has exited that post. He'll continue to consult **First Media**.

**Doug Hoerth**, after a year and a half, vacates the

**KDKA** Pittsburgh 9-midnight slot as the station moves 6-9 p.m. personality **Chris Cross** into the 8-midnight slot and fills 6-8 p.m. with city councilwoman **Michelle Madoff** in an attempt to bolster the nighttime ratings. Still no word on a replacement for **Art Pallan**.

Down the block at **The Point** (WPNT), PD/morning man **Nat Humphreys** is out as evening personality. **George Hart** becomes PD, while afternooner **Jon Summers** slides into mornings. No word on afternoons.

**ACROSS THE STATE** in Philly, **Sonny Hopson**, veteran **WHAT-FM** jock, files a \$3 million lawsuit against the station, claiming racial discrimination . . . **Ron Rodriguez** gets to practice what he's been preaching as adult contemporary editor of **R&R**. He leaves that publication to take over the PD post at **Emmis' Magic** (KMMG Los Angeles). The move reunites him with **KSJ** morning man **Robert W. Morgan**—they worked together when Rodriguez was MD at L.A.'s **KMPC**. Previous stints include **KFRC** San Francisco news and **KIDD** Monterey programming.

Longtime Indianapolis personality and MD **Ken Speck** exits **WIRE** Indianapolis for Seattle/Tacoma's **KRPM**. Exiting with him is **WIRE** night lady **Karen Key**, who happens to be his wife.

And Seattle's **KRAB** is no more. Now it's **KMGI**. You guessed it: "Magic 108." Surprise—the format is AC, a blend of oldies and currents, according to PD **Rob Conrad** . . . Did someone say oldies? **WCOG** High Point gets some appropriate call letters to match its gold programming as it becomes **WGLD-AM**, while sister station **WGLD-FM** becomes **WOJY**. "Joy 100" sounds like an easy listening station, which the outlet was while it was **WGLD**. But now as "Joy 100," the **Bernie Mann** station is AC, courtesy of **Transtar's** Format 41.

**LOOKING FOR LAS VEGAS' KLAV?** You've found it if the jock says **KEZD** . . . We're not sure what they're saying at L.A.'s **KTNQ/KLVE**, but the word is that the **Leibermans** got the \$40 million they were after for the Spanish combo.

Moving down I-40 about 50 miles is former **WJHR** Jackson, Tenn. GM **Fred Webb**, who becomes GM at Memphis' **KRNB** . . . Former **WKSJ** Mobile PD **Bill Jones** becomes PD for Jacksonville's **WCRJ-AM-FM** . . . Something happened to **Todd Chase** en route to Tucson's **KLPX**: He was offered the PDship of the **Woldingers' KZZC** Leavenworth (ZZ-99, serving Kansas City). And so it is the former **KBEQ** K.C. PD stays in town. Back in Tucson, **Bryan Miller** is upped to PD.

Former **WSGN** Birmingham operations manager **Dave Allison** becomes PD at San Diego's **KPQP**, where **Cliff Cox** resigns . . . Upped to PD at Buffalo's **WRXT** is **Scott Robbins**, as **Mike Bushey** departs.

Congrats to **Gary Owens**, who becomes VP/creative services for **Gannett Radio** . . . And filling **Chris Conway's** shoes as director of marketing for **KIIS-AM-FM** Los Angeles is former **A&M Records** exec **Steve Rowland**.

"A Touch Of Class" isn't the only thing **George Johns** is working on these days (separate story, this page). He's also about to unveil a new venture. We'll keep you posted. (Continued on page 15)

## Washington Roundup

BY BILL HOLLAND

**REMEMBER THE "COST OF REGULATION" FEES** mentioned when deregulation was first being tossed around at the FCC and on Capitol Hill? Well, the FCC has proposed, and the Office of Management & Budget has approved, a schedule to assess radio and tv stations an annual fee that could bring in \$50 million to the federal treasury in the first year. Unless the fees—which could run up to \$1,250 for Class B and C FMs and AMs with more than 5 kw—are tied to deregulatory legislation, broadcasters say they'll fight the recommendation. FCC chairman Fowler says the fee is needed to help reduce the federal deficit.

**NO COMMENT** is the word at the Federal Trade Commission, which is apparently investigating charges that Motorola may be violating anti-trust laws in its efforts to make its C-Quam system the nationwide standard for AM stereo. The complaint came from Leonard Kahn, whose company's AM stereo system is Motorola's final competitor. Kahn was steamed when Harris dropped out of the race and joined Motorola.

**WFOX-FM IN ATLANTA** is the winner of the NRBA's 1984 "Best Of The Best" promotion contest. WFOX, which used to serve Gaines-

ville, Ga., was bought in December, 1983, by Shamrock Broadcasting. With the help of the tallest tower in the state and new staff and format, the station wanted to "move into Atlanta in a big way," according to staffers. What they did was to use direct mail: The station sent out 1,000 pieces of mail every week with cardboard pieces of the tower—the foundation, the first third, and so on. Tower construction pieces, assembled, were suddenly a very popular item, and the other media picked up on it. The tower kits were mailed to the advertising community, civic groups and, of course, the press.

**GRASS-ROOTS PRESSURE** is what the NAB is applying to legislators to let them know its members are against any ban on beer and wine ads. During its three-day conference of state broadcasting association presidents, the NAB was able to get the folks out to meet more than three-quarters of the Senate and House members. "We're taking the initiative," an NAB official says. Meanwhile, NRBA officials continued their efforts on the same front by meeting with staffers from the House subcommittee on telecommunications and presented the results of the association's public service survey on alcohol abuse and drunk driving that shows radio's responsive contributions in working on the problem.

## Insulting Statements Alleged Local Tavern Sues WQQQ

**EASTON, Pa.** A promotional deal with WQQQ here turned sour when Mickey Kelly's Ragtime Honky-Tonk tavern filed suit against the station, claiming broadcasters insulted the tavern and advised listeners not to patronize it. The tavern asks for more than \$40,000 in damages in Northampton County Court here.

Michael and Barbara Homick say



**Sugar Twins.** EMI America artist Sheena Easton, right, visits San Francisco's Is Inc. studios to record interviews for RKO's "Hot Ones" and "Countdown America" syndicated shows. Shown with Easton is Is Inc. president Jo Interrante.

they entered a promotional agreement with WQQQ last November to stage "Q-100" nights at their club. According to the lawsuit, the radio station agreed not to make any on-the-air remarks during the Q-100 promotions about the club's existing agreements and promotions with another FM station here, WZZO, and the staging of "Z-95" nights at the tavern.

However, the lawsuit says, on Dec. 3, the day of the first planned Q-100 night, WQQQ announced that Kelly's Ragtime Honky-Tonk had canceled its Z-95 nights and would no longer hold WZZO promotions. Mickey Kelly immediately called WQQQ and canceled its contract, the lawsuit states. But after that, the tavern contends, WQQQ began to broadcast "false and insulting" statements about Kelly's tavern and advised customers not to patronize it.

The tavern says the station went so far as to call it "a burned-out rock'n'roll club" where customers "break beer bottles on the floor" and "puke on some girls." The tavern owners say they had to spend large sums of money "to hire attractive entertainment" to counteract the negative publicity.

The lawsuit also states that the tavern lost business because of the war of words during December and January. The civil action names station owners Donald Wilks, Michael Schwartz and James Shea Jr. as defendants.

## McLendon: Programming Is the Key Broadcaster Entertains, Informs at Country Seminar

**NASHVILLE** "It's the old Scotsman's law: The station with adequate coverage of its market that works the hardest—the longest hours—on its programming will win in the ratings," said Gordon McLendon in his closing address at the Country Radio Seminar here.

In a speech full of humorous anecdotes from his days as a sportscaster, McLendon in true Texan style lightheartedly entertained but managed to leave the group with the serious message that programming is the key.

"I always was a program man. My salesmen always did better with good shares of audience. They used to get nervous if I didn't have a 30- to 40-point spread," chuckled McLendon, who went on to present 11 axioms:

"One: The same people that are criticizing you for playing songs like 'She stepped on my heart until she stomped that sucker flat' are the same people who were raising heck with me 32 years ago for being a rock'n'roll bum. Don't you worry, it'll all come out all right.

"Two: Your live commercials—however many or few are part of your programming—are you treating them with the proper creativity?"

"Three: Whatever happened to the 'secret word of the day?' Four: Whatever happened to the news name for the day? That was always a big advertiser's name we didn't have. Five: Whatever happened to the college or high school of the day?"

"Six: Whatever happened to newscasts like 'Geneva, where the American team is negotiating, and where it's just past midnight now?'"

"Seven: Whatever happened to 'Today's 15-second bargain airline fares?' Eight: Whatever happened to the best bus fare features, best ship bargains?"

"Nine: Whatever happened to disk jockey topicality? The U.S. mileage distance from our city to another, baby sitter service feature, director of unusual services, most commonly called phone numbers?"

"From the department of dirty tricks, whatever happened to the salute to a competitive station? We always picked a time when the competition in the market was running some terrible 30-minute program that no one would listen to and then all week long we'd salute and congratulate them on that fine program and urge people to tune over and listen to it!"

"Ten: Whatever happened to the bulletin?"

**Rockers '85**

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**SHERATON PREMIERE HOTEL**  
**UNIVERSAL CITY,**  
**CALIFORNIA**

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"Eleven: Don't over-analyze your demos. I've met some program directors who could over-analyze the ratings to the point that they could screw up a one-car funeral.

"And whatever happened to the 378 other 'sparklers' that we used to have?"

"It was the programming side of

radio that I loved so much I never could get it out of my mind. What went into that mike, if it was good enough, a lot of people would want to listen to, and that would be enough. And as a veteran now of many summers, I still have the feeling that programming is what it is all about." **ROLLYE BORNSTEIN**

## Troubled UPI Counting on New Ownership Structure

**NEW YORK** In the midst of much speculation on the future of the financially troubled United Press International (UPI), the Washington-based news service is banking its future on a realigned ownership structure. In debt to the tune of an estimated \$12 million, UPI's salvation strategy rests on the willingness of its vendors to accept UPI equity stock as payment of the company's debts, a plan orchestrated by Luis Nogales, who took over the UPI presidency last September.

The rumors got started on March 3, when Nogales and financial consultant Ray Wechsler were fired during a breakdown in strategy negotiations with UPI owners Douglas Ruhe and William Geissler. While Nogales and Wechsler were reinstated a few days later, the interim period saw a number of employees resign and a temporary cash flow problem that resulted in several bounced paychecks. UPI spokesperson Lauren Savadel says that the checks in question have since been cleared, and the disgruntled employees have returned with

Nogales' reinstatement.

Competing with the Associated Press and bearing heavy operating costs, UPI turned its first profit in several years during the last quarter of 1984. That \$1.1 million profit (most of it spent on debt payments) is considered the first phase in Ruhe and Geissler's plan to turn control of UPI gradually over to management and employees, a tack claimed by the owners when they bought the news service in 1982.

Putting the reins in Nogales' hands is a move believed to have been made to attract more confidence from prospective investors and the vendors who are owed money. In conjunction with this move, a new board of directors has been established that includes Ruhe, Nogales, UPI editor-in-chief Maxwell McCrohon and William Morrissey, president of the Wire Service Guild.

Vendor reaction to the UPI's stock-for debt trade proposal is impossible to determine, as UPI will not disclose who the vendor firms are. **KIM FREEMAN**

### The Record Bar, Inc.

has acquired

### Licorice Pizza, Inc.

We acted as financial advisor to **The Record Bar, Inc.**, assisted in the negotiations and arranged the financing for this transaction.

### Donaldson, Lufkin & Jenrette

March 12, 1985

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 191 REPORTERS

	NEW ADDS	TOTAL ON
USA FOR AFRICA WE ARE THE WORLD COLUMBIA	159	159
WHAM EVERYTHING SHE WANTS COLUMBIA	79	83
KENNY LOGGINS VOX HUMANA COLUMBIA	75	75
BILLY OCEAN SUDDENLY JIVE/ARISTA	58	58
POWER STATION SOME LIKE IT HOT CAPITOL	48	126

### NATIONAL 190 REPORTERS

	NUMBER REPORTING
ALAN PARSONS PROJECT LET'S TALK ABOUT ME ARISTA	27
GREG KIHN LUCKY EMI-AMERICA	22
ERIC CLAPTON FOREVER MAN WARNER BROS.	22
SIMPLE MINDS DON'T YOU (FORGET ABOUT ME) A&M	20
DAN HARTMAN SECOND NATURE MCA	18

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

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

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

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

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

KHFI Austin, TX  
WQID Biloxi, MS  
WKXX (KX-106) Birmingham, AL  
KAFM Dallas, TX  
KEGL Dallas, TX  
KTKS (Kiss-FM) Dallas, TX  
KAMZ El Paso, TX  
KSET El Paso, TX  
KISR Fort Smith, AR  
WQEN (Q-104) Gadsden, AL  
KKBQ (93-FM) Houston, TX  
KMJQ (Magic102) Houston, TX  
KRBE-FM Houston, TX  
WTYX Jackson, MS  
KXYX Little Rock, AR  
KBFM McAllen-Brownsv, TX  
WMC-FM (FM-100) Memphis, TN  
WJQD (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
WHHY-FM Montgomery, AL  
WQXX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITY San Antonio, TX  
KTFM San Antonio, TX  
KWTX-FM Waco, TX

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

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

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

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

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

Camelot N.Richland Hills, TX  
Camelot Little Rock, AR  
Camelot Plano, TX  
Central-South One-Stop Nashville, TN  
Disc Records El Paso, TX  
Discount Records Nashville, TN  
H.W. Daily Houston, TX  
Hastings Arlington, TX  
Hastings Austin, TX  
Hastings Houston, TX  
Hastings San Antonio, TX  
Hastings Tyler, TX  
Melody Shop Dallas, TX  
Music City One-Stop Nashville, TN  
Musicland Birmingham, AL  
Peaches Memphis, TN  
Poplar Tunes Memphis, TN  
Star Records El Paso, TX  
Sunbelt Music 1-Stop Dallas, TX  
Texas Tapes & Records Houston, TX  
Western Merch. One Stop Houston, TX  
Wherehouse Metairie, LA

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

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

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

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

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

KKXX Bakersfield, CA  
KIMN Denver, CO  
KOAQ (Q-103) Denver, CO  
KRPE Denver, CO  
KRXY-FM (Y-108) Denver, CO  
KLUC Las Vegas, NV  
KHS Los Angeles, CA  
KIQQ Los Angeles, CA  
KHHR Los Angeles, CA  
KCAQ (Q-105) Oxnard, CA  
KOPA Phoenix, AZ  
KZZP Phoenix, AZ  
KFMY Provo, UT  
KDZA Pueblo, CO  
KRSP Salt Lake City, UT  
KSDO-FM (KS 103) San Diego, CA  
KHITZ San Diego, CA  
KHITZ San Diego, CA  
KHITZ San Diego, CA  
KRQQ Tucson, AZ

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

A-1 One Stop New York, NY  
All-Service One-Stop Union, NJ  
Alpha Rack New York, NY  
Benel Dist. Bronx, NY  
C&M 1-Stop Hyattsville, MD  
Eastern One-Stop Philadelphia, PA  
Elroy Enterprises Roslyn, NY  
Gallery of Sound Wilkes-Barre, PA  
Harmony Music Bronx, NY  
J&R Music World New York, NY  
JEK Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile One-Stop Pittsburgh, PA  
Music Factory Brooklyn, NY  
Musical Sales 1-Stop Baltimore, MD  
Musiden Edison, NJ  
National Record Mart Pittsburgh, PA  
Oasis Bethel Park, PA  
Oasis Pittsburgh, PA  
Peaches Rockville, MD  
Record & Tape Ltd. Washington, DC  
Record Bar Morgantown, WV  
Richmond Bros. 1-Stop Pennsauken, NJ  
Sam Goody Masapequa, NY  
Sam Goody Baltimore, MD  
Seasons Four Records Hyattsville, MD  
Shulman Rec. Co. Cinnaminson, NJ  
Tape King One Stop Hillside, NJ  
The Wiz Brooklyn, NY  
Tower New York, NY  
Universal One-Stop Philadelphia, PA  
Waxie Maxie Washington, DC  
Wee Three Philadelphia, PA  
Win 1-Stop Long Island City, NY

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

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

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

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

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

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

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

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

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

Brown Bros. One-Stop Minneapolis, MN  
CML-One Stop St. Louis, MO  
Camelot Wichita, KS  
Dart One-Stop Minneapolis, MN  
Great American Music Minneapolis, MN  
Hastings Lawton, OK  
Music Vision St. Ann, MO  
Musicland Minneapolis, MN  
Musicland St. Louis, MO  
Musicland Minneapolis, MN  
Record Bar Cedar Rapids, IA  
Record Bar Norman, OK  
Streetside Records St. Louis, MO  
The Record Shop Edina, MN

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

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

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

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

## VOX JOX

(Continued from page 12)

**WE TOOK ONE LOOK** at the shredded rutabaga and pork lunch at the Country Radio Seminar and headed for the nearest Mrs. Winner's chicken outlet, where we were not only fed, but treated to a charming "Nashville has Class 106 WLAC FM" bumper sticker, which also proclaimed "Hold On To Your Biscuit" on the peel-apart label. The George Johns-consulted station was as advertised—one of the better ACs we've heard recently.

Each time we dialed by 92Q, we caught Grand Master Flash in the middle of "Larry's Dance," obviously in power rotation... We also checked out **Patty Murray** on 103 KDF seguing a couple of great songs ("One Thing Leads To Another" into "Suzy Q") before she headed for "30 minutes of non-stop rock." We stopped, and found "fewer commercials and more music, Rock Hits 104," and even cruised their Gallatin location.

96 Kiss (WZKS, licensed to Murfreesboro) is the most identifiable top 40 outlet in town, sounding like a "Hot Hits" station down to the extreme reverb and weather jingle. The jock was calling himself "Dancin' Danny Wright."

That's OK. The guy on Y-107 was "Gary Jeff Walker." WYHY, licensed to Lebanon, wins the "best signal in Central Tennessee" award hands down. We remember when they were WCOR-FM, and if we didn't know better we'd swear they were doing something illegal to be this loud. A local in Bowling Green, even! We were treated to 107 minutes of continuous music, interspersed with a drop containing the laugh and title line from the Surf-aris' "Wipeout"—which was aired often in the three days we listened.

Moving down to an AM at 1490 in Glasgow, Ky., we were treated to a reading of the police blotter until we happened upon 104.1.

WIKY is in Evansville, but it managed to come in, albeit shakily, all along I-65. We strained through all sorts of bleeding from adjacent

channels to catch "The Wiky Sunday Survey, Special Dion Edition," produced in-house. We stopped dead on the interstate and backed up for better reception when we found out the entire show was built around an interview with Laurie Records founder **Gene Schwartz**. His anecdotes were great! If you're real nice, maybe they'll let you have a dub. And if they're reading this, maybe they'll send us a copy. It's the extra touch most folks can't find time for.

**DROVE BACK THROUGH LOUISVILLE** and caught **WAKY** in the middle of a late '60s sweep while **WHAS** was airing "Country Goes Pop On Kentuckiana Flashback," where we heard everyone from **Patsy Cline** to **Bob Luman**. Fort Knox's **WSAC** apparently got a signal transplant, as they loudly proclaimed "The giant reach of 105 and a half, playing the hits! We're the hot new FM station that everybody is talking about."

Turning back to AM, we enjoyed **KAAY** Little Rock, **KWKH** Shreveport and **WNBC** New York, which made good on its liner, "You're hearing the greatest oldies of your life," by following with **Lee Dorsey's** "Workin' In A Coal Mine." **WKRC** Cincy was equally tasty, and **WLW's Dusty Rhodes** sounds as good as he ever did.

**WLS** had a neat idea—buying copies of the upcoming **USA For Africa** album for winners. We caught them in action for about an hour mid-air before checking out **Bob Price's** **KOMA** Oklahoma City, which blankets the sky as well as the ground. So does **WBAP**.

Scanning the FM dial, we were wondering heavily about our whereabouts when the outro from **Loverboy's** "Hot Girls In Love" gave us a number to call to vote for our favorite Canadian act on the radio. Then **Big Ron** interviewed **Wham!**, and we figured we were somewhere between **KIIS** and **Canada** and **Big Ron** was on tape.

That's OK, so was **New Mexico**. We flew over **Albuquerque** and were convinced they automated it. **KZZX**

(99 FM) had **Don Armstrong** on tape (or asleep, judging by the dead air)... Caught a regional **Class C** from **Cortez, Colo.**, **KISZ**, before happening on **KQ93**, "remembering yesterday's favorites and bringing you the best of today." They meant it. It wasn't live, but it was the best music selection we heard. We only carried them for 15 minutes, but if that was a representative sample, we'd suggest finding out what service they're using... Dialing by **KOB-FM**, we heard them proclaim "93 **KOB-FM** presents (insert 30-second grocery list of AC image artists here) and more!" followed by an artist we couldn't identify. **Gallop's KOVO** proclaimed "95 FM. They've got the right idea!" They didn't tell us who "they" were, but they did play "Behind Closed Doors," and at that point we took a nap.

**WNBC NEW YORK'S Dale Parsons** called after reading last week's column that ended abruptly with "Moving across Memphis is" (a case of dropped copy; sorry). Poor Dale wanted to know just what was moving across Memphis, and whether we were going to do anything about it.

OK, OK. There's a lot of stuff we've got to tell you, and we're going to try and be brief (which is hard for us).

**Regina Gilmore** exits **Memphis' WLOK-AM** as news and public affairs director to take over that post at **WGKX-FM**... **Perry St. John** adds VP to his GM title at **May Broadcasting's WKTY/WSPL** La-Crosse, Wis... As **Bill Summers** takes over the graveyard shift on **Iowa City's KRNA, D.J. Dawn** moves into 7 to midnight... Changes at **Detroit's WJLB** include former **WDRQ** midday announcer **Kris McClendon**, who becomes production coordinator and weekender; **WDRQ's Lisa Orlando**, who is named **WJLB** promotions manager; and **WYLD** New Orleans personality **Tony Brown**, who comes on board as midday jock.

**KSET** El Paso PD **Steve Crosno** exits... **Peter Feinstein** is back at

**Blairstown, N.J.'s WFMV**, this time in the sales department. Coming on board as morning man and MD is **WNNJ** **Newton, N.J.'s Mike Allen**.

**Don Davis**, the newly appointed gospel and religious director at **WEAL** (Box 6702, Greensboro, N.C. 27405), is looking for product... Looking for airplay is the **CHUM** Toronto morning team. Seems **Roger Ashby** and **Mike Holland**, along with producer **Al Trickey**, have come up with a little ditty for tax time. They've recorded a takeoff on the **Beach Boys' "Fun, Fun, Fun,"** called "Refund, Fund, Fund." Want a copy? There'll be a video soon, too. Call **Suzette** at (416) 926-4016.

**HAVE YOU HEARD** that **Ackerly Communications** picked up the remaining **Des Moines Register** radio stations (last week we told you about **Bob Price** buying **Madison's WIBA-AM-FM** for \$5.6 million)? **Ackerly** paid \$6 mil for **KSGO/KGON** Portland... Now that the **WMAR-FM** sale is complete and separate from **WMAR-TV**, the new

**WMAR-FM** calls are **WMKR**, to be known as **K-106**... **WAKY/WVEZ** Louisville have been sold, and this time it looks like it will take. Buying the combo is the **Providence-based Federal Communications Corp.**... The end of a **New England** era occurs as **George Gray** spins off his final property, **New Bedford, Mass.'s WBSM**. The former **WAAB/WAAF** Worcester owner gets \$2,075,000 from **Michael Metter**.

Back to **Baltimore**: Have you heard **Washington's Kid Curry** is now doing evenings on **B-104 (WBSB)** and hosting "BTV" on **Channel 54** there?

We just counted, and we've got 53 other items of great importance to tell you about, but absolutely no room, so the following call letters will promo part of what's coming up in next week's column—if, of course, we have room: **WCRJ, WMET, WNIC, WOMC, KFKF, KRLA, KBRQ, WLK, KTKS, WZUU, WBLI, WKOX, WNEW-AM, WLS, WMJJ** and many more.



**Hawkes Eye View.** WHYN Springfield, Mass. morning man **Doug Hawkes** keeps an eye on the early traffic while broadcasting his show live from his very own billboard, strategically placed at a well travelled intersection in the city.

## Billboard TOP 40 TRIVIA

The game that chronicles 30 years of your favorite hits!

"Excellent Play is fast and simple Makes for wild scrambles at the finish The opportunity to select one's favorite musical era makes TOP 40 TRIVIA a two generation game" **GAMES MAGAZINE** April 85

It was inevitable that the trivia craze would take on the music biz **PLAYBOY MAGAZINE**

An incredible 6400 questions **NEW YORK POST**

The hottest new board game on the market A musicologist's wonderland **THE ROCKET**

TOP 40 TRIVIA is a big hit! Our staff members have gone crazy over the game **KFRM AM STEREO 610** San Francisco

6400 Questions and Answers • 40 musical categories • choice of 2 musical eras (50's-60's and 70's-80's)

\$29.95 plus shipping and handling  
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Mastercard, VISA and COD accepted  
Dealers: (604) 738-5777

## Consultant's Statement

# AMers Told: Lure Teens

**LOS ANGELES** Teenagers and music may stand at the crux of the AM band's future, says **Drake-Chenault's Jay Albright** in a general statement to the firm's many clients. Albright hangs AM's hopes on the adolescent age bracket because "they have not grown up with preconceived ideas about the difference between AM and FM radio."

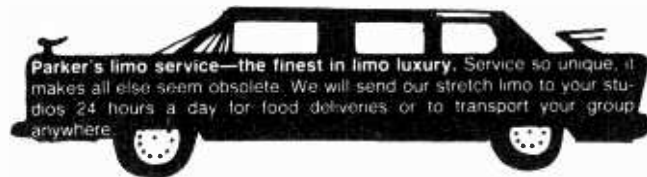
As **Drake-Chenault's** national programming consultant, Albright warns, however, that the "technical inferiority" of AM receivers must be confronted, and that teens must be given a format other than the band's standard and expensive news/talk fare. Citing the increased availability of AM stereo receivers, Albright urges all AMers in a given market to launch a collective promotion alerting consumers to the

band's upgraded sound quality prospects, both in homes and in automobiles. Naturally, Albright notes that station owners must acquire and boast about stereo broadcasting capability before starting the campaign.

The consultant tags the 25-54 age group as a tougher target for AM, as "they've grown up with nothing but FM." Albright predicts an increased fragmentation within the AM market as the "yuppie" generation grows older, with stations devoting programming to either the postwar baby boomers or an older generation. This trend, Albright says, will create a heavier reliance on research and consultants, but he warns programmers against losing touch with their communities in the process.

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OPEN 24 HOURS  
**LARRY PARKER'S**

BEVERLY HILLS  
DINER



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

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4676 Admiralty Way, Marina Del Rey, CA • (213) 823-6615

Telephones at Each Dining Booth

# TOP ROCK TRACKS

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



**Childish Promotion.** K101 San Francisco (KIOI) air personality Melissa McConnell displays one of 101 Cabbage Patch Dolls auctioned off by the station in a benefit for the Children's Hospital at Stanford Univ. Shown with her is auctioneer John Perrarra, who helped the station raise more than \$10,000.

## Promotions

NASHVILLE "Radio is the only product someone can use 365 days a year, 24 hours a day without knowing what it looks like, where to buy it, what it costs, what it can do for them or its name," said Walt Sabo, RKO Radio's consultant, at a Country Radio Seminar session aimed at increasing effective promotion.

"These days there are less opportunities to be distinctive," Sabo noted, and in order for a station to be set apart from the crowd, its promotions have to contain what he termed the "four P's: people, planning, profit and pizzazz."

Proper manpower, pre-planning, follow-through, sponsor tie-ins and, most importantly, creativity are a must in determining a promotion that would fit within the overall positioning structure of the station, Sabo said.

The last point, positioning, was the crux of the message delivered by the Radio Advertising Bureau's Danny Flamberg: "It has to be more than station cheerleading." Promotions must be targeted to the demographics and lifestyle of the audience and overall image of the station, according to Flamberg. He stressed keeping a strong idea in

mind of what a promotion was designed to accomplish, and above all not forgetting the "opportunity cost."

"Become a media buyer," Flamberg suggested. "What are you getting from a tie-in? What else could you be doing with your air time? What other promotions could you be running?"

Unidyne Research's Jack McCoy, long known as an excellent contest idea person and promoter, said it really broke down into three facets: "Getting ratings, making money and serving as an advertising campaign."

When it comes to creating listener involvement, McCoy claimed, there are only three rules: "One, the size of the prize; two, the size of the prize. I'll leave you hanging about rule number three."

Stations deciding on a funny morning man or a major cash prize contest should do their own research, said the jocular McCoy. "Walk up to anyone on the street and ask them which they'd choose: 'I'll give you a thousand bucks or I'll tell you a joke.'"

In a more serious vein, McCoy saw a largely untapped resource in the budget of major advertisers. "Coupons you see in the Sunday paper don't come out of the advertising budget," he noted. "They come out of a promotion budget, and that's a totally different thing. The amounts of money in that area are much more grand than we ever conceptualized."

Citing the relationship between major soft drink manufacturers and supermarket chains, McCoy claimed the amounts exceeded \$45,000 a week to one major grocer, "and what they're really paying for is that space on the shelf." Tie in to that money, he contended, and "you're not dealing with the agency anymore. You're dealing with the head guy."

But the bottom line to any promotion is: "It either made the ratings go up or it didn't." And one of the most vulnerable areas, McCoy said, is production. "If it sounds like the rest of your commercials, forget it. It should be done by the 'voice' of the station, the person who represents your identity as a station."

ROLLYE BORNSTEIN

## New York Festival Set for June

NEW YORK The fourth annual International Radio Festival here is set for June 10-12, with entries for the event's various award competitions due by April 1. Additions to this year's confab include lowered entrance fees and a shift in categorical content of the awards from length to subject matter.

During the Festival, radio programs, commercials and promotional spots will be judged by a panel of advertising and programming experts, including 1985 newcomers Carl Dickens, news/programming director of WBBM Chicago, and George Nicholaw, vice president/general manager of KNX Los Angeles. Presentations of finalist submissions, workshops and tours will round out the three-day event. For more information, call (914) 238-4481.

## Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

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

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
2. The Bargain Store, Dolly Parton, RCA
3. I Can't Help It (If I'm Still In Love With You), Linda Ronstadt, CAPITOL
4. My Elusive Dreams, Charlie Rich, EPIC
5. I Just Can't Get Her Out Of My Mind, Johnny Rodriguez, MERCURY
6. A Little Bit South Of Saskatoon, Sonny James, COLUMBIA
7. Have You Never Been Mellow, Olivia Newton-John, MCA
8. Roses And Love Songs, Ray Price, MYRRH
9. Write Me A Letter, Bobby G. Rice, GRT
10. Loving You Will Never Grow Old, Lois Johnson, 20TH CENTURY

### SOUL SINGLES—10 Years Ago

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



## Featured Programming

**WESTWOOD ONE** joins the fight to alleviate hunger in Africa with an April 21 benefit broadcast entitled "Radio USA For Africa." In association with USA For Africa Inc. and Columbia Records, WWI's three-hour special will feature music and comments from the artists who contributed to Columbia's "We Are The World" album—a list that, of course, includes some of the biggest names in pop music. Hosts already confirmed for the show include **Scott Shannon** of Z-100 (WHTZ New York) and **Westwood One's Mary Turner**.

Westwood One is donating the cost of production and distribution for the program's transmission via the Satcom 1R Satellite. Net advertising income will be passed directly to USA For Africa, and all stations compatible with the Satcom 1R are invited to carry the show. WWI is currently developing ways for participating stations to involve listeners in additional fund-raisers surrounding the show.

**The Radio Network Assn.** of New York predicts a profitable 1985 for its nine members, with the association's president, **Jack Thayer**, estimating that this year's collective advertising revenues will exceed \$300 million. Making this projection during the group's annual luncheon last week, Thayer went on to announce the top 25 network radio advertisers for last year, as voted on by members and tabulated by an outside accounting firm. AT&T took top honors, while Anheuser-Busch, Warner Lambert, Sears Roebuck and General Motors followed. The members of the RNA are ABC, CBS, Mutual, NBC, RKO, Satellite Music Network, Transtar, The United Stations and Westwood One.

**Radio Works Inc.** of Hollywood has announced a list of 43 affiliates for the first two programs on its three-month-old **National Spanish Radio Network**. The two-minute "Sports Commentary With Fernando Escandon" and the half-hour "Meet The Stars With Pepe Reyes" are currently covering roughly 85% of the country's Hispanic population, according to Radio Works.

**RADIO INTERNATIONAL** adds **Ed Pinka** to its New York staff as assistant director of affiliate relations. He was director of affiliate relations at Country Sessions. And, in the syndicator's London office, **Pauline Brandt** joins as associate producer of the company's calling card show, "Rock Over London." Brandt was a producer for London's only commercial radio outlet, Capitol Radio... Back in Gotham, **The United Stations** ups **Tom Roland** to associate producer for its daily long-form program, "Solid Gold Country." He was the company's director of creative services... **David McGowan** takes on a new post as sales manager of the Capitol Radio Network in Raleigh, N.C. He was an account executive with **Village Broadcasting** in the same area. Capitol owns the **North Carolina News Network**, the **Virginia News Network** and the **Capitol Sports Networks**. **KIM FREEMAN**

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

March 25-31, **Dan Seals, the Nitzy Gritty Dirt Band, Country Closeup**, Narwood Productions, one hour.

March 25-31, **George Shearing, The Music Makers**, Narwood Productions, one hour.

March 25-31, **Culture Club, Star Trak Profiles**, Westwood One, one hour.

March 29-31, **Billy Squier, Superstars Rock Concert**, Westwood One, 90 minutes.

March 29-31, **Bryan Adams, Rick Dees' Weekly Top 40**, United Stations, four hours.

March 29-31, **Jack Jones, The Great Sounds**, United Stations, four hours.

March 29-31, **Little Anthony, Dick Clark's Rock, Roll & Remember**, United Stations, four hours.

March 29-31, **Ronnie McDowell, The Weekly Country Music Countdown**, United Stations, three hours.

March 29-31, **Duran Duran, Rock Stars '85**, Barnett-Robbins, two hours.

March 29-31, **Barry Manilow, Superstar Portraits**, Barnett-Robbins, two hours.

March 29-April 5, **Whitesnake, Metalshop**, MJI Broadcasting, one hour.

March 30-April 6, **Glen Campbell with the Greensboro Symphony Orchestra**, DIR/ABC Entertainment Network, 90 minutes.

March 31-April 7, **Giuffria, Accept, King Biscuit Flower Hour**, DIR/ABC Rock Radio Network, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

## Billboard

### ADULT CONTEMPORARY MOST ADDED

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

	NEW TOTAL	
	ADDS	ON
81 REPORTERS USA FOR AFRICA	50	50
WE ARE THE WORLD BOBBY OCEAN	14	16
SUDDENLY SADE	14	35
SMOOTH OPERATOR GEORGE BENSON	12	21
I JUST WANNA HANG AROUND YOU DAN FOGELBERG	8	8
GO DOWN EASY		

WSKY Asheville, NC  
WRMM Atlanta, GA  
WSB-AM Atlanta, GA  
KEYI Austin, TX  
WBAL Baltimore, MD  
WFBR Baltimore, MD  
WJBC Bloomington, IL  
KBOI Boise, ID  
WBEN-AM Buffalo, NY  
WGR Buffalo, NY  
KTWO Casper, WY  
WVAF Charleston, WV  
WBT Charlotte, NC  
WCLR Chicago, IL  
WYEN Chicago, IL  
WKRC Cincinnati, OH  
WLLT Cincinnati, OH  
WLTW Cleveland, OH  
WMJI Cleveland, OH  
WIS Columbia, SC  
WTVN Columbus, OH  
KMGC Dallas, TX  
WLAD Danbury, CT  
WHIO-AM Dayton, OH  
KHOU Denver, CO  
KRNT Des Moines, IA  
WOMC Detroit, MI  
WRIE Erie, PA  
WEIM Fitchburg, MA  
WTC-AM Hartford, CT  
WENS Indianapolis, IN  
WSLJ Jackson, MS  
WIVY Jacksonville, FL  
KLSI Kansas City, MO  
KUDL Kansas City, KS  
KMJJ Las Vegas, NV  
KMGG Los Angeles, CA  
KOST Los Angeles, CA  
WHAS Louisville, KY  
WRKA Louisville, KY  
WMAZ Macon, GA  
WIBA Madison, WI  
WRVR Memphis, TN  
WAIA Miami, FL  
WISN Milwaukee, WI  
WTMJ Milwaukee, WI  
WLTE Minneapolis, MN  
KWAV Monterey, CA  
WHYY Montgomery, AL  
WLAC-FM Nashville, TN  
WCTC New Brunswick, NJ  
WPIX New York, NY  
WUDE Norfolk, VA  
KLTE Oklahoma City, OK  
KOIL Omaha, NE  
WIP Philadelphia, PA  
KKLT Phoenix, AZ  
KOY Phoenix, AZ  
WTAE Pittsburgh, PA  
WWSW Pittsburgh, PA  
KEX Portland, OR  
KGW Portland, OR  
WPJB Providence, RI  
WPRO-AM Providence, RI  
WRVA Richmond, VA  
WHAM Rochester, NY  
KQSW Rock Springs, WY  
WSGW Saginaw, MI  
KSL Salt Lake City, UT  
KFMB-AM San Diego, CA  
KFMB-FM San Diego, CA  
K-101 San Francisco, CA  
WGY Schenectady, NY  
KKPL Spokane, WA  
KSD St. Louis, MO  
KKJO St. Joseph, MO  
WIQI Tampa, FL  
WWWM Toledo, OH  
KRAV Tulsa, OK  
WLTT Washington, DC  
WMAL Washington D.C.,

FOR WEEK ENDING MARCH 23, 1985

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## HOT ADULT CONTEMPORARY

					Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER-DISTRIBUTING LABEL	ARTIST		
						ARTIST	ARTIST	
1	1	2	9		TOO LATE FOR GOODBYES ATLANTIC 7 89589	2 weeks at No. One ◆ JULIAN LENNON		
2	5	6	6		ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS		
3	4	4	9		CAN'T FIGHT THIS FEELING EPIC 34-04713	◆ REO SPEEDWAGON		
4	2	1	14		CARELESS WHISPER COLUMBIA 38-04691	◆ WHAM FEATURING GEORGE MICHAEL		
5	3	3	10		KEEPING THE FAITH COLUMBIA 38-04681	◆ BILLY JOEL		
6	7	9	9		NIGHTSHIFT MOTOWN 1773	◆ COMMODORES		
7	6	5	10		CRAZY RCA 13975	◆ KENNY ROGERS		
8	8	7	17		MISSING YOU RCA 13966	◆ DIANA ROSS		
9	13	15	4		RHYTHM OF THE NIGHT GORDY 1770 MOTOWN	◆ DEBARGE		
10	14	25	4		YOU SEND ME COLUMBIA 38-04754	◆ THE MANHATTANS		
11	11	12	9		TIME DON'T RUN OUT ON ME CAPITOL 5436	◆ ANNE MURRAY		
12	12	14	8		FINDER OF LOST LOVES ARISTA 1-9261	DIONNE WARWICK AND GLENN JONES		
13	19	30	3		I'M ON FIRE COLUMBIA 38-04772	BRUCE SPRINGSTEEN		
14	10	13	8		I WANNA HEAR IT FROM YOUR LIPS GEFEN 7-29118 WARNER BROS.	◆ ERIC CARMEN		
15	17	22	5		DON'T CALL IT LOVE RCA 13987	DOLLY PARTON		
16	18	32	3		EMOTION COLUMBIA 38-04707	◆ BARBRA STREISAND		
17	9	8	15		I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596	◆ FOREIGNER		
18	22	—	2		CRAZY FOR YOU GEFEN 7-20051 WARNER BROS.	◆ MADONNA		
19	NEW				WE ARE THE WORLD COLUMBIA US7-04839	◆ USA FOR AFRICA		
20	15	10	17		FOOLISH HEART COLUMBIA 38-04693	◆ STEVE PERRY		
21	26	31	4		SECOND NATURE MCA 52519	◆ DAN HARTMAN		
22	24	26	5		UNDER THE CLOCK ARISTA 1-9304	◆ JANEY STREET		
23	16	11	18		YOU'RE THE INSPIRATION FULL MOON WARNER BROS. 7 29126	◆ CHICAGO		
24	20	16	10		EASY LOVER COLUMBIA 38-04679	◆ PHILIP BAILEY WITH PHIL COLLINS		
25	32	—	2		SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE		
26	21	18	10		METHOD OF MODERN LOVE RCA 13970	◆ DARYL HALL & JOHN OATES		
27	23	24	8		NEUTRON DANCE PLANET 13951/RCA	◆ POINTER SISTERS		
28	27	19	20		ALL I NEED QWEST 7-29238 WARNER BROS.	JACK WAGNER		
29	33	—	2		WHEN I FALL IN LOVE ASYLUM 7 69653 ELEKTRA	LINDA RONSTADT		
30	28	23	17		LOVE LIGHT IN FLIGHT MOTOWN 1769	◆ STEVIE WONDER		
31	30	21	15		MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES		
32	25	17	16		IN NEON GEFEN 7-29111 WARNER BROS.	◆ ELTON JOHN		
33	37	40	8		PRIVATE DANCER CAPITOL 5433	◆ TINA TURNER		
34	40	—	2		LET'S GIVE A LITTLE MORE THIS TIME A&M 2706	SERGIO MENDES		
35	31	20	14		20/20 WARNER BROS. 7-29120	◆ GEORGE BENSON		
36	NEW				THERE'S NO WAY RCA 13992	ALABAMA		
37	NEW				I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON		
38	36	37	6		THE HEAT IS ON MCA 52512	◆ GLENN FREY		
39	29	29	6		CALIFORNIA GIRLS WARNER BROS. 7-29102	◆ DAVID LEE ROTH		
40	34	34	6		SOLID CAPITOL 5397	◆ ASHFORD AND SIMPSON		

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

## Survey of National, Regional Chains

# ALBUM SHELF PRICES REMAIN STABLE

BY FRED GOODMAN

NEW YORK Led by mall-oriented chains, U.S. record retailers are offering a daily shelf price only slightly below list price. A Billboard survey of regional and national record chains finds the average frontline title priced at just 5% below manufacturers' suggested list.

The survey, covering 15 chains and 640 stores, demonstrates a con-

it competitive," he says. "We are selling tons and tons of 10 or 15 titles."

Price sensitivity on frontline product is also demonstrated in the Texas market. Tracy Donahue, buyer for the Lone Star State's 26 Sound Warehouse outlets notes that his two-for-\$10 sales on \$8.98 titles are among the chain's best draws. In New York, one of the most price-conscious markets in the

as their day-to-day price for \$8.98's, with \$6.99 and \$7.99 as sale prices. Their shelf and sale prices are also the same on \$5.98 and \$6.98 titles, with only a 40-cent difference on the shelf price for \$9.98 titles (Camelot, \$9.49; Record Bar, \$9.89).

Prices offered on 12-inch singles are for domestic titles only. Compared to albums, the configuration receives little sale-pricing attention. The difference between the average

NATIONAL		7"	12"	\$5.98	\$6.98	\$8.98	\$9.98	\$12.98	CD
		SALE	1.55	4.27	4.56	5.72	6.97	7.80	10.98
	SHELF	1.80	4.72	5.65	6.73	8.56	9.49	12.71	14.99

tinued stability of prices with no significant price shifts since the previous survey (Billboard, Nov. 3).

Price competition is stiffest on sale-priced hits, with the greatest comparative savings off list price given to select \$8.98 product. The average sale price for most categories represents a discount of between \$1 and \$1.50, while the average sale price for \$8.98 product is \$6.97, a discount of better than \$2.

Retailers says that a concentration of hot hit titles is further heating competitive sale pricing. "There is a lowering sale point in our marketplaces," says Tom Lunt, buyer for the eight Streetside stores in St. Louis, Kansas City and Columbia, Mo. Both he and his competitors have taken select hit titles down to \$4.93. "The hits are what's making

country, market veteran J&R Music World has just established a set of sale prices after years of offering a deeply discounted daily price on frontline product. The chain's daily price on \$8.98 list product remains \$5.99.

Prices among Eastern chains polled are lower than the rest of the country, especially in urban markets. Although few chains match the low prices of J&R, the daily shelf price on \$8.98 titles for the 46-store Strawberries of New England is \$7.49, while mid-Atlantic Kemp Mills stores offer \$8.98's at \$5.99 on a daily basis.

Homogeneity of pricing in the heartland is reflected by the prices of the 170-store Camelot and 157-store Record Bar chains, which are virtually identical. Both post \$8.89

shelf price and average sale price for the dance disks is only 45-cents, while the differential for the nearest priced album configuration of \$5.98 is \$1.09.

The immaturity of the Compact Disc market makes meaningful price averaging difficult. The figure of \$14.99 is offered as a very general shelf price for pop titles, and no sale price average is offered, since only eight of the chains polled have ever offered CDs at less than shelf price.

Chains polled range in size from four stores to 170. The weight accorded to each respondent is based solely on the number of outlets and not on volume

Research assistance provided by Earl Paige in Los Angeles.



Giuffria Picks Picker at Camelot. Camel/MCA recording group Giuffria recently gave a lift to order picker Rosie Barbari when they visited Camelot Enterprises' central distribution facility in North Canton, Ohio. Shown supporting Barbari are, from left, Chuck Wright, David Glen Easley and Gregg Giuffria.

## Palm Springs Dealer Returns Anthony Shayne Back in Business

BY JOHN SIPPEL

PALM SPRINGS, Calif. Three years after declaring bankruptcy, Anthony Shayne has returned to record/video retailing in the same mall that housed his prior effort.

The one-time Nevada gambling spa singer created his new retailing operation in 700 square feet of the Palm Springs Mall. That's just a quarter of the space enjoyed by Show Biz Tapes, his pure record/tape/accessories location that went bankrupt in 1981.

"I borrowed \$25,000 on my home here to get my second start," Shayne recalls. "I decided the second time to do it my way. My partner and I disagreed for years on the first store. I wanted to sell salt, pepper and all the spices. He wanted to sell salt only. Our experience showed we could sell salt. I felt we had to expand."

Shayne admits his Anthony Shayne's Records store isn't the neatest around, since the small space is crowded. It's a store that looks "lived in" and shopped in. Every bit of space is utilized, and it's an easy store to shop. Shayne touches all the repertoire bases.

There's a load of classics, tape and LP. "I am trying to get a 3,000 square foot space," Shayne says. "The mall seems to feel I can make it. I want to put all my inventory on display. Now many of my classical titles are in overstock."

"I'd like to double my video rental titles. I'm even considering adding video hardware. I want to be the best record and video store in the area."

Shayne introduced video in mid-1984, and now has 25 VCRs which he rents at \$7.99 per day with a choice of two video titles. He gets \$2 daily or three movies for \$5 per day. He's carrying 1,400 titles, and wants to stock more than 2,000. He buys from Sound Video Unlimited.

Shayne disdains video clubs. He merely requests bona fide identification. He says he's lost one VCR since he introduced video.

Shayne came to Palm Springs in 1942. In a subsequent divorce action, he won custody of his daughter,

Angela, now 18, who works in the store. A requirement of the settlement was that Shayne remain in one place, which meant an end to his traveling as a lounge entertainer. He had made two singles for 20th Century-Fox and an album for Revere Records.

He chose a record store because of his background. Yet when he ventured into the mall location, he realized he knew very little. He started buying off the top of his head, eventually setting a pattern in which he now lets his customers buy his inventory.

"For example," he explains, "in the desert it's hard to sell anything but the top 10 on L.A. and local radio. The heavy metal young people out here, they'll buy anything, it seems, that's in their genre. As a result, I started years ago reading Billboard very carefully when it comes in. I look for record album reviews and ads that show pictures that might appeal to my important customers."

"I myself go to Los Angeles every week for an entire day. I normally visit three one-stops. I go through new albums."

Shayne's has a full wall on which the top 50 Billboard albums are transposed as the new weekly is received. LPs and tapes are stocked together in that area.

He also stocks the top selling singles. Shayne's gets \$1.89 for 45s, and \$8.98 albums are shelved at \$7.98, while specials range from \$5.99 to \$6.99 depending on the deal offered.

Shayne estimates that he did around \$250,000 in his last fiscal year. A good year might push that to \$300,000. With his new space, he ventures only, "We have to go up." He notes that the population in the desert is increasing.

He sees a strong future in video. He's still skeptical, however, about Compact Disc: "We sell only two or three per month. There seems to be little hardware out here."

## Buzzard's Nest Stores Flying High

BY EDWARD MORRIS

NASHVILLE By the time Buzzard's Nest celebrates its 14th birthday in July, the Columbus, Ohio-based record/tape chain will have opened its eighth store. The network, which has all its outlets located in small strips, has grown, in part, by allowing its managers a great deal of latitude in how they arrange and promote their individual stores.

Additionally, Buzzard's Nest has developed a pattern of establishing full-depth catalog or "cream" stores, depending on the locations. The "cream" stores, which require

less space and less expense to stock, deal only in best-selling product, according to buyer Mike Mandzia. Stocking a catalog branch can cost \$100,000 and up, he notes, while the others require initial inventory investments of only \$60,000 to \$70,000.

The stores—six in Columbus and one in nearby Lancaster—range in floor size from 1,000 to 3,500 square feet. All stores are built from the ground up, Mandzia reports, with the preferred sites being within two or three miles of major malls. There are no downtown nor college locations, Mandzia adds. Within the limitations of floor size, inventory and a fairly centralized advertising operation, managers are encouraged to design and decorate their store space any way they believe might appeal to their potential clientele.

There is also room for individualized promotion. One location near a theatre where musicals are presented recently distributed a special flyer in the neighborhood promoting the store's catalog of show tunes.

Although the stores carry such accessories as blank audiotapes, cases, cleaners, T-shirts, posters, headphones, batteries and personal stereos. Mandzia says Buzzard's Nest has not yet entered the video rental or sale market. During Christmas, three of the outlets experimented with the sales of video titles by Prince, Madonna, the Cars

and Elvis Presley, and Mandzia concedes that sales were "fairly good."

Buzzard's Nest—whose purchases and returns are handled by a centralized computer—offers \$8.98 albums at \$5.99. The chain handles very little cutout product, Mandzia explains, because "it's too hard to keep track of, and the supply is so sporadic." He estimates that 45% of the chain's sales are in the LP format, 50%-54% in cassettes and the remainder in CDs. Three Buzzard's Nests carry "all the CD titles that are available," while the remaining four carry only the top titles.

Most of the advertising is via radio, approximately 24 spots a week, Mandzia says. Of these, there are very few on black stations, about 25% on country stations and the remainder on top 40 and rock. The chain also started doing limited tv advertising in December.

The network has no formal training setup for managers, Mandzia says, noting that veteran managers work with newcomers on a one-to-one basis. Employees with particularly good management potential may train under Wally and George Buczkowski, who own the chain.

In addition to accessory sales, the stores also handle tickets to local concerts, with three of the Buzzard's Nests also serving as Ticketron outlets. The stores are open from 10 to 9, Monday through Saturday, and from noon to 7 on Sundays.

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**DIVIDER CARD COMPANY**  
We Specialize In  
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mom & pops  
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(516) 293-6181  
call for a sample and prices

## Twin Cities Meeting Dealers Target Video Thieves

BY EARL PAIGE

MINNEAPOLIS Organized home video dealers here are establishing a program designed to foil a ring of thieves using fake IDs and driver's licenses. The theft issue is one of several that were tackled by the Video Software Dealers Assn. (VSDA) Twin Cities chapter Feb. 26.

Bob Bigelow of Bigelow Video, chapter president and a VSDA director, says that two other key issues addressed were videocassette piracy and the legality of renting X-rated titles. The meeting was addressed by Cincinnati dealer Jack Messer, who was recently involved in a court case dealing with X-rated product in which the names of all his rental customers were sought.

The chapter will attack the theft ring by using "captains," each responsible for alerting 25 stores of the 400 estimated operating in the Twin Cities, according to Bigelow.

Denying that the theft ring is of epidemic proportions, Bigelow, who operates three stores plus a distributorship, says, "They tend to concentrate in an area. They hit stores at a busy time. They just hit three stores north of me and got a VCR and eight or ten movies from each."

In Messer's first appearance before a chapter following the conclusion of his trial, he said from his

Cincinnati headquarters that the City Council of Fairfield, Ohio has until May 9 to decide on another trial. The first resulted in a hung jury.

Messer said he warned the Minnesota group that "they need to unite because we've heard 100 stores around the U.S., are being targeted for prosecution." In Cincinnati, the case expanded beyond adult titles to consider all product rental activity, because both sides were at first attempting to identify community standards through release of subpoenaed rental customer lists (Billboard, Dec. 15). The judge, Messer said, would not allow such evidence, saying "it was overly broad and an invasion of privacy."

In the area of videocassette piracy, Bigelow says, "I reviewed a roster of recent prosecutions VSDA published. A lot here seemed to be stunned that so much piracy is occurring."

Bigelow says 225 dealers attended. He notes that the chapter meets irregularly, "about every 90 days when we feel there is an issue to discuss." At the group's November meeting, Nicholas Santrizos of Thorn EMI spoke, along with VSDA directors Arthur Morowitz and John Pough. Gary Jones of Prism made a presentation at the most recent gathering.

## 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

**JEFFERSON INK**  
Girl You Turn Me On  
EP Houston International HI 107/\$4.98

**IVERS, PETER**  
Nirvana Peter  
LP Warner Bros. 1-25213/WEA/\$8.98  
CA 4-25213/\$8.98

**MIRROUR**  
Black And White  
EP Windmill WM-021/\$5.99

**VAN ZANT**  
LP Geffen GHS 24059/WEA/\$8.98  
CA MSG 24059/\$8.98

**VARIOUS ARTISTS**  
Fuzz Dance  
LP Sire 1-25273/WEA/\$5.99  
CA 4-25273/\$5.99

#### BLACK

**EXODUS SUPREME**  
Steppin In The Future  
LP 52 West 463 A-B/no list

#### JAZZ

**COREA, CHICK**  
Voyage  
LP ECM 1-25013/WEA/\$9.98  
CA 4-25013/\$9.98

**SHANKAR**  
Song For Everyone  
LP ECM 1-25016/WEA/\$9.98  
CA 4-25016/\$9.98

#### CLASSICAL

**HOROWITZ, VLADIMIR**  
The Great CBS Masterworks  
Recordings 1962-1973  
LP CBS Masterworks M3 37895/no list  
CA M3T 37895/no list

**MOZART**  
The Complete Piano Concertos, Vol. III  
Murray Perahia  
English Chamber Orchestra  
LP CBS Masterworks M3 39246/no list  
CA M3T 39246/no list

**WAGNER**  
Die Walkure  
Various Artists, Vienna Philharmonic/Solti  
LP London 414 105-1 LH4/PolyGram/\$39.92  
CA 414 105-4 LH3/\$39.92

#### SOUNDTRACK

**VARIOUS ARTISTS**  
Berry Gordy's The Last Dragon  
Soundtrack  
LP Motown 6128ML/MCA/\$8.98  
CA 6128MC/\$8.98

**VARIOUS ARTISTS**  
Birdy  
Instrumental Music From The Film  
By Peter Gabriel  
LP Geffen GHS 24070/WEA/\$9.98  
CA MSG 24070/\$9.98

**VARIOUS ARTISTS**  
Porky's Revenge  
Original Motion Picture Soundtrack  
LP Columbia JS 39983/CBS/no list  
CA JST 39983/no list

#### COMPACT DISC

**CARLOS, WENDY**  
Switched-On Bach  
CD CBS MK 7194/no list

**CLAYDERMAN, RICHARD**  
Amour  
CD CBS CK 39603/no list

**DUCHIN, PETER**  
Dance With Peter Duchin  
CD Fortune FR-299-4CD/\$15.98

**DYLAN, BOB**  
Real Live  
CD CBS CK 39944/no list

**OSBOURNE, OZZY**  
Diary Of A Madman  
CD CBS ZK 37492/no list

**PINK FLOYD**  
The Final Cut  
CD CBS CK 38243/no list

**PINK FLOYD**  
The Wall  
CD CBS C2K 36183/no list

**PINK FLOYD**  
Wish You Were Here  
CD CBS CK 33453/no list

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

### HOME VIDEO

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

**THE ADVENTURES OF BUCKAROO BONZAI**  
♣ Vestron VL5056/\$34.95  
♦ CED: VC5056/\$29.95

**ALICE, SWEET ALICE**  
Brooke Shields, Tom Signorelli  
♠ ♥ Spottite Video 7009/  
NTA Home Entertainment/\$19.95

(Continued on page 21)

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## Chain Grows via Acquisition New Strategy for Camelot

NEW YORK Takeovers are becoming increasingly popular as an expansion device for record/tape chains. For Camelot Music, which recently made its first acquisition via a stock purchase of Georgia's five Franklin Music stores, having successful acquisitions also means evolving methods of integrating newly acquired stores into a large, established national network.

Having no previous takeover experience, Camelot had no "standard of comparison" for implementing its systems within the Franklin stores, according to Jim Bonk, executive vice president of Camelot. "Other than a few bumpy spots it was a good education, and I would have more confidence now entering another acquisition deal," he says.

First priority following the Franklin takeover was to shore up inventory in the outlets, and Bonk sees that as the immediate first concern in any future Camelot acquisition. Name change and systems implementation are the other early priorities.

"We wanted to build the inventories and make facial changes," says Bonk, noting that those changes were compounded by layout alterations needed to put in video departments. The stores, which were acquired in mid-September, have all been converted to Camelots, and one has already opened its video section.

The Franklin stores, which had previously been serviced by their own local warehouse, also had to convert to the Camelot pipeline, which means shipments from the chain's headquarters in North Canton, Ohio. "They've been ordering everything through our system, and the employees have caught onto our banking process," says Bonk. He

adds that the approximately 50 employees involved with the stores also had to make a transition from reporting to a president to a district supervisor.

The switch to receiving shipments out of Ohio also posed an unforeseen rub with label reps in the region. "We do most of our buying in Cleveland," says Bonk, "and three of the stores we acquired are crucial to the Atlanta branches. It was difficult at first. They were used to dealing with the Franklin warehouse."

Camelot was quick to shut down that warehouse, selling off its fixtures and transferring employees to the stores. Additionally, the acquisition gave the chain two outlets in the Augusta Mall. The Franklin store, the larger of the two, is currently being remodeled as a Camelot, and the original Camelot is being shuttered.

Bonk says the name change seems to have caused few if any problems with consumers. The Atlanta market had already been targeted by the chain before the Franklin purchase, and Bonk notes that "Camelot is already pretty well recognized in the market. We've spent six figures on advertising for tv, billboards, mailers, and plenty of radio and print. We definitely had an identity there already."

If there was one mistake Camelot made during the transition period of the stores, Bonk says it was trying to do too much too quickly. "We wound up putting a tremendous burden on our field and operations people at a time when they were trying to focus on the Christmas season," he says. "We have a tendency here not to do anything in moderation, and we tried to 'Camelotize' them overnight."



**I Sign Like a Beast.** Capitol recording group W.A.S.P. greeted 2,000 Long Island fans during a recent autograph session at Slipped Disc Records in Valley Stream. Pictured from left are W.A.S.P.'s Blackie Lawless, Steve Riley, Chris Holmes and Randy Piper.

## Mainstream Commits to Music Video

LOS ANGELES Three months' experience with prerecorded music video product has been "so impressive" that Jim Petersen of the Mainstream Records stores in Milwaukee is rapidly expanding the configuration into all seven of his stores.

"We studied the competition," Petersen says. "They did not stock music videos. MS Distributing's Tony Dalesandro really got us in about two weeks before Christmas. He offered us our opening inventory for the busiest store in the chain on consignment.

"Ninety percent of our video [inventory] is pure music video. I stock some music-oriented movies. The record customer is surprised to find titles he's never seen displayed before on his favorites in Mainstream," Petersen states. Prices range from \$29.95 to \$9.95.

In the four of the seven stores now stocking music videos, product is displayed on the traditional plastic wall stripping behind the register, "where nobody can miss them. Face out, we put big pricing signage over each grouping," Petersen says.

Petersen estimates that he carries 150 music videos in two of his stores. "Unless I start buying imports, I think I'm stocking everything available. I think imports are too expensive for my customers."

A music video department designed for sale, not rental, costs \$5,000 to implement, according to Petersen. He's tagging music video in all print and radio. He uses the line "Mainstream Video, where video rocks" as his grabber.

Petersen today buys from Comptron, MS, Sound Video and Jem, along with some direct purchases from labels. He carries both VHS and Beta. JOHN SIPPEL

## NOW PLAYING



by Faye Zuckerman

**YUPPIES AND MACINTOSH** computers go hand in hand. That's the finding of a study by market researcher Software Access, which places users and/or owners of the Apple computer as generally garnering yearly incomes of \$35,000-plus and being less than 34 years old. About 80% of the 3,700 Macintosh users polled were college graduates; 75% claimed yearly incomes of close to \$40,000.

According to Mary Ellen Dick, manager of software research for Software Access, one out of three owners of the premier 16/32 bit machine use the computer at home. "But," she adds, "few Macintoshes were used purely for entertainment."

we did discover many Macintoshes are used in the workplace for applications that span the entire spectrum of business functions," Dick says.

**WHILE ON THE SUBJECT** of computer retailers, it has been widely reported that computer sales dropped in February. Estimates place dollar sales as plummeting some 39%.

InfoCorp, a research firm that is citing the drop in sales figures, calls the decline "post-holiday sales blues." Howard Furer, a vice president with the firm, notes that the figures look bad, but adds, "You are only looking at 30 days." He adds, "December was a very good month for the industry, and January and February's figures are being compared to the year's biggest month."

Furer predicts that sales will jump by the spring. He downplays the "doom-and-gloom" attitude among retailers.

**ENTERTAINMENT SOFTWARE** maker Electronic Arts is offering a \$1,000 prize for the best computer adventure game written via the firm's newly launched "Adventure Construction Set." A not-yet-determined period of industry luminaries will be judging the programs in three categories: fantasy/medieval, spy/mystery and science fiction.

Entries must be submitted by Jan. 1, 1986. It takes close to five months to write an adventure game, according to a spokesman for the firm.

"Adventure Construction Set," authored by Stuart Smith, contains some 250 rooms, 500 characters and 5,000 sound effects and musical pieces. Owners are challenged to devise a storyline and playing fields. It's currently available for Commodore, Atari and Apple, and should be available for IBM by mid-year. The suggested retail price is \$50.

## A new study finds Macintosh has captured yuppies' hearts

The Software Access study reveals that the Apple machine has become one of the few computers to "bridge the gap between the home and work usage of new technologies," Dick says. An "above-average" use of word processing and spreadsheet applications was found. "Those findings underline a serious nature for home computing," she notes.

An earlier study by the firm discovered that IBM PCs and compatible machines were not turning up in homes. "The few IBMs used at home served as machines to perform job-related homework or run a business in the home," Dick concludes.

Personal productivity and home management software packages are emerging as a strong product category for the Apple computer, which is coming to dominate the home market. According to the study, offices tend to favor IBM products over Apple. "However,

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# Billboard TOP COMPUTER SOFTWARE



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

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
ENTERTAINMENT	1	1	62	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•						
	2	4	70	FLIGHT SIMULATOR	Microsoft	Simulation Package					•					
	3	3	16	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•						
	4	8	13	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game		•	•	•		•				
	5	2	32	SARGON III	Hayden	Chess Program		•			•					
	6	5	61	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•						
	7	7	42	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•					
	8	6	24	ZORK I	Infocom	Fantasy Adventure Strategy Game		•	•	•	•	•			•	•
	9	9	76	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•					
	10	10	22	SARGON II	Hayden	Chess Program		•	•*	•*					•*	
	11	12	25	RAID OVER MOSCOW	Access	Strategy Game				•						
	12	13	75	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•								
	13	16	9	MILLIONAIRE	Bluechip	Stock Market Simulation Game		•		•	•	•	•	•	•	•
	14	11	25	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game			•	•						
	15	19	2	F 15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•						
	16	15	15	SKYFOX	Electronic Arts	Fantasy Role-Playing Game		•								
	17	14	19	KING'S QUEST	Sierra On-Line	Adventure Game		•			•					
	18	17	9	STAR LEAGUE BASEBALL	Gamestar	Arcade Style Game		•	•*	•		•				
	19	18	5	TRIVIA	Mirage Concepts	Trivia Game				•						
	20	20	5	QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game		•								

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
EDUCATION	1	1	77	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	60	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	25	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•				
	4	5	58	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•						
	5	6	32	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.		•		•	•					
	6	4	18	SAMPLE SAT	Hayden	Sample Test Module		•	•	•	•					
	7	8	4	SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	Designed for students grades 2-8. Provides student with practice in problem solving.		•	•*	•♦	•					
	8	7	52	FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.		•	•	•	•					
	9	9	16	EARLY GAMES	Counterp	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	•*	•*	•				•*	
	10	10	25	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		•	•	•						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
HOME MANAGEMENT	1	2	35	PRINT SHOP	Broderbund	At Home Print Shop		•								
	2	1	77	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•					
	3	3	16	LOTUS 1-2-3	Lotus Inc.	Programming Language					•	•				
	4	4	76	PFS: FILE	Software Publishing	Information Management System		•			•	•				
	5	5	37	PAPER CLIP	Batteries Included	Word Processing Package			•	•♦						
	6	7	7	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•	•
	7	8	9	PFS: WRITE	Software Publishing Company	Word Processing Package		•			•					•
	8	6	69	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•				
	9	9	16	NET WORTH	Scarborough System	Designed to manage personal finances.		•	•	•	•					
	10	10	2	FAST LOAD	Epyx	A cartridge that speeds up load time.				♦						

(Continued from page 19)

**THE BOSTONIANS**  
Christopher Reeve, Vanessa Redgrave, Linda Hunt  
♦ Vestron VB5067/\$79.95  
♦ VA5067/\$79.95

**DAVID BOWIE**  
♣ Pioneer Video PA-84-097/\$24.95

**CARLIN ON CAMPUS**  
George Carlin  
♦ Vestron CED: VC3061/\$29.95

**CONAN THE DESTROYER**  
Arnold Schwarzenegger, Grace Jones, Wilt Chamberlain  
♣ MCA 40079/Pioneer Video/\$34.98

**FIRESTARTER**  
Drew Barrymore, George C. Scott, Martin Sheen  
♣ MCA 40075/Pioneer Video/\$34.98

**FROZEN SCREAM**  
♣ Continental Video 1031/\$49.95

**GINGER IN THE MORNING**  
Sissy Spacek, Monte Markham  
♣ Continental Video 1026/\$39.95

**THE GIRLS OF PENTHOUSE**  
♣ Vestron VL3047/\$34.97

**HOLLYWOOD HIGH**  
Marcy Albrecht, Sherry Hardin, Rae Spurling  
♦ Vestron VB4192/\$69.95  
♦ VA4192/\$69.95

**HURRICANE**  
Larry Hagman, Patrick Duffy, Jessica Walter  
♣ Continental Video 1027/\$39.95

**IRRECONCILABLE DIFFERENCES**  
Ryan O'Neal, Shelly Long, Drew Barrymore  
♦ Vestron VB5057/\$79.95  
♦ VA5057/\$79.95

**LAST NIGHT AT THE ALAMO**  
♣ Continental Video 1029/\$39.95

**LOVELY... BUT DEADLY**  
♦ Vestron VB4193/\$69.95  
♦ VA4193/\$69.95

**MUPPETS TAKE MANHATTAN**  
♣ CBS/Fox 6731-80/Pioneer Video/\$34.98

**NIGHT OF THE LIVING DEAD**  
Judith O'Dea, Russell Streiner  
♣ Spillite Video 7460/  
NTA Home Entertainment/\$19.95

**PRO WRESTLING ILLUSTRATED PRESENTS LORDS OF THE RING SUPERSTARS AND SUPERBOUTS**  
♦ Vestron VB3095/\$59.95  
♦ VA3095/\$59.95

**RANDY NEWMAN**  
♣ Pioneer Video PA-84-102/\$24.95

**RETURN OF THE ALIEN'S DEADLY SPAWN**  
♣ Continental Video 1030/\$39.95

**RUBBER RODEO**  
♣ Pioneer Video PA-84-M016/\$10.99

**SHACK OUT ON 101**  
Lee Marvin, Frank Lovejoy  
♣ Spillite Video 3644/  
NTA Home Entertainment/\$29.95

**SPECIAL DELIVERY**  
Bo Svenson, Cybill Shepard  
♦ Vestron VB4190/\$69.95  
♦ VA4190/\$69.95

**STAR TREK TV SERIES: THE MAN TRAP & CHARLIE X**  
William Shatner, Leonard Nimoy  
♣ Paramount LV60040/81/Pioneer Video/\$29.95

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

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Four to Six Movies a Year Planned

## Vestron Launches Feature Film Division

BY FAYE ZUCKERMAN

LOS ANGELES Vestron Video has launched a new division here which will oversee feature film production, theatrical distribution and foreign exploitation for its various properties. The new company, Vestron Entertainment, is headed by Marco Colombo, who was formerly with the Overseas Film Group. It's

expected to turn out four to six movies a year.

According to Jon Peisinger, president of Vestron, entry into the major motion picture field is a natural extension for the three-year-old home video venture. "Just like the studios which went into the home video business, we see ourselves going into features," he says. "We already are actively producing made-

for-video projects." Between 30 and 35 are said to be currently in production.

Vestron places initial budgets for its films at about \$2 million. "If we co-venture with production companies, then the budgets could be upwards of \$2 million," says Ruth Vitale, who will oversee the new operation.

Vitale, vice president of feature film programming for Vestron, notes that most of the films are being made with an eye toward home video profits after a theatrical run. "There are certain genres terrific for home video: horror, adventure/action and sword-and-sorcery. Obviously, the budgets we are planning fit these genres. We're not going to make a huge drama for \$2 million."

Currently, Vestron is overseeing production on the \$3.5 million sci-fi adventure "Trackers: 2180," the horror picture "April Fool's Day," and a compilation of scenes from horror films titled "Don't Scream, It's Only A Movie." "April Fool's Day" is a co-venture with producers Steve Minasian and Dick Randall, best known for the "Friday The 13th" series of films. It's budgeted at \$2.2 million.

"Trackers" is expected to star Richard Farnsworth, Michael Pare and Lee Purcell. It is being produced by Mort Reed.

Peisinger says he plans to see Vestron taking charge of planning promotional and advertising campaigns for the films. Outside distributors will initially be commissioned to roll out the motion pictures theatrically. "There will be the usual home video window on each of the films," he notes.

agreements.

Bell & Howell took charge of film-to-tape transfer for the vintage films, which are being duplicated from one inch masters.

Silver Screen Edition, which emphasizes low pricing, will be marketed toward mass merchandisers and record/tape retailers already dealing in public domain material. Collier says he expects the low pricing and film titles to play a major role in making video a viable product category for the mass merchandising retailing community.

The titles are being packaged in durable hard-shell cases, with four-color inserts and program notes on each title. The design is reminiscent of an art deco style, which "recalls Hollywood's golden era," says a company spokesman.

Additionally, Prism has color-coded each package by genre. Hence retailers can display them by comedy, drama, Western, horror, music or science fiction. All titles will be available in VHS and Beta formats.

FAYE ZUCKERMAN

## Prism Into Public Domain 24 Film Classics Set for Release

LOS ANGELES With the launch of a line of public domain films on videotape this April, Prism Entertainment will become the latest independent home video firm to mount a major foray into the public domain field.

Some 24 film classics will be rolled out in the spring via the Los Angeles firm's newly established Silver Screen Edition label. The company plans to release 24 films monthly. Each cassette will be priced at \$19.95.

"A Farewell To Arms," "Cyrano De Bergerac," "The Inspector General" and "Night Of The Living Dead" are among the titles Prism is planning to roll out in April.

According to Barry Collier, the company's president, about 70 of the 300 newly acquired titles were originally owned by the duplication and film transfer house Bell & Howell. The New York duplicator has entered into an "arrangement" with Prism, now the exclusive distributor of the titles, he says. Collier won't comment on the specifics of the



**A Winning Picture.** Motion, that is. Pia Zadora and Vestron Video president Jon Peisinger celebrate the Recording Industry Assn. of America gold videocassette certification of "Butterfly." The certification means the Zadora-starring film has sold more than 25,000 units with a retail value of more than \$1 million.

## ...newsline...

**VCR SALES CONTINUE TO BLOW THE RECORD BOOKS APART**, with 750,773 units moved to dealers in February, the Electronic Industries Assn.'s Consumer Electronics Group says. The February total is a jump of 72% over the year before, when 435,586 units were sold at wholesale. For the year to date, 1.4 million machines have moved, a boost of 68.6%. VCRs and projection tv sets were just about the only bright spots in a weak consumer electronics month, with color tv sales down by 6.4% and monochrome by 42.1%. Projection sales were 30,315 units, up 23.4% from the year before. Color camera sales were up 5.7% to 64,245.

**NON-ADULT REGISTRATION FROM SOFTWARE FIRMS** for the Summer Consumer Electronics Show remains at weak to near-invisible levels. No majors or even half-major indies were to be found on the first exhibitor registration list for the Summer CES, scheduled for June 2-5 in Chicago. Registration for last year's outing neared the 100,000 mark, but was marred for home video firms by their tentlike display area. Now even such regulars as Karl/Lorimar Home Video and Thorn EMI/HBO Home Video seem to be cut.

**ONE VIDEO SHOW** that looks as if it will get good attendance is the second annual Trade Conference of the National Assn. of Video Distributors (NAVD), currently slated for May 4-7 at San Diego's Hotel InterContinental. Last year the NAVD confab drew most video distributors. This year the theme is "Fast Forward To Video Success." Unlike last year's event, this year's will be open to "eligible news media." Those needing information can call Carole M. Rogin at (202) 452-8100.

**VIDEO CORP. OF AMERICA HAS MERGED WITH FGSA INC.**, a wholly owned subsidiary of MacAndrews & Forbes Group. The shares of Video Corp. of America have been converted into the right to receive \$20 in cash, while FGSA's name is now VCA Technicolor Inc. The new firm will operate VCA and Technicolor Videocassette Inc. as wholly-owned subsidiaries, with Alfred Markim heading up the show as president and chief executive officer. Serving as chairman of the board will be Arthur N. Ryan. The move combines two of the country's largest duplicators into a single entity.

**ROCKAGES IS ADDING VIDEO TO THE MIX** of the "It's Only Rock'n'Roll" flea market, music, film and video festival. The event will take place at New York City's Roosevelt Hotel on March 23 and 24. Four different theatres will be used for showing film and videos and holding live concerts. Besides the flea market, the festival will also hold a "Rock Look-Alike" contest.

**"DUNE" IS DRIFTING ONTO VIDEOCASSETTE ON MAY 16** via MCA Home Video. The big-budget feature film will carry a list price of \$79.95, and is presumably making a fast jump to the videocassette marketplace because of its weak performance at the boxoffice.

**VESTRON KEEPS ITS ACQUISITIONS DEPARTMENT BUSY** buying both feature films and non-theatrical productions. Latest purchases include that of a 60-minute concert film by the group Loverboy. The rights to the concert were purchased from Caridi Video, which has numbered Billy Joel, Jane Fonda and the Police among its clients. Vestron's other purchase is "The Bostonians," which was picked up from Almi Pictures. "The Bostonians," the latest in a series of Vestron purchases from Almi, is due for release on May 27.

FOR WEEK ENDING MARCH 23, 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	1	19	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG CED Laser 29.98
2	6	11	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R CED Laser 29.98 34.98
3	3	15	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R CED Laser 19.98 29.98
4	4	4	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R Laser 34.98
5	2	10	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG CED Laser 29.98 34.98
6	7	31	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R CED Laser 19.98 34.98
7	8	15	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG CED Laser 29.95 34.95
8	9	10	THE LAST STARFIGHTER ▲◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG CED 29.98
9	10	29	SPLASH ▲◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG CED Laser 29.98 34.98
10	NEW		CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG Laser 34.98

◆ 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.

# TOP VIDEOCASSETTES RENTALS

## Paramount in 'Choice' Win Cops Four Video Shack Awards

NEW YORK Paramount Home Video was the big winner at Video Shack's third annual Consumer's Choice Awards. Four of the retailer's top 20 sellers for 1984 were Paramount titles.

But Paramount's lead did not mean an out-and-out win for low-priced titles. Only 11 out of the Video Shack top 20 and four out of the Video Shack top 10 sellers bore sell-through prices.

CBS Fox Video, MCA Home Vid-

eo and Vestron Video tied for second place in the Consumer's Choice Awards, each placing three in the top 20. Following were RCA/Columbia Pictures Home Video, Warner Home Video and Walt Disney Home Video with two, and Karl Home Video with one.

No. 1 in the Consumer's Choice Awards was "Raiders Of The Lost Ark," named the most-sold title for the second year in a row. "Making Michael Jackson's Thriller" came in second, with "Scarface," "Purple Rain" and "The Empire Strikes Back" taking up the third, fourth and fifth spots.

"Jane Fonda's Workout" won its third Consumer's Choice Award in a row. The title was No. 1 two years ago, and came in sixth this year.

Video Shack, a New York-based retail chain, has a total of 15 outlets. The Consumer's Choice Awards are based on the number of units sold by each title.

After "Workout," the rest of the top 20 titles were: Vestron's "Caligula," RCA/Columbia's "Tootsie," Paramount's "Trading Places," MCA's "La Traviata," Paramount's "Terms Of Endearment," MCA's "Rear Window," Warner's "Sudden Impact," Walt Disney's "Mickey," CBS/Fox's "Romancing The Stone," Paramount's "Flashdance," Disney's "Donald," CBS/Fox's "Never Say Never Again," Vestron's "Do They Know It's Christmas," and RCA/Columbia's "The Big Chill."

"Empire" led "Raiders" when the two competed at comparable prices, with "Empire" the leading laserdisk and "Raiders" number two. Filling out the top five were "Making Michael Jackson's Thriller," "Octopussy" and "Romancing The Stone." "Greystoke: The Legend of Tarzan, Lord Of The Apes" was the only title in the laserdisk top 10 besides "Octopussy" not to make it into the videocassette top 20.

In the adult category, the top titles were Video-X-Pix's "In The Pink" and "Inside Seka," Creative Image Video's "Insatiable II," Target Video's "Hot Chocolate" and Essex Video's "Fleshdance."

## Censorship Of Videotapes Hits Ontario

TORONTO Videotape retailers and distributors will have to be licensed in Ontario after April 1. Under a sweeping new law, the Ontario Film Review Board has been given powers to classify and censor videotapes.

The regulations were announced this month in an attempt by the province to stem the flow of violent and pornographic videotapes. But they also affect more legitimate retailers and distributors.

Harvey Korman, a member of the Video Retailers Assn. of Canada, says the industry welcomes guidelines but worries the board will reject movies already in circulation.

The Ontario Film and Video Appreciation Society has declared its intention to test the law.

Scenes defined as unacceptable include portrayal of:

- Physical abuse or humiliation for the purposes of sexual gratification or as pleasing to the victim.
- Explicit sexual activity, indignities to the body, gratuitous urination, defecation or vomiting.
- Undue emphasis on human genitalia.
- A person who is or is intended to represent a person under age 16 nude, partly nude, in a sexually suggestive context or in explicit sexual activity.
- An animal being abused.

## 'Red Hot' Clips from Vestron New Compilation Called 'R-Rated'

BY FAYE ZUCKERMAN

LOS ANGELES Vestron Video is releasing a compilation of 11 music videos that MTV and other television outlets have refused to air. According to a spokeswoman for the firm, the clips are "risque" and would probably receive an R rating if the Motion Picture Assn. of America assigned ratings to pre-recorded video titles.

Included on the \$29.95 reel, "Red Hot Videos," is Dwight Twilley's "Girls," which has been shown on the Playboy Channel. Among the other uncensored clips are Russell Mulcahy's videos for the Tubes' "Sports Fans" and "Mondo Bond-

age."

The compilation also includes Duran Duran's "Chauffeur," directed by Ian Emes, which depicts back-seat antics in a limousine, and two Helix clips: "Gimme Gimme Good Loving," directed by Mark Rezyka, which features a heavy metal beauty pageant, and "Rock You," directed by Robert Quartly.

"Red Hot Videos" is the second clip compilation Vestron has acquired from Picture Music International. The first, "Picture Music," was released in early 1984, and featured clips that had been extensively shown on MTV. That compilation is said to have been a relative disappointment commercially.

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating	Format
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	8	2	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	VHS Beta	
2	1	5	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	
3	5	3	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta	
4	2	6	ALL OF ME ▲	Thorn/EMI/HBO Vidéo TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	
5	3	11	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	
6	4	8	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	
7	16	3	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	VHS Beta	
8	6	14	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	
9	10	27	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	
10	9	3	THE ADVENTURES OF BUCKAROO BONZAI ▲	Vestron 5056	Peter Weller John Lithgow	1984	PG	VHS Beta	
11	7	6	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	
12	35	2	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	VHS Beta	
13	12	16	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	
14	13	8	BEST DEFENSE	Paramount Pictures Paramount Home Video 1587	Dudley Moore Eddie Murphy	1984	R	VHS Beta	
15	34	2	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	VHS Beta	
16	11	8	CLOAK AND DAGGER ▲	Universal City Studios MCA Dist. Corp. 80124	Henry Thomas Dabney Coleman	1984	PG	VHS Beta	
17	19	26	SPLASH ▲ ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	
18	15	17	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	
19	18	11	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	
20	17	5	RHINESTONE	CBS-Fox Video 1438	Sylvester Stallone Dolly Parton	1984	PG	VHS Beta	
21	14	15	THE LAST STARFIGHTER ▲ ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	
22	NEW ▶		CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta	
23	21	7	MIKE'S MURDER ●	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta	
24	24	24	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	
25	20	13	DREAMSCAPE ▲	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	13	VHS Beta	
26	22	23	SIXTEEN CANDLES ▲ ◆	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	
27	23	3	THE WILD LIFE ●	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R	VHS Beta	
28	25	19	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonzo	1984	R	VHS Beta	
29	NEW ▶		GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta	
30	26	5	THE MUPPETS TAKE MANHATTAN	CBS-Fox Video 6731	The Muppets	1984	G	VHS Beta	
31	NEW ▶		MEAN STREETS	Warner Brothers Pictures Warner Home Video 11081	Robert De Niro	1973	R	VHS Beta	
32	27	23	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	
33	29	42	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	
34	30	4	ELECTRIC DREAMS	MGM/UA Home Video 800487	Lenny Von Dohlen Bud Cort	1984	PG	VHS Beta	
35	40	20	NEVER CRY WOLF ▲ ◆	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	
36	28	4	MEATBALLS II	RCA/Columbia Pictures Home Video 6-20405	Richard Mulligan	1984	PG	VHS Beta	
37	39	27	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	
38	37	33	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	
39	31	17	CONAN THE DESTROYER ◆	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	
40	32	10	STREETS OF FIRE ● ◆	Universal City Studios MCA Dist. Corp. 80085	Michael Pare Diane Lane	1984	PG	VHS Beta	

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## TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	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	149	JANE FONDA'S WORKOUT ▲◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	3	16	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
4	4	16	PRIME TIME ▲	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
5	<b>NEW</b> ▶		GONE WITH THE WIND	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	VHS Beta	89.95 89.95
6	8	3	LIONEL RICHIE ALL NIGHT LONG	Brockman Enterprises Inc. RCA/Columbia Home Video 6-20420	Lionel Richie	1984	NR	VHS Beta	19.95 19.95
7	5	107	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
8	9	3	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	VHS Beta	16.95 16.95
9	7	66	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
10	13	17	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
11	6	18	RAQUEL, TOTAL BEAUTY AND FITNESS ●	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
12	10	40	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
13	11	59	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
14	14	10	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	16.95 16.95
15	12	51	THE JANE FONDA WORKOUT CHALLENGE ▲	Karl Video Corporation KVC-RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
16	17	10	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
17	20	5	THE WOMAN IN RED ▲	Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	VHS Beta	79.95 79.95
18	23	17	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
19	18	8	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	VHS Beta	79.95 79.95
20	22	5	DURAN DURAN SING BLUE SILVER ●	Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	VHS Beta	29.95 29.95
21	30	6	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	VHS Beta	79.95 79.95
22	36	2	RED DAWN	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	13	VHS Beta	79.95 79.95
23	15	53	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
24	16	7	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
25	21	78	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
26	34	8	ELVIS-'68 COMEBACK SPECIAL	Media Home Entertainment M452	Elvis Presley	1968	NR	VHS Beta	29.95 29.95
27	26	71	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
28	31	7	JAZZIN' FOR BLUE JEAN	Picture Music Intl. Sony Video Software 93W50002-1	David Bowie	1984	NR	VHS Beta	19.95 19.95
29	19	65	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
30	27	2	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
31	28	14	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
32	24	24	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
33	35	28	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
34	32	13	ROBIN HOOD ▲	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
35	<b>NEW</b> ▶		CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	VHS Beta	89.95 89.95
36	25	59	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
37	33	5	THE EVIL THAT MEN DO	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R	VHS Beta	79.95 79.95
38	40	64	MAKING MICHAEL JACKSON'S THRILLER ▲◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
39	29	7	DO THEY KNOW ITS CHRISTMAS? ▲	Vestron 0995	Band-Aid	1984	NR	VHS Beta	09.95 09.95
40	37	4	MIKE'S MURDER ●	The Ladd Company Warner Home Video 20015	Debra Winger	1984	R	VHS Beta	79.95 79.95

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## Home video



**No Secrets Here.** MGM/UA Home Video's U.S. release of "Gone With The Wind" got one of the largest publicity windfalls in home video history earlier this month, when the "Today Show" did a multi-part series from March 4-8 on the film. Here Gene Shalit interviews one of the film's stars, Olivia de Havilland.

## NEW ON THE CHARTS

### GONE WITH THE WIND

Surprisingly, "Gone With The Wind" has blown onto the home video marketplace like a breeze instead of the hurricane-scale blockbuster its sales figures make it out to be. It makes its first appearance at number five on the sales chart and number 29 on the rental list.

Estimates have been that MGM/UA Home Video's initial shipments of "GWTW" were in the 300,000-unit range, and that sales in the weeks following the title's March 5 home video release have been powerful enough to see the program making a quick march towards the 400,000-plus mark.

The winner of 10 Academy Awards following its motion picture release in 1939, the three-hour, 51-minute Civil War-era love story stars Clark Gable, Vivien Leigh, Olivia de Havilland and Leslie Howard. Because of the strength of this title, extensive promotional efforts are being made. Point-of-purchase material available to retailers and distributors are: posters of the original "GWTW" artwork; a 32-by-15-inch reservation banner with backup reservation forms to allow consumers to reserve a copy; counter cards supplying gift certificates; a five-by-three-foot die cut standing display; and an eight-page, four-color program guide that is packaged with each cassette. Co-op advertising funds are available.

A multi-media advertising campaign is also being conducted through print, radio and television. As an additional marketing ploy to boost sales, "GWTW" will not be aired again on U.S. television until 1986. The title is available on VHS or Beta and laserdisc format, with a suggested list price of \$89.95 and \$49.95, respectively.

## First Long-Form Title Due from Zomba House

NEW YORK Zomba House, whose music and manufacturing division is enjoying international success with such Jive label artists as Billy Ocean and Whodini, will release its first long-form video under its new Zomba Video banner.

The package, "Through The Looking Glass," is a 55-minute compilation featuring 12 songs from Jive/Arista act A Flock Of Seagulls. Sony, which peddled Zomba's first commercial video of any kind, the same group's Video 45, is planning a summer release. A Jive spokesperson says there may be a new album from the group at that time.

"Through The Looking Glass" will be available in both VHS and Beta formats at \$29.95 retail.

According to John O'Donnell, director of Sony Video Software Operations, five of the clips in the compilation depict the group performing live and/or intercut with other video background. Those tracks include "Telecommunication" and "Space Age Love Song." The remainder of the clips, including "Wishing," "I Ran," "It's Not Me Talking" and "Nightmare," are straight promotional videos.

Interviews with band members conducted by Sean Geoghegan, who does not appear on screen, are used as transitions between clips. The live segments were taped at The Ace in England. Ken O'Neill directed. Mike Brady and Rupert Style were co-producers of the footage.

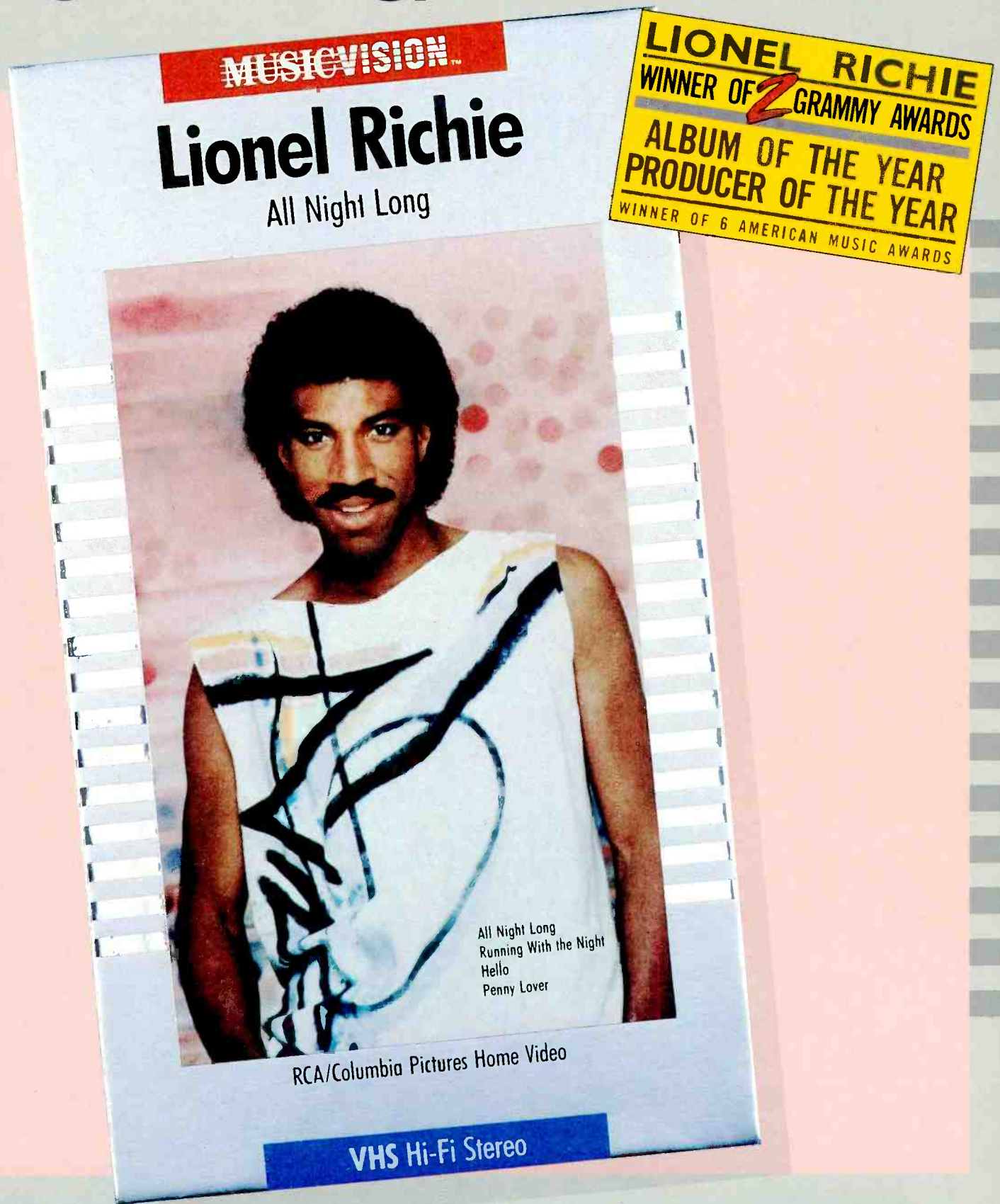
Sony Video has exclusive home video rights to "Through The Looking Glass," while Arista Records, domestic distributor of the Jive label, retains the broadcast and pay television rights.

## ACTIONMART

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



# All Night Long, All the Best.



VHS  
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ONLINE TRACKS  
MONO COMPATIBLE

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**\$14.95\***  
\*Suggested Retail Price

Only **\$14.95** A Special Limited Time Offer

Now Available on Videocassette.

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Prices may vary in Canada.

Beta  
hi-fi  
STEREO  
MONO COMPATIBLE



**TAKE THE  
PLEDGE TO QUALITY  
FAMILY ENTERTAINMENT**

That's what you'll be doing when you take the Pledge to join Playhouse Video—the major new company in fine family video. You'll be getting the finest in family entertainment, the benefit of massive advertising support and outstanding point of purchase promotions—all designed to send your sales through the roof.

Look for your Pledge to arrive in the mail shortly. Don't wait. Sign it and display it proudly in your store. It's your Pledge to be part of an exciting new age of family video.

**COMMITMENT TO EXCELLENCE**

I hereby pledge  
to uphold the standards of Playhouse Video.

I will not  
knowingly display any advertising or products  
along side the Playhouse Video  
line which may prove offensive to children or  
the general public.

I will provide  
professional guidance to parents and  
children—never knowingly  
recommending objectionable videos for  
family viewing.

I will  
prominently display the Playhouse Video  
seal of approval. This acknowledges my  
participation as an approved  
Playhouse Video dealer and my support and  
maintenance of its high standards  
of family entertainment.



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## IMA Gets Back Into Made-for Business *'Frederick's' Is Company's Second Original Program*

NEW YORK After releasing a series of recycled television and made-for-cable specials, Image Magnetic Associates (IMA) is getting back into the made-for-home video business it was created to serve, readying "Frederick's Of Hollywood" for June release.

According to Steve Allen, president of IMA's Companion distribution company, the company made its move into cable and broadcast product in order to carve a place for its future made-for releases.

The North Hollywood-based IMA entities are slightly more than a

### Larger Capacity For West Valley

NEW YORK Home videocassette duplicator West Valley Video has enlarged its manufacturing operation and recording studio. The two-year-old Northridge, Calif.-based company has doubled its tape and production capability and increased its videocassette duplication capacity by more than 100%.

In addition to enlarging its recording studio, West Valley has increased its services in post-production, film and video editing, mastering, mixing and film-to-tape transfers.

According to company general manager John Rosenfeld, the company plans additional growth this year by adding more duplicating capacity, laboratories and post-production and off-line editing and recording equipment.

year old, with eight titles in release so far. Allen's brother David heads the production half. The company's first and so far only self-produced title is "Let's Break," an instructional guide to break dancing, which, according to Allen, has sold some 20,000 copies since its release a year ago after being licensed to Warner Home Video.

"Break dancing was just getting big last January," recalls Allen, "and we knew that if we could rush a 'how-to' program in time to have it out in February before anyone else, it would do great." The \$70,000 production, developed by IMA creative vice president Norman Martin, did well enough, Allen says, but could have done better. So all ensuing IMA releases, starting with the animated musical "Stanley," have been self-distributed.

"Stanley," which had been intended for release ahead of "Let's Break," is a reworking of the "Ugly Duckling" story which was originally broadcast as a children's tv special. Likewise, four volumes of "The Shirley Temple Storybook Theater"—"Mother Goose," "The Emperor's New Clothes," "Hiawatha" and "Ali Baba And The 40 Thieves"—were previously shown on tv, albeit three decades earlier.

"Let's Party Vol. 1—The National Bad Taste Comedy Finals" was originally programmed on The Playboy Channel, while "The Best of Shields & Yarnell," due out next week, is a 70-minute cassette culled from that tv series' 17 hours. The eighth IMA title, "Jim Thorpe—All American," is the 1951 biographical feature starring Burt Lancaster; as it was obtained from Warner Bros.,

it bears the Warner logo.

Recognizing that most of his home video output has been recycled tv fare, Allen notes that such product can be commercially viable only if "analyzed" thoroughly before acquisition. "You have to be choosy and not pick up any little thing just because it's there," he states, reporting that prior to securing the Shields & Yarnell material, he checked around with local merchants to gauge "street" interest, winning a pre-release advance order from the Warehouse chain.

Allen exerts a similar choosiness when it comes to future IMA production. The line's second original program, "Frederick's Of Hollywood," is a \$100,000, 80-minute tape set for June release. Allen likens it to "Let's Break" in terms of market potential though to a somewhat different market, since the program, via a plot contrivance, is a display vehicle for the Hollywood shop's racy women's clothing line.

But as important as a strong catalog is, so is distribution, says Allen, who formerly filled numerous sales and marketing slots at a variety of record companies. "Unlike independent distributors in the record business, video distributors don't work product in the true sense of working product," he says.

Allen assures that his product receives full support, and as an example, cites a campaign on behalf of the Frederick's tape utilizing a "3-D" poster of a typical Frederick's woman wearing a "tasty" tank top. The garment will be given away free to buyers of the cassette, and discounted to renters.

JIM BESSMAN

## Chicago Nightclub Launches Music Cross-Promotions

By MOIRA McCORMICK

CHICAGO Video/showcase nightclub Cabaret Metro here has instituted a series of cross-promotional events geared to beef up music video sales in the Chicago area.

According to Metro video programmer Shelley Howard, video manufacturers, retail, radio and the Metro all tie in to push music video on a regular basis. "We're looking to do one event a week," he says.

Metro's first promotion on Feb. 9, involving Madonna's new videocassette, drew a capacity crowd of 1,200, according to Howard. Warner Home Video, Rose Records and local FM station WXRT were involved in the event, which was dubbed "The Virgin Party." "Madonna's whole catalog was hyped, including both LPs, tape, CD and videocassette," says Howard.

Attendees were encouraged to wear white, and for a \$5 admission fee were able to view both the Madonna videocassette and the Chicago-area premiere of her new clip "Material Girl," says Howard. Giveaways included two Madonna videocassettes, 30 Madonna albums and 12-inches, and free Metro passes. Also available were discount coupons from Rose Records good for all configurations of Madonna product.

"The Madonna promotion," says Howard, "is a good example of how tying things together helps strengthen the music video market, which is currently very soft. Rose Records and Warner Home Video co-oped for a full-page ad in the Chicago Reader, and WXRT pushed the event in their weekly program 'The

Big Beat,' which Metro sponsors. It was a very successful promotion, and provided a focal point for Madonna, Chicago-wise."

Sony Video 45s is also committed to co-promoting events with Metro on an ongoing basis, says Howard. A Tina Turner night drew 1,100 on Feb. 16, and more special events are scheduled as new Sony product is released.

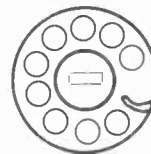
Howard says plans are underway to turn one of the streetfront stores in Metro's North Clark St. building into a music video-only retail store.

Acknowledging music video's less than impressive performance in the retail market to date, Howard notes, "No one merchandises it. You don't walk in record stores and find a music video blaring on a VHS Hi-Fi from six screens. It's not pushed or promoted."

Howard intends to remedy that situation, seeing a large potential market for music video. His ongoing video promotions and proposed retail store, he says, are aimed at "setting up a base for music video as a solid product."

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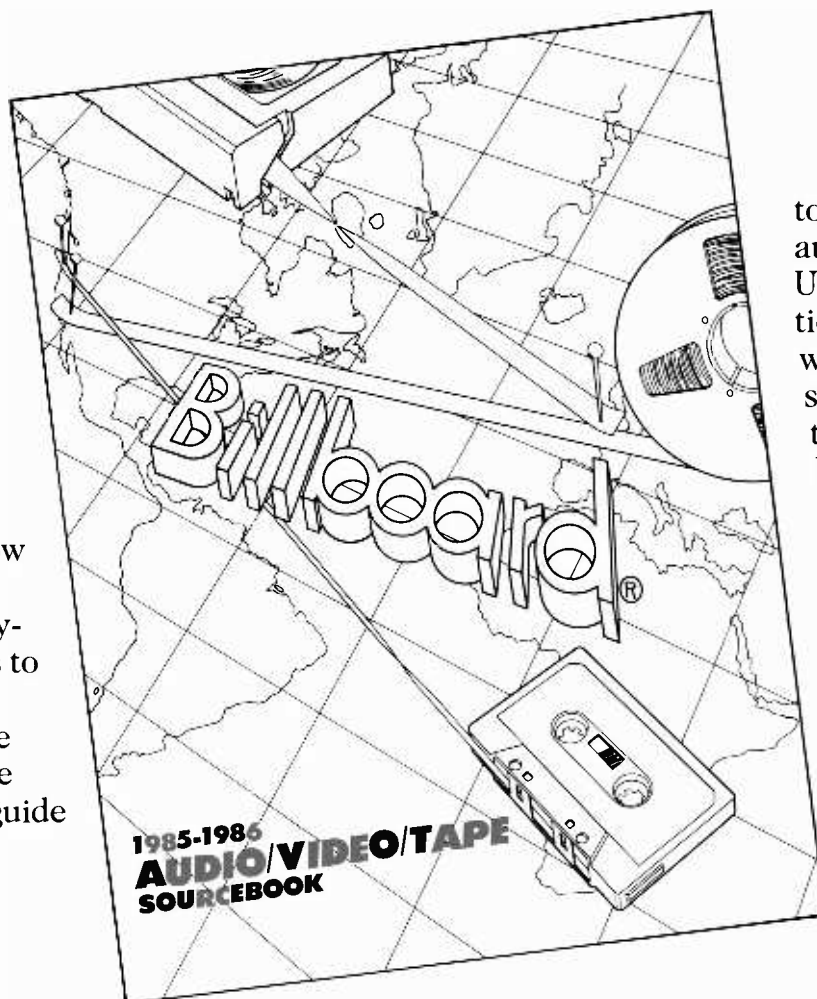
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## Female Director Profiled

# Heyward Longs for Creative Freedom

BY FAYE ZUCKERMAN

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

LOS ANGELES When the majority of record outlets carry music video titles, "video will be the product and not advertisement," says New York-based artist turned director Julia Heyward.

"It will happen," she continues. "Kids who are 12 now, by the time they turn 18, will want more sophisticated music—portraits of artists, conceptals and whatnot." When music video becomes a bona fide retail field, Heyward predicts that she will garner far more creative freedom for video projects than currently given her by the record labels.

Heyward has emerged as one of the few top female video directors. She grew to fame as the producer of Talking Heads' "Burning Down The House" clip. Since then, she has directed clips for Romeo Void ("A Girl In Trouble" and "Say No") Red Rockers ("Eve Of Destruction") and the Fixx ("Sunshine In The Shade").

Heyward's video style is reminiscent of Zbigniew Rybczynski's work, but with more of a story hook. "I like Zbigniew," she says. "His work involves geometry, a sense of mechanics and invention. He studies how things move."

As for Heyward's own videos, she says, they must contain a "curve, an arc, a film sensibility as well as a look of invention and use of geometry."

"You wouldn't describe my clips as being glamorous or stylized," she continues, "although I enjoy watching videos which feature fashion and show teens how to act. My

work is more elaborate than those. It contains multiple sets and incorporates many images."

But, she says, thwarting her creative freedom is record company executives' overriding concern for cost control, an artist's image and selling records. Consider the Romeo Void "Say No" video, which had to be re-edited three times, and was turned in two weeks after a supposedly iron-clad deadline.

In its original form, "Say No" featured lead singer Debora Iyall turning into a lion-like animal. Heyward agonized at the editing bay, synchronizing the special effect by freeze framing, reversing action and putting in animation. The entire clip was backward, giving it a different kind of cadence not usually found in music videos.

"The band loved it," Heyward says. "But the record company called it grotesque. They said it was too weird and not sensitive to the artist, who isn't a traditional beauty."

Interestingly, Heyward claims, none of the executives involved in the production had seen Romeo Void in concert, and they all admitted being unfamiliar with the group's music. "Since the band liked it, I was about to throw a fit," she recalls. "Then I realized it's an advertisement, and I did exactly what they [the label executives] said."

"If Romeo Void made a lot of money, then they would be able to take control, and it [the original "Say No"] would have been aired. I can't wait until artists become in charge of their videos."

Heyward says she makes about \$5,000 to \$7,000 per clip. Budgets tend to range from \$25,000 to \$35,000. "When you produce them, you make a little more money," she

adds.

Heyward, who used to be a singer, says her sense of lyrics helps her conceptualize songs. "I listen to the music dozens of times. Then I flip through my idea notebook, and hook up an idea with the song. I try to do something different and unique," she says.

Usually, Heyward works closely with the record company trying to come up with a way to paint an artist in the best light. "I realize now that sometimes you have to do exactly what the doctor orders. The video industry has become a buyer's market where directors must turn in treatments," she explains.



**Ellie Packs 'Em In.** Ellie Greenwich leads a pack of motorcyclists down Broadway during the making of a clip for her musical "Leader Of The Pack." The video is believed to be the first made for a Broadway show before it opened. Michael Peters directed the clip; he's also doing the choreography and directorial work for the show itself. (Photo: Chuck Pulin)

## Most Visible Pool in the Country

# Rockamerica's Growth Slow but Steady

BY JIM BESSMAN

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

NEW YORK When Ed Steinberg compiled his first Rockamerica music video pool reel in September, 1980, it went out to only a handful of clubs in New York, Boston and Chicago. Now Rockamerica is the most visible pool in the country, with Steinberg counting a clientele of some 350 clubs throughout the U.S.

"Other pools may claim more clubs, but based on what the record companies tell me, we're still the biggest," says Steinberg, explaining that these findings result from royalty assessment criteria such as number of clubs serviced and subscription fees charged.

The growth of the video pool business has been a slow process, according to Steinberg. He recalls a gradual expansion in Rockamerica's first two years, primarily among those "new music" clubs with video capability. "As music tastes changed, people learned about video and became less apprehensive about putting it into their clubs, so now hardly a club gets built without provision for a video system," he says.

Toward the end of 1982, Rockamerica "took off" with steady, constant growth. Continues Steinberg, "MTV helped a lot, which surprised me since I thought it might ruin us with clubs taping off the air to get their clips. But this only brought bad quality and selection, and of course it was illegal, though that's the least of anyone's worries."

"But MTV created an awareness of video clips such that the more mainstream clubs across the country realized what they were, and that they were being produced regularly rather than sporadically."

The quantity of production eventually led to an expansion of services at Rockamerica from the initial "Rockamerica" progressive rock reel to additional compilations in the mainstream dance and AOR genres. Each hour-long tape holds 16 clips, for a total of 64 different videos available to subscribers ev-

ery month, though Steinberg notes that most order three of them at "a little more than \$100 each," a price he calls "compatible" with other pools.

Pricing is one area where Rockamerica has been forced to compete. For the first three years, Steinberg says, he was up against a few "bootleg" pools, but now he counts between 30 and 40 legitimate operations. "We're under a lot of pressure to show the same big group videos that everyone else sends out," he relates.

"Kids don't want to watch stuff that they don't already know, except in maybe seven or eight trendsetter clubs where the management decides to show what they want rather than what the general public wants to see," he continues. "These clubs can keep their loyal followings and break new music, which is what clubs should be used for in the first place: to help break records instead of being an ancillary promotional outlet for the record companies."

Steinberg says there is a "large proportion, considering what people want," of 5%-8% independent videos in his "progressive" Rockamerica reel. To further set his company apart from the competition, Steinberg goes to Europe as many as half a dozen times a year to "cajole" British labels into supplying him with import videos, "as long as it doesn't conflict with U.S. companies."

Rockamerica is also engaged in tracking video clubplay, publishing the Videofile monthly magazine and the "Rockamerica Guide To Video/

Music" volume, numerous tie-ins with local radio and rock club video outlets, and the sponsorship of an annual music video seminar in New York.

"Record companies still haven't figured out the proper use of video in marketing," Steinberg claims. "To them video is still a stroke instead of a marketing tool. They're not timing it out like other things, when it should be an integral part of a record's promotional scheme, with video placement being well thought out in advance instead of hit-or-miss."

But Steinberg is most unhappy with the clip payment systems recently imposed by many of the major labels. "The royalty rates are grossly unfair," he says, and inconsistent as well.

Steinberg further berates record labels for short-changing the clubs by overplaying new artists'/clips on broadcast and cable tv outlets. "If they go to tv first, they forfeit the club base, and if the clubs get treated like a poor second cousin, they'll respond in kind," he warns.

While he expects that the music video outlet "bubble will burst soon" due to the label payment plans, Steinberg confidently looks to growth in such new markets as skating rinks, some 50 of which are already being served by Rockamerica. He also foresees a "global village" of music video brought about by swifter distribution of clips via club pool and national broadcast networks.



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 For further information, contact Buzz Brindle, director of music programming,  
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## Clip Director Profiled Kahan Explores Virgin Territory of VH-1

BY JIM BESSMAN

NEW YORK Hoping that MTV Network's new VH-1 music channel will give video music a "creative shot in the arm," video director Martin Kahan plans to gear his future projects toward the network. Not only does he contend that VH-1 offers greater artistic potential with its varied music range, but he says the newness of the channel will permit the kind of "exuberance" that made MTV so appealing—at least at the beginning.

"From a director's point of view, VH-1 is the way to go," declares Kahan, slighting his regular MTV stomping ground for its recently tightened playlists and "entrenched repetition factor."

"As successful as David Lee Roth videos are, people are tired of watching the same artist over and over and over again. And they can put Roth or Steve Perry in the back of a Chevy and film them grinning at the camera for four minutes without a cut and get MTV play, but without their kind of clout, an enor-

mously creative piece gets displaced."

An associated defect of this programming policy, adds Kahan, is that video makers like himself are stifled when it comes to fulfilling their best visions. "You kill yourself on a video, and it doesn't get seen because they're playing 'California Girls' 18 times an hour. Hopefully VH-1 will be looser and allow us to be experimental again."

Kahan admits to being best known for directing videos for such heavy metal artists as Kiss and Scorpions, though he counts "maybe eight" of his 27-clip total as falling in that genre. Besides his work for artists ranging from Ricky Skaggs to Air Supply, he earned a best director nomination at the first annual MTV Awards for Ian Hunter's "All Of The Good Ones Are Taken."

"I don't want to say that MTV is a big bad wolf, because it's in a very tough spot," he continues. "It can no longer afford to be the gadfly when it has to please its stockholders and advertisers."

"But we're now working in an atmosphere where we have to cater to the Tuesday morning MTV acquisition meeting. It used to be just go out and make a creative piece, but now, because MTV's playlist is so tight and formulated, people are responding to the realities of getting played and not their own creative voices."

Kahan maintains that this has led to an "irrational fear" of MTV. "Everyone is so afraid to criticize them, because maybe then their videos would be forever banished. But MTV is not the be-all and end-all of the world, and besides, they're really nice people under a lot of pressure."

"What I'd love to see happen is a constructive encounter session between the video makers, MTV and the record companies, to get rid of the misplaced expectations we all have about MTV. The bottom line is that MTV is not records but videos—they respond to record sales and radio play, but they don't play records, they play videos."

Now that VH-1 has been launched in New York, Kahan expects it to be heavily viewed by industry eyes in the next couple of months. "There's certainly nothing new to see on MTV anymore," he notes, predicting that if there is no "creativity swelling" there this year, the entire industry will suffer from viewer burnout.

Nineteen eighty-five should prove a "watershed year" for music video, according to Kahan. "Last year was surely not the year that music video proved to be a sellable commodity," he says. "Music video is an art form, but it's still promotion. When sales people handle videos, it will be a profitable business for everyone involved."

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Audiophile Disks, Compact Cassettes Eyed

PLANTS HOPING FOR A BETTER 1985

BY STEVEN DUPLER

NEW YORK A survey of independent vinyl record and cassette manufacturers indicates that, while plants are almost all running below capacity, they look forward to a better 1985 than 1984. And some are hopeful that production of audiophile disks and, eventually, compact digital audio cassettes (CDAC) will enable them to compete better with the Compact Disc in the future.

"We are generally running at a comfortable level, but certainly not a peak level," says David Grant, president of New York-based PRC Recording Co. "Activity for us from the majors has dropped off some-

what, but there are an encouraging number of indies we are working with and talking to."

Grant predicts that the industry will "continue to consolidate," and that demand for LPs will "continue to diminish over time because of both cassettes and Compact Discs." But he avows that PRC will "adjust to volume levels as they occur."

Grant says PRC is looking forward eagerly to the DCAC, which he calls "far more potentially compatible to a cassette manufacturer than CDs are to a vinyl manufacturer. Once the DCAC format is established," he continues, "we'd probably be very interested in immediately expanding into it."

Although PRC's cassette production currently outstrips its LP output, Grant says that there is a problem with overcapacity in cassette duplication in the U.S. "Cassette demand is well below capacity," he claims. "We had our major expansion in the cassette area with a lot of other companies in 1983-84, when we tripled our capacity." Grant says PRC is currently capable of producing 90,000 to 100,000 cassettes per day, but his demand is well below that figure.

At Diskmakers Inc. in Philadelphia, president Morris Ballen says business has been "steady, but there's no real strength in incoming orders," a problem he attributes primarily to "a lack of new releases on the part of the small indies with whom we deal." Diskmakers' LP capacity is about 100,000 per week, running at three shifts per day, but like PRC, the firm has currently been scheduling only two per day.

"We're busier with tape than with records compared to last year," says Ballen. "Tape has been building steadily for us, and we've increased our cassette capacity to 50,000 per week at three shifts a day, although right now, we're only running two."

Like Grant, Ballen is bullish on the digital audio cassette, even though little is currently known as to exactly how or if current cassette duplication equipment can be made compatible with the as-yet-unreleased cassette format. "We're anxiously awaiting the digital cassette," he says. "Our duplicating equipment manufacturer says we'll likely be able to convert to digital cassette duplication at a realistic cost, and it's certainly something that's more in line for us to think about getting into than CD production."

Ballen predicts that the digital cassette will be accepted by the public in a way that will eventually outstrip CD. "First, people are used to the cassette format, and I think they'll want to stay with it, if the quality is as high as the CD," he (Continued on page 36)

Ampex Magnetic Tape



Reel-to-Wheel. Three Ampex distributors drove away from the 1985 COMMTEx trade show in 1985 Cadillac Seville, courtesy of the Ampex Magnetic Tape Division. The distributors—Steven Finn of Solstice, Craig Helphingstone of Mission Electronics and Glenn Phoenix of Westlake Audio—each won a two-year lease to use the Caddies in a special COMMTEx grand prize drawing held by Ampex. Pictured is Ampex Magnetic Tape Division national sales manager Richard Antonio, left, presenting the keys to Phoenix, center. Looking on is Ampex salesman Thom Salisbury.

Video Track

LOS ANGELES

DIRECTOR GREG GOLD has been hard at work turning out music videos for Fusion Films. He teamed with Dominic Sena for Eric Carmen's "I Wanna Hear It From Your Lips" and "I'm Through With Love." Sena and Gold also worked on "Behind The Mask" by Planet artist Greg Phillinganes. For Gefen's Carmen, Beth Broday and David Warfield produced the promotional video clips, shot on location in a private apartment. Broday and Warfield, producers of Phillinganes' video, lensed the three-minute piece in Hollywood's Club Lingerie.

Gold also partnered with David Hogan for Patti Labelle's "New Attitude," and joined Richard Perry to co-direct the Pointer Sisters for Planet Records. In Labelle's "New Attitude," for MCA Records, Gold

and Hogan feature the singer in a clothing store near downtown. Broday and David Naylor produced. Orlando, Fla. is the setting for the Pointer Sisters' clip, produced by Broday and Joanne Gardner.

Edd Griles, best known for directing Cyndi Lauper's award winning "She Bop," took charge of EMI America's Peter Wolf video of "Oo-Ee-Diddle-Bop," in conjunction with OCC Productions. Fay Cummins produced the video. Cummins also produced Mercury's Tears For Fears' clip "Everyone Wants To Rule The World," directed by Nigel Dick.

A&M's massive sound stage played host to David Hogan's production for Toto's "How Does It Feel." Broday and Lynn Rose produced the Columbia act's video. Broday also produced the Mary Jane Girls for Motown. The clip for "In (Continued on opposite page)

Audio Track

NEW YORK

GUITARIST JEAN-PAUL BOUR-ELLY (Elvin Jones, McCoy Tyner) is in at East Side Sound working on his first solo album. The project is being produced by Boronic Productions and engineered by Lou Holtzman.

At Systems Two Recording in Brooklyn, Coastal Records artist Patricia Costa is co-producing her next album with Sal Polichetti. Engineer is Joe Marciano. Also, producers Mark Geringer and Edward Weiner are cutting tracks for Brazen Boy's upcoming EP on Emeny Records, with Marciano again at the controls.

Kleerer is mixing their upcoming Atlantic release at Duplex Sound, with Eumir Deodato producing and Gregg Mann at the console.

Debbie McDuffie has been in at Mayfair's Studio A producing the new campaign for Miller Lite beer. Working with her have been Patti Austin, Valerie Simpson, Luther Vandross and Ralph MacDonald. Engineering was by Lenny Manchess.

Several recent happenings at MediaSound: Lou Reed was in cutting basic tracks and mixing "Hot Lips,"

for Columbia Pictures' forthcoming feature film "Perfect." Don Wershba engineered, with Tim Hatfield seconding. And Roger Rhodes was behind the board for Paramount's recent tracks and mixing of ABC's "Call To Glory" series and forthcoming tv movie, with an assist by Alexander Haas and Victor Deyglio. Also, Leon Redbone has been cutting tracks for a new album, with Doug Epstein engineering and Bruce Smith assisting.

Bob Cutterella and Daryll Gustamachio are mixing local act Road Scholars' upcoming album at Big Apple Studios. Also there, Butch Ford has started recording basic tracks for a new project with engineer George Kazane and producer Larry Harlowe.

Executive Recording reports that Don Van Gorden has recently joined its staff as disk mastering engineer.

LOS ANGELES

AT CRYSTAL STUDIOS in Hollywood, guitarist Buzzy Feiten has been working on a solo project with engineer Norman Perbil. Also, Tony Zawinul and Kevin Dillon of (Continued on page 34)

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10,000 Attendees Expected

Third Italian Disco Equipment Fair Set

BY VITTORIO CASTELLI

MILAN More than 10,000 visitors are expected for the third annual SIB disco/dance equipment fair, which takes place May 7-10 in the Italian resort of Rimini. Some 300 firms from Italy, France, Spain, West Germany and the U.K. will be exhibiting.

According to Mauro Malfatti, vice director of the Rimini Fair organization, the show has proven an outstanding success since its inception in 1983, when it attracted 147 exhibitors and 6,000 visitors. Numbers rose in 1984 to 228 exhibitors and 8,000 attendees, and the pace of growth will continue unabated this year, the organizers say.

Co-sponsors APIAD (the Assn. of Italian Disco Equipment Manufac-

turers) and SILB, the Italian dance hall syndicate, have made efforts to broaden the international appeal of the fair. Through the collaboration of Italian overseas trade office ICE, they have approached disco equipment firms and related businesses worldwide.

The U.S., Australia, African and Asian territories including Korea, Thailand, Singapore and Japan will all be represented at Rimini this year.

Industry enthusiasm for the show is illustrated by the space problems the organizers face, Malfatti says. Not only are exhibitors more numerous than before; they're also increasing their investment in stand space.

This year's decision to run SIB in tandem with CONGREX, an exhibi-

tion of equipment for convention organizers, has boosted the fair's appeal, Malfatti suggests. In many countries, disco business is largely in the hands of hotel groups, so that many visitors will be equally interested in both aspects of the Rimini event.

Nicola Ticozzi, president of APIAD, says the success of SIB has transformed the attitude of Italy's disco/dance equipment industry to international business.

"Until now, our members were simply looking for distributors who would handle their product abroad," Ticozzi says. "But now, thanks to the personal contacts they have developed with foreign colleagues, they are thinking in terms of a much closer involvement in overseas markets."



## VIDEO TRACK

(Continued from opposite page)

My House," which takes place in a palatial Malibu mansion, was directed by **Mark Rezyka**. Also shot on location near Malibu was **Philip Bailey's** "Chinese Wall" for Columbia. It was directed by **Duncan Gibbins**.

**Francis Delia** produced and directed "Colored Lights" for Slash/Warner Bros.' **Blasters**. **Max Pommerleau** lensed the promotional piece of the Hollywood dance venue **Trouper Hall**. The clip, set in the '50s, is built around a song written by **John Cougar Mellencamp** and contains James Dean-like characters. **John Doe** of X makes a cameo appearance in the video, produced by **The Wolfe Co.**

Epic artist **Luther Vandross** recently completed a video for "Til My Baby Comes Home." **Lime-light's Rusty Lemorande** directed the conceptual video. **Chevon Barron** produced it.

**Sherry Revord** and **Kevin Dole** joined forces again to make a sequel to **REO Speedwagon's** "I Do Wanna Know." The sequel, "One Lonely Night" from the group's Epic album "Wheels Are Turning," contains similarly comedic themes as in the earlier clip. It was produced by **Cinesong Productions**.

A giant shoe located in **Bakersfield, Calif.**, takes center stage in **Frankie Beverly & Maze's** video for "Back In Stride," from the Capitol Records album "Can't Stop The Love." Director **Mark Robinson** also built special conveyor belts to add in visual effects for the piece, themed around what life is like for a rock band that lives in a shoe. **Bryan Duggan** lensed the clip with a number of telephoto lenses. It was edited by **Jay Lash Cassidy**. Post-production took place at **Compact Video** and **CCR Video**. **Mick Kleber** of **Picture Music International** was the executive producer.

### OTHER CITIES

**DAN FOGELBERG** showed up in ski country to lense a video for "Go Down Easy," from his latest Epic album. It was directed by **Gary Burden**, and shot on location in **Lake Tahoe**.

Chicago's **Streeterville Studios** re-opened its audio for video room, **Remix Suite**. It contains a newly acquired **SSL 6000 Video System** console.

Send all material for Video Track to **Faye Zuckerman**, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



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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.

**THE MUSIC SOURCE**, a 24-track commercial production house in Seattle, recently completed a new room designed by Herb Chaudiere of the acoustical consulting firm Towne, Richards & Chaudiere. According to the studio's owner Jim Wolfe, the new 20- by 30-foot control room is specifically geared for synthesizer production, and features a Kurzweil 250 MIDI-linked to a Yamaha DX-7, Oberheim OBXa, and Emulator and a Moog. New drum machines include the Oberheim DMX, LinnDrum and Simmons electronic drums. The control room also houses a Sony/MCI JH24 analog recorder and an Adam Smith synchronizer.

According to Wolfe, he and designer Chaudiere opted for a traditional design for the new control room, after listening to several LEDE (Live End-Dead End) designed rooms. "I just don't like the

## Pacific Buys Versatile

LOS ANGELES Pacific Video Inc., the post-production video house based here, has acquired the assets of Versatile Video Inc. for an undisclosed sum, according to Pacific Video's chairman and CEO Robert Seidenglanz. Burdette Hansen, general manager of Versatile Video, will continue to run the 10-year-old production and post-production house, which will remain at its present location in Sunnyvale, Calif.

sound of the LEDE rooms I've heard," Wolfe contends.

He cites specifically the control room at another Seattle-based studio, Triad, where he went to judge the LEDE sound. "There wasn't enough uniformity from left to right in the room," he says. "There were left-to-right localization problems, caused primarily by the LEDE design, to my ear."

**THE RENOVATION AND** upgrading drive at New York's MediaSound marches on. The facility has purchased a variety of new gear for Studios A, B and C. In the Studio A control room, Media has placed another Studer A80 four-track recorder, while new, specially designed drum risers have been added to the studio room itself. In Studio B's control room, a new Studer A800 MKIII 24-track recorder with Dolby PSI noise reduction has been added, as well as an additional Studer A80 four-track. New synchronizers in studio B include Audio Kinetics A310 and Adam Smith time code systems for 48-track lockups. Media says a new Harrison Raven 32-input console has been installed in the Studio C control room, along with UREI 813B monitors driven by an H&H M900 power amp. The room is also awaiting the arrival of a "full outboard and synthesizer equipment package," a studio spokesperson says.

New floating equipment at MediaSound includes four full sets of Kepex II gates, and a wide variety of signal processors, which the studio keeps on-premises via a "special arrangement with an outside rental firm," including: Lexicon 224XL digital reverb; AMSDMX15-80S dig-

ital delay; a Quantec Room Simulator; Drawmer DS201 noise gates; Panscan ADR; an AMS RMX-16 reverb; a Lexicon Prime Time II; and an Eventide SP2016 processor.

**NEW YORK'S Unique Recording** has bid a fond farewell to its MCI console and recently purchased and installed a new Solid State Logic board with Total Recall. Engineers and producers working at Unique are said to applaud the changeover. Comments engineer/producer Tom Lord-Alge: "The old console was the one thing holding us back from being truly state-of-the-art, and we're really glad to have the SSL in. It's the sound that clients desire, and in a service business, you have to give them what they want to compete."

**THE INCREASING IMPORTANCE** of music video to the audio recording house has led the Music Annex in Menlo Park, Calif. to invest in an Audio Kinetics Q. Lock 3.10C synchronizing system. According to Keith Hatschek, marketing director of Music Annex, "The Q. Lock 3.10 system allows us to offer a complete, cost-effective package to producers doing audio post-production for video."

Hatschek says the Q. Lock system is capable of automatic dialog replacement (ADR) or looping, synchronization and cueing, and it features a central control unit which enables an engineer to have access to any combination of transports. The system also features a multi-standard time-code generator that is capable of 24, 25 and 30 frames per second and drop-frame.

Edited by STEVEN DUPLER

## AUDIO TRACK

(Continued from page 32)

X-Port have been mixing tracks, and songwriters Barry Mann and Steve Tyrell are in recording some material for Ronnie Milsap.

Sister Sledge has been working on vocals for the "When The Boys Meet The Girls" album at the Record Plant, after completing basic tracks at New York's Power Station with Nile Rodgers. The album marks the first time Rodgers and Sister Sledge have worked together since the act's Atlantic/Cotillion album "We Are Family."

To set the record straight, it should be noted that the Louis Johnson album, recently being worked on at Capitol Studios (Billboard, Jan. 12) was engineered not by Gary Hollis, but rather by Juddy Clapp. Hollis assisted on the project.

Upcoming Westwood One projects include 90-minute concert broadcasts of David Gilmour and Dokken/Whitesnake shows, and one-hour shows with the Bar-Kays, Tina Turner and Billy Ocean.

## NASHVILLE

**RECENTLY COMPLETED** mastering projects at Nashville Record Productions Inc. include a Ronnie Milsap album package for television for RCA; an Allen Reynolds-produced album and single for PolyGram's Kathy Mattea; a Grant Turner single produced by Tommy Dee for TNT records; and a Mesa single for Karen Taylor-Good produced by Taylor Sparks.

The Neville Brothers are in at The Castle laying digital tracks and doing vocal overdubs for a pop/AOR project. The Brothers are producing themselves, with Rob Ste-

vens engineering.

## OTHER CITIES

**CURRENT ACTIVITY AT Poly-**music Studios in Birmingham, Ala., includes New York-based singer Jan Hunter cutting tracks, with Michael Panepento producing and Davey Moire co-producing and engineering. Also, heavy metal act Assault is recording a single on the studio's own label, with Panepento and Moire in the producer's and engineer's chairs, respectively.

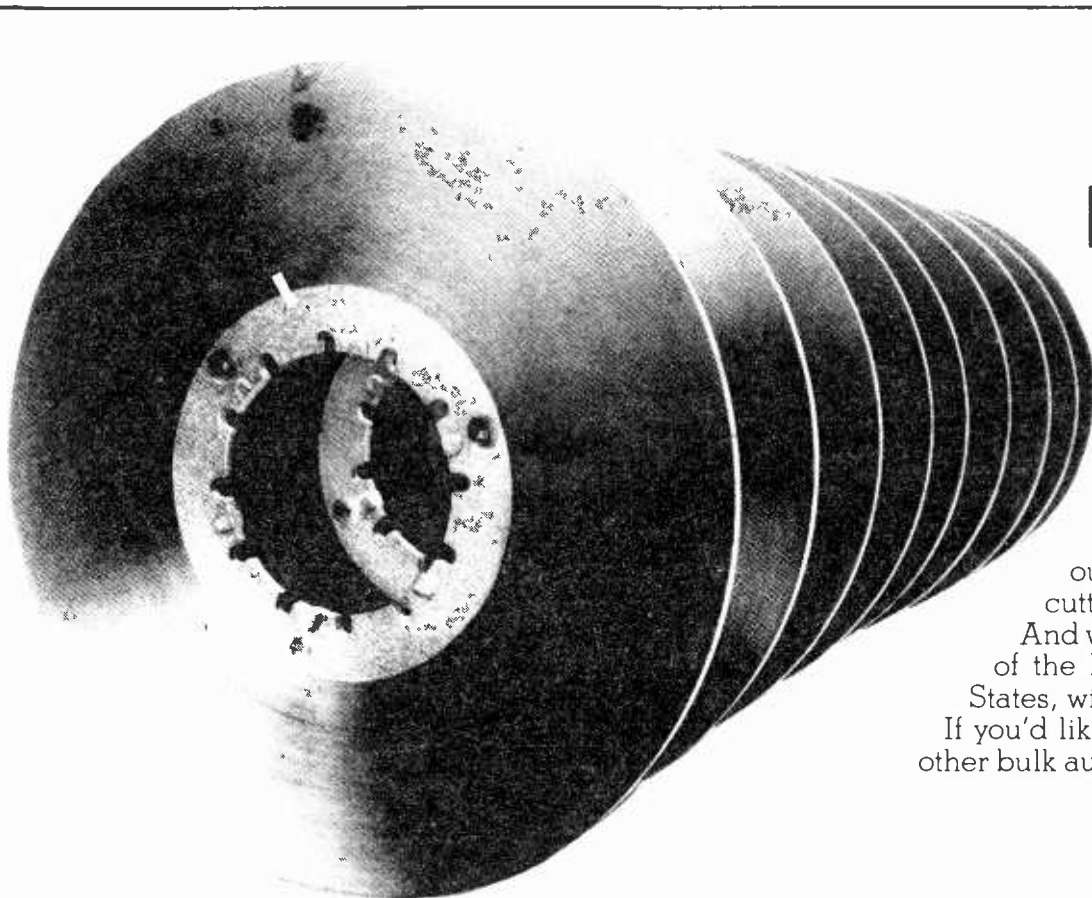
Recent projects at Toronto's Comfort Sound include a digitally recorded solo piano album by Franz Loesgen, and two bands produced by Steve Webster: Ona Radio and Sinbad.

Trutone Records Disk Mastering Labs in Haworth, N.J., reports that last month it completed mastering the new Sgt. Slaughter single, "The Cobra Clutch," with Phil Austin mastering and Mike Selvanto producing, as well as Dizzy Gillespie's latest digitally-recorded album, "New Faces," with Carl Rowatti mastering and Larry Rosen producing.

At Shorefire in Long Branch, N.J., Anthony Richard is working on a dance single for Loose Leaf Records. Scott Yetka is at the console, with Joe Morabia producing.

At Evanston, Ill.'s Soto Sound, Algebra Suicide is recording tracks for a compilation album slated for European and U.S. release. Jerry Soto is at the board.

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



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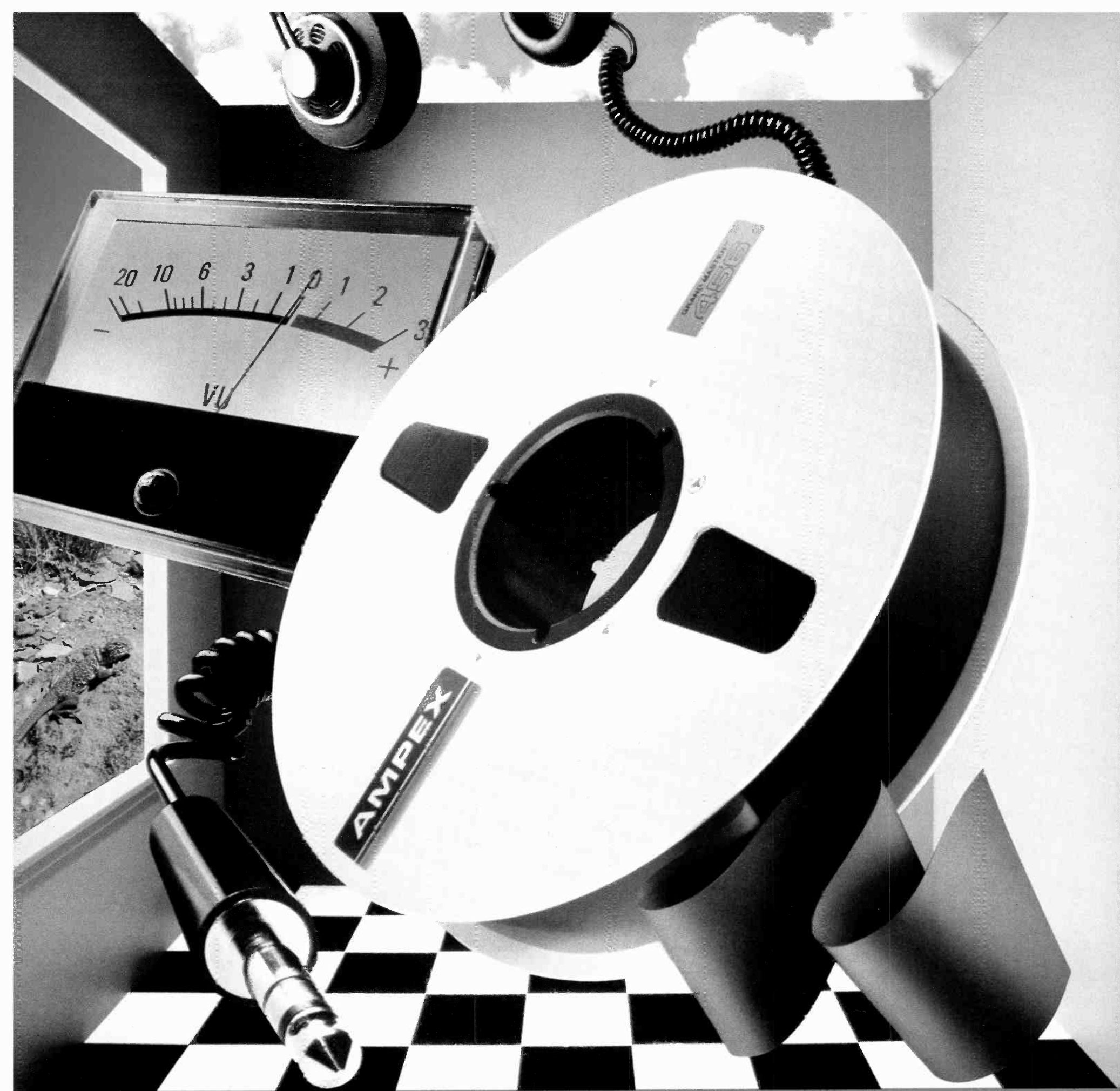
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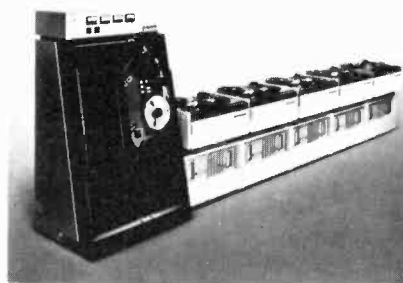
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**PLANTS HOPING**

(Continued from page 32)

says. "Second, the cost is inherently lower for a cassette-based product than for a CD."

Jim Shelton, president of Manhattan-based Europadisk Inc., says that, while "some companies will go under because of CD, and the increased expectations of quality CD has brought," vinyl manufacturers who move into state-of-the-art audiophile pressings will be able not only to survive, but to compete with Compact Disc in years to come.

"The thing that has made the LP viable all along still holds true, and that is price," says Shelton. "CD production is inherently too complex to allow competitive pricing on Compact Discs. We feel the LP has a very good future. It will end somewhere down the line, but I think it's a good way off."

According to Shelton, Europadisk's just-finalized licensing agreement with Teldec to produce Direct Metal Mastered albums in Europadisk's plant will allow the firm to provide a product that compares favorably with "pressing clients' expectations of quality as a result of their contact with CD." Meanwhile, Europadisk continues to run at between 70% and 75% of capacity, running three full shifts per day.

H.B. Chenoweth, president of Wakefield Manufacturing Inc., another audiophile vinyl presser, says his company has been running at 92% of its capacity of four-and-a-quarter million LPs per year, and sees no imminent change in sight. "I think the CD will definitely make itself felt," he says, "but there will always be a market for high-quality vinyl product."

"We've noticed a change in our customer profile, largely in terms of their expectations. The people we do business with today are those people concerned very much with the quality of sound and noise-free pressings."

Chenoweth says, however, that DMM, "from the standpoint of our QC people," leaves him less than enthused. "There's no substitute for the matrix pressing," he avows.

But Chenoweth echoes Shelton when he says, "One thing is certain. As the vinyl market shrinks, people will become increasingly more concerned about the quality of the disk."

**For the Record**

According to CBS Records, that company's three-level program involving eventual acquisition of all-digital equipment for its studios (Billboard, Feb. 9) will not necessarily include only Sony or DASH-format products, but will entail inquiry into all digital manufacturers' equipment.

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**Wham Bam.** George Michael and Andrew Ridgely of Wham! accept the audience's ovation at the first of six shows at the Beacon Theatre in New York. (Photo: Chuck Pulin)

## Utopia: 'We're Somewhat Successful'

### Togetherhness Pays Off for Rundgren-Founded Band

BY KIM FREEMAN

**NEW YORK** While Utopia's nine previous albums haven't been spectacular sellers, the group has developed different measures of success.

According to bassist/vocalist Kasim Sulton, "We're somewhat successful just for staying together for nine years." And, drummer Willie Wilcox adds, "We've been making a living at it for the last eight years."

This togetherness is no small feat for a group whose four members have all done fairly well in solo careers, usually simultaneous with their Utopia ties. The band's founder Todd Rundgren has 16 solo albums in his discography and a string of production credits that ranges from Meat Loaf and Daryl Hall & John Oates to the Psychedel-

ic Furs and the Tubes. Rundgren was also an early video pioneer.

Keyboardist Roger Powell has released two solo Bearsville albums and has just developed a software package called "Texture" for programming several synthesizers through one computer. Drummer Wilcox will be debuting a synthesized drum kit built on a motorcycle frame during Utopia's upcoming three-month tour with the Tubes. Former Cherry Vanilla accompanist Sulton has contributed his bass and vocal abilities to Meat Loaf and Tom Robinson projects, and has two EMI America solo albums to his name.

One might think this lineup of accomplished musicians would create a battle-strewn band. But all members say their solo careers are a plus to Utopia's output, with each member contributing equal parts.

For Rundgren, the collaborative band approach is an advantage. "I'm a very insular solo artist, doing almost everything alone," he says. The appeal of Utopia, adds Rundgren, "is that we have a basic understanding when we work together, a kind of *modus operandi*."

As Utopia's second Passport/Jem album "POV" creeps up Billboard's Top Pop Albums chart, Rundgren appears dubious of the project's potential to hit it big without a major indie promotion push behind it.

"There's a lot of naive people out

there," Rundgren says about whether a song can reach the top on its musical merits alone. "How else do you explain all the standard stuff on the radio?"

Nonetheless, the "POV" album has a much clearer shot at the pop charts than Utopia's work in the late '70s, a direction all band members agree was set in motion with 1982's "Swing To The Right."

While Rundgren has long been recognized as an explorer of video's more artistic possibilities, he's also voiced numerous complaints about what he refers to as the medium's currently "autistic" state as a promotional tool. Despite Rundgren's disdain for promo videos, he says the possibility exists that the band may make a clip. "We're very much in the game" he says, adding, "We might make a commercial for our records at some point."

In the meantime, two long-form Utopia videos are being touted with an order form on the "POV" album sleeve. Both are distributed through Passport's Music Video wing. "Utopia—Live At The Royal Oak" is footage from a 1981 concert in Detroit, while "Utopia—A Retrospective" is a "historical artifact of the band," according to Rundgren.

## Elliot Easton Gets Into the Driver's Seat

BY ETHLIE ANN VARE

**LOS ANGELES** Guitarist Elliot Easton of the Cars wants the best of both worlds, and sees no reason why he can't have it.

"I'd like to continue doing Cars albums, and making my own albums," says Easton, whose first solo effort, "Change No Change," has just been released by Elektra. "Ric [Ocasek] produces bands and does solo albums; Greg [Hawkes] does experimental electronic music; Ben [Orr] is due to make an album. It's not like the Cars rush into the studio every six months."

After eight years with Boston's platinum quintet, Easton claims that neither artistic frustration nor any desire to be his own boss led to the solo album. Rather, he says, it was the result of a just-for-fun songwriting marathon with collaborator Jules Shear, leader of the Polar Bears and composer of "All Through The Night."

"It was totally unpremeditated," says Easton. "Jules and I found ourselves with over 20 songs, and

said 'Now what are we going to do with these songs?' And he said, 'You sing them.'"

A six-song demo led to a two-record deal with the Cars' label, and to an eight-week recording session at the Cars' Synchrosound Studios in Boston. Easton's solo album was actually completed while the Cars' "Heartbeat City" was being mixed in New York. Stephen Hague, formerly one of Shears' Polar Bears, co-produced with John Matthias; Shear provided background vocals.

With a video of the single "(Wearing Down) Like A Wheel" completed and initial radio reports favorable, Easton says he's satisfied with the progress of his project. "There's an added responsibility when it's your baby," he says.

The sound of "Change No Change" is, not surprisingly, more guitar-based than that of the parent band. As Easton puts it, "If you listen to what I do within the Cars, take that fifth and expand it into a whole thing of itself, that's my album. It's not your typical solo album, 40 minutes of guitar solos. No

ego trip. It's an album of songs."

If Easton seems low-keyed and less than nervous about the success of his album, it may be that he has the substantial support system of the Cars cushioning him: Elliot Roberts of Lookout Management for guidance, ATI for booking, an open door at Elektra. He will go on the road with his own backing band starting in May.

### L.A.'s Palace Plays Host

## All-Star Show Raises Funds for Homeless

BY FAYE ZUCKERMAN

**LOS ANGELES** Raising funds for the homeless of Los Angeles was the purpose of a March 10 benefit concert at the Palace, hosted by such rock veterans as Brian Wilson, Jackson Browne, Mick Fleetwood, Christine McVie and Doors keyboardist Ray Manzarek.

The evening's highlight was a medley of Beach Boys classics, which paired a slender Wilson with the Bangles. Also featured in the program was a makeshift band comprised of Kathy Valentine of the Go-Go's on guitar, drummer John Hernandez from Oingo Boingo, former Thompson Twin Roger O'Donnell, Phil Kenzie, David Lindley, Gary Myrick, Phil Chen and Manzarek.

The three-hour event raised a reported \$50,000, which will be distributed to L.A.'s homeless via the Inner City Law Center and event organizer Kelly Pope. Local DJ Eddie X acted as the event's MC.

The 1,400-plus patrons who

squeezed into the Palace roared to Jackson Browne's version of Little Steven Van Zandt's "I Am A Patriot." Browne also joined Wilson and the Bangles for a compelling version of the Crystals classic "Da Doo Ron Ron."

Other highlights included X frontman John Doe's version of "Bring It On Home To Me," and the Bangles' performance of a re-worded "California Dreaming," which outlined the plight of the homeless. And a stage-shy Molly Ringwald ("The Breakfast Club" and "Sixteen Candles") partnered with Belinda Carlisle from the Go-Go's and Suzanna Hoffs from the Bangles for an animated version of "Midnight Confession."

The band was generally propelled by Manzarek and saxophonist Kenzie. Manzarek pointed out that one purpose the event served was providing a sense of community for Los Angeles. "Sure, we could sit at home and write out a donation check," he said. "But events like these make people aware of the issues, and give visibility to problems facing our community."

Phil Alvin of the Blasters topped the benefit with a solo performance of "Brother Can You Spare A Dime?" Textones members Carla Olson and Phil Seymour closed the show with an energetic performance of "Standin' In The Line" and "Midnight Mission."

## Miller Commits to 16 Acts Brewer Sets Full-Year Sponsorship

**LOS ANGELES** The Miller Brewing Co. has made a full-year marketing commitment to 16 U.S. rock groups for the fourth "American Rock Network."

Bands selected by Gary M. Reynolds Associates of Hales Corners, Wis. for Miller include: Bel Airs, Columbus, Ohio; Caruso, Trenton, Mich.; Chameleon, Minneapolis; DC Star, Baltimore, Md.; the Del Fuegos, Boston; Deluxury, Chicago; the Entertainers and Sugar Creek, Charlotte, N.C.; Fayreweather, Cleveland; Magnum, Easton, Pa.; Paris One, Boulder, Colo.; the Producers, Atlanta; Son Seals Band, Chicago; Steve Smith & the Naked, Providence; Telluride, Birmingham, Ala., and Joe "King" Carrasco & the Crowns, Austin, Tex.

"Miller High Life Presents" sig-

nage and merchandising materials will be provided for every show played by the groups, which are both national and regional touring acts, Reynolds says. The same logo will be utilized in all advertising for the groups' appearances.

Free T-shirts and painters' caps, carrying names of individual bands, will be provided "by the thousands," according to Reynolds.

For the first time, Miller through Reynolds is producing a promotional album, which will carry a cut from each of the 16 bands. Reynolds is negotiating with a label to carry the corporate logo on the recording. The correlated label will also have first recording rights to any of the 16 acts on this year's Miller promotion.

JOHN SIPPEL

### For the Record

The name of the group Odin was misspelled in a recent Boxscore listing (Billboard, March 2). And the promoter was incorrectly identified for a recent Alabama show at the South Florida Fairgrounds (Billboard, March 16). The show was promoted by Fantasma Productions.

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## Richie Havens Sees Acoustic 'Renaissance'

BY MIKE HENNESSEY

NEW YORK "There's a big acoustic renaissance going on," says Richie Havens, "and the music scene is becoming reminiscent of the late '50s and early '60s."

Havens has always been a proponent of the importance of music as a social tool. His political commitment hasn't always helped in his professional relationship with the record industry.

"There seem to be a lot of major artists around today who can't get a record deal," Havens says. "People like John Sebastian, John Phillips, Country Joe, Joan Baez and Tom Paxton—all of us went into this business primarily to perform, not to make records. And we're still doing it, though record companies these days tend not to be interested unless you can sell 25 million copies."

"The record companies say we're not commercial, but we're still working regularly. And I survived five presidents while I was with MGM."

(Continued on page 57)

## COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

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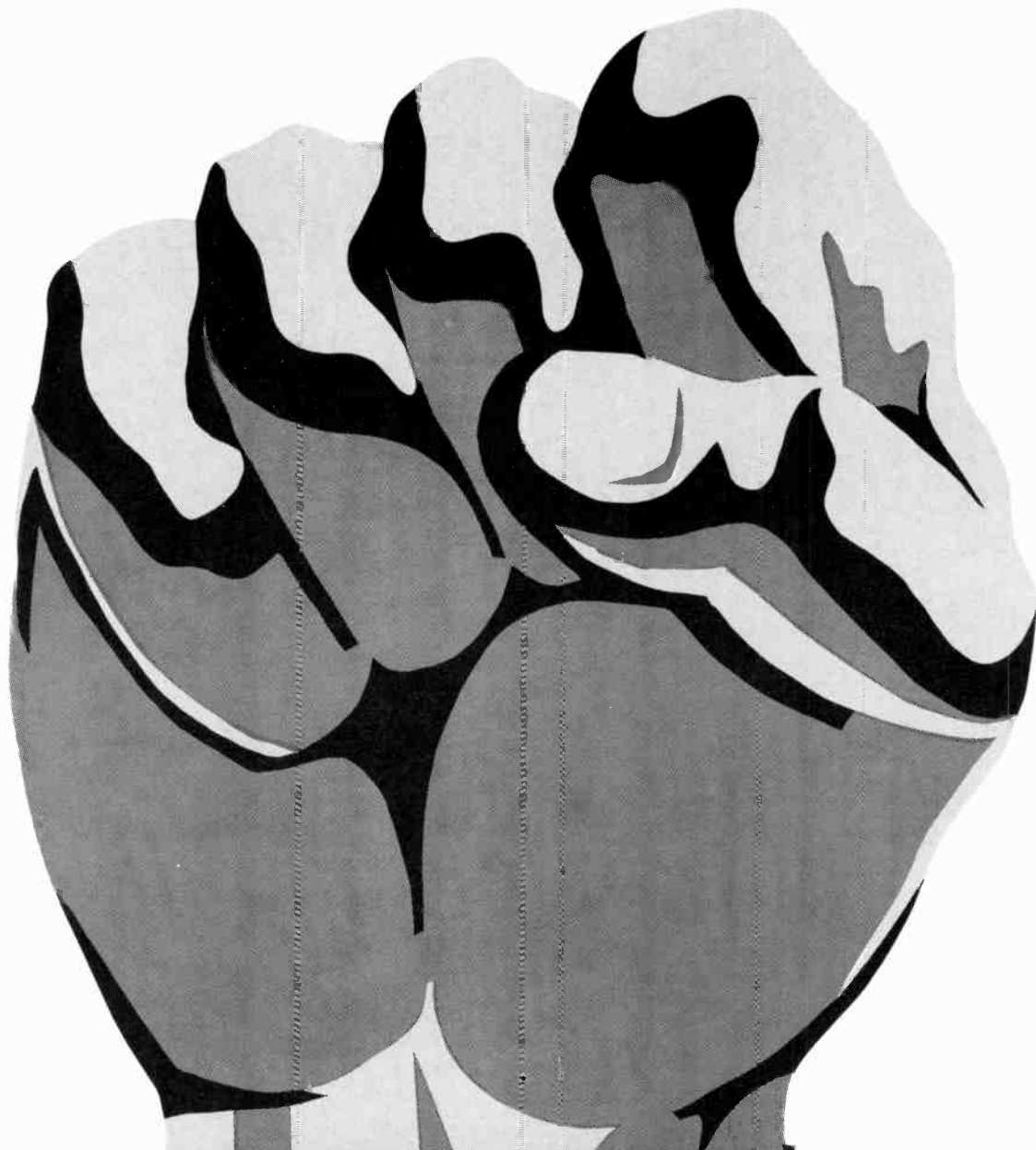
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ARTIST DEVELOPMENT  
AT THE HALFWAY POINT OF THE DECADE.

FROM THE RECORD COMPANY OF THE DECADE:

E/P/A



## LUTHER VANDROSS

His first three albums are platinum. But they were merely appetizers. Here now is the feast! "The Night I Fell In Love" is a new album of wall-to-wall hits. First up: "Til My Baby Comes Home." Watch for Luther to join the mega-platinum elite before year end.

FE 39882 34-04760



## REO SPEEDWAGON

Proof positive that 10 years of Artist Development has its rewards! "Wheels Are Turnin'" has rolled out three hit singles to-date including the #1 chart-topping, "Can't Fight This Feeling" plus "I Do' wanna Know" and the brand-new, "One Lonely Night." It's heading for double-platinum putting REO's 10-year LP sales comfortably past the 10 million mark!

QE 39593 34-04713 34-04659 34-04848



## SADE

She's a major reason why musical boundaries are collapsing all over the world. Already, "Diamond Life" is England's ALBUM OF THE YEAR. The new U.S. single, "Smooth Operator," was #1 throughout Europe and it's a multi-format winner here and now!

FR 39581 37-04807



## TEENA MARIE

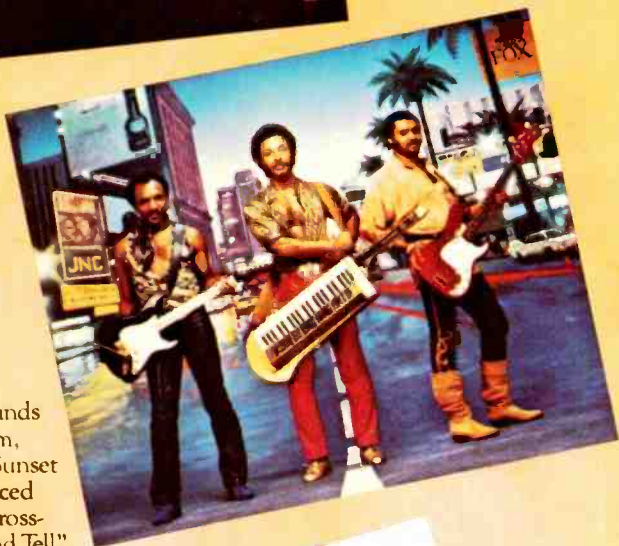
The magic word for this "Starchild" is "crossover." Black radio took "Lovegirl" to the top and Pop radio followed suit. Now the new single, "Jammin," is exploding on all fronts.

FE 39528 34-04619 34-04738

## ISLEY JASPER ISLEY

Fresh new music that stands alone. Their debut album, "Broadway's Closer To Sunset Blvd." has already produced two hits, including the crossover sensation, "Kiss And Tell."

FZ 39873 ZS4 04741



## JOHN CAFFERTY AND THE BEAVER BROWN BAND

Their story would make a great movie. Meanwhile the movie soundtrack that launched them, "Eddie And The Cruisers," is double platinum. Now, after two hit singles that rocked radio and MTV™ ("On The Dark Side," "Tender Years"), Cafferty And Band are ready to debut their all-new identity-clinching album, "Tough All Over."

FZ 38929 ZS4 04594 ZS4 04682 FZ 39405



## ACCEPT

From Germany with "Balls To The Wall," Accept has the most unique Metal sound in the world. The new "Metal Heart" album, produced by Dieter Dierks, is their first simultaneous international release. Watch for them to breakthrough with their new video, "Midnight Mover."

FR 39241 FR 39974



## SLADE

Inspired to break their 10-year hiatus from the U.S. by the success of their song, "Cum On Feel The Noize," Slade scored two hits in rapid-fire succession ("Run Runaway" and "My Oh My"). Now, on the new "Rogues Gallery" LP, Slade accelerate their winning ways, starting with the new single, "7 Year Bitch."

ZS4 04398 ZS4 04528 FZ 39976

Epic

Portrait

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STEVIE RAY VAUGHAN  
AND DOUBLE TROUBLE



It wasn't enough to get applauded by critics and audiences the world over and to win every major guitar-playing award for the past two years... Stevie Ray Vaughan wanted a gold album. Now he's got it! "Couldn't Stand The Weather" is a certified smash and some people are calling it a certified miracle since it happened without a single even being released! It's no miracle... just the combined belief of a lot of people at Album-Oriented Radio (AOR), MTV<sup>SM</sup> and his record label. And, oh yes, SPECTACULAR MUSIC!

FE 39304



THE  
S.O.S.  
BAND

Adding to a long history of hits comes their most successful string to date. "Weekend Girl" is the third monster hit from the near-platinum album, "Just The Way You Like It."

ZS4 04776 FZ 39332

DAN FOGELBERG

The man with six platinum albums is back to add some beauty to your day. His brand-new single, "Go Down Easy," just shipped and it's already breaking big on CHR, AC, AOR and even Country radio! It's from his stunning new album, "High Country Snows," which features all original songs and all-star players such as Ricky Skaggs, David Grisman and the immortal, Doc Watson.

FE 39616 34 04835



SURVIVOR

With their platinum past and limitless future, Survivor has all the "Vital Signs" of a permanent force in rock. Their most recent singles and videos have all been smash hits including "I Can't Hold Back" and "High On You." The brand-new single, "Broken Promises," plus non-stop touring with REO Speedwagon is winning Survivor tens-of-thousands of converts each week!

FZ 39578 ZS4 04603 ZS4 04685

COMING ON HOT AND HEAVY:

BANG-BANG

New album: "Life Part II." New single: "What Love Is." FE 39623

THE ELVIS BROTHERS

New album: "Adventure Time." FR 39875

ALEXANDER  
O'NEAL

New album: "Alexander O'Neal" produced by Jimmy Jam and Terry Lewis. New single: "Innocent."

FZ 39331 ZS4 04718



MOUNTAIN

Even when they were ahead of their time they sold millions of records. Leslie West's time is now as the world is discovering from the new album, "Go For Your Life," including the single, "Hard Times."

FZ 40006



DANNY SPANOS

New album: "Looks Like Trouble."

FE 39459



TILT TUESDAY

New album and single: "Voices Carry." Produced by Mike Thorne.

FE 39458 38-04795



NORMAN NARDINI

New album: "Norman Nardini & The Tigers." New video: "If You Don't Want Me."

FZ 39457

1985 A.D. FROM THE RECORD COMPANY OF THE DECADE.  
EPIC, PORTRAIT AND THE CBS ASSOCIATED LABELS.

# AMUSEMENT BUSINESS **BOXSCORE** TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 RED ROCKERS	Los Angeles Sports Arena	March 2-5	\$648,014 \$14.50/\$12.50	45,071 three sellouts	Avalon Attractions, West Coast Concerts
DEEP PURPLE GIRLSCHOOL	Providence (R.I.) Civic Center	March 4-5	\$282,188 \$13.50/\$12.50	21,000 two sellouts	Frank J. Russo
DAVID COPPERFIELD	Civic Opera House Chicago	March 1-3	\$280,972 \$19.50	17,620 seven sellouts	Pace Concerts/ John Ballard
DEEP PURPLE GIRLSCHOOL	Joe Louis Arena Detroit	March 11	\$219,658 \$13.50	16,271 sellout	Brass Ring Prods.
DEEP PURPLE GIRLSCHOOL	Meadowlands Arena East Rutherford, N.J.	March 9	\$217,714 \$13.50/\$12.50	17,034 sellout	Monarch Entertainment Bureau/WNEW-FM
DARYL HALL & JOHN OATES	Boston Garden	March 5	\$210,834 \$15.50/\$13.50	14,362 sellout	Don Law Co.
CHICAGO ALAN KAYE	Baltimore Civic Center	March 5	\$185,513 \$14.50	13,166 sellout	First Class Promotions
CHICAGO ALAN KAYE	Charlotte (N.C.) Coliseum	March 10	\$167,880 \$15	11,192 sellout	Beach Club Concerts/ Kaleidoscope Prods.
ALABAMA BILL MEDLEY	Carolina Coliseum Columbia, S.C.	March 9	\$165,570 \$15	11,038 sellout	Keith Fowler Promotions
FOREIGNER GIUFFRIA	Albany (Ga.) Civic Center	March 9	\$158,301 \$13.50	12,000 sellout	Alex Cooley/Southern Promotions/Fantasma Productions
CHICAGO ALAN KAYE	Carolina Coliseum Columbia, S.C.	March 8	\$156,750 \$15	10,752 11,500	Beach Club Concerts
GENERAL PUBLIC 3 O'CLOCK	Irvine Meadows Amphitheater	March 8	\$156,664 \$15/\$13.50/\$10	12,811 sellout	Avalon Attractions
CHICAGO ALAN KAYE	Pensacola (Fla.) Civic Center	Feb. 26	\$141,128 \$15	10,012 10,134	Magic Prods./ACI
CHICAGO ALAN KAYE	Roanoke (Va.) Civic Center	March 6	\$139,188 \$14	10,056 sellout	Whisper Concerts
U2 RED ROCKERS	Frank Erwin Center Univ. of Texas at Austin	Feb. 26	\$133,339 \$12.50/\$10.50	11,633 sellout	In-House/Touring Attractions Inc.
ALABAMA BILL MEDLEY	Macon (Ga.) Coliseum	March 10	\$126,900 \$15	8,460 sellout	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Von Braun Civic Center Huntsville, Ala.	March 6	\$126,390 \$15	8,426 sellout	Keith Fowler Promotions
WILLIE NELSON WAYLON JENNINGS	Dane County Memorial Coliseum Madison, Wis.	March 7	\$118,945 \$15.50/\$13.50	7,801 9,990	Feyline Prods.
DARYL HALL & JOHN OATES	Springfield (Mass.) Civic Center	March 10	\$116,528 \$15.50/\$13.50	7,949 9,645	Cross Country Concerts
ALABAMA BILL MEDLEY	Asheville (N.C.) Civic Center	March 7	\$104,190 \$15	6,946 sellout	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Viking Hall Bristol, Tenn.	March 8	\$91,884 \$15.50	5,928 sellout	Keith Fowler Promotions
EDDIE MURPHY LILLO THOMAS	Palace Theater Louisville	March 9	\$91,713 \$15.50	5,996 two sellouts	Alex Cooley/ Southern Promotions
IRON MAIDEN WASP	Tucson (Ariz.) Community Center	March 10	\$90,587 \$12.50	7,247 9,713	Evening Star Prods.
POINTER SISTERS BLAKE CLARKE	Barnhill Arena Fayetteville, Ark.	March 8	\$83,930 \$11.50/\$10.50	7,632 8,500	Cadillac Concerts Inc.
JOHNNY MATHIS	Palace Theater Louisville	March 5-6	\$73,785 \$15	4,919 5,996	Alex Cooley/ Southern Promotions
IRON MAIDEN WASP	The Myriad Oklahoma City	March 2	\$66,550 \$12.50	5,501 5,764	Contemporary Prods.
GENERAL PUBLIC CHARLIE PEACOCK	The Hollywood Palladium	March 9	\$57,888 \$13.50	4,400 sellout	Avalon Attractions
GEORGE THOROGOOD & THE DELAWARE DESTROYERS CHUCK E. WEISS	The Hollywood Palladium	March 2	\$57,459 \$13.50	4,400 sellout	Avalon Attractions
KINKS FLASH KAHAN	Dane County Memorial Coliseum Madison, Wis.	March 10	\$50,178 \$13.50/\$12.50	3,949 4,300	Stardate Prods.
JAMES BROWN MARTHA REEVES ETTA JAMES MARY WELLS	Seattle Paramount Northwest	March 2	\$45,202 \$17.50	2,745 2,978	Concerts West/Churchill Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS JAMES HARMON	Raincross Square Riverside, Calif.	March 1	\$40,797 \$13.50	2,927 sellout	Avalon Attractions
FERRANTE & TEICHER	Arlene Schnitzer Hall Portland, Ore.	March 1-2	\$39,766 \$12.50/\$10.50/\$9.50	4,948 5,600 two shows	Celebrity Attractions
POINTER SISTERS BYRON ALLEN	Jacksonville (Fla.) Civic Auditorium	March 2	\$39,275 \$12.50/\$10.50	3,310 3,374	Magic Prods./ACI
POINTER SISTERS BLAKE CLARK	Indian Fieldhouse Arkansas State Univ. Jonesboro	March 7	\$38,781 \$13/\$11/\$5	3,937 sellout	In-House
REO SPEEDWAGON	Roberto Clemente Coliseum San Juan	March 9-10	\$32,728 \$17/\$16	20,184 two sellouts	Larry Stein
JEAN-LUC PONTY	Berklee Performing Arts Center Boston	March 7	\$29,887 \$12.50	2,440 sellout	Don Law Co.
JAMES BROWN MARTHA REEVES ETTA JAMES MARY WELLS	Portland (Ore.) Civic Auditorium	March 3	\$28,722 \$17.75	1,802 3,000	Concerts West/Churchill Prods.
FERRANTE & TEICHER	Symphony Hall Salt Lake City	March 9	\$26,800 \$12.50/\$10.50/\$9.50	2,296 2,809	Attractions Northwest
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Crawford Hall Univ. of Calif. at Irvine	March 3	\$26,777 \$13	2,000 sellout	Avalon Attractions

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## Talent

### Talent in Action

**KENNY ROGERS  
DOLLY PARTON  
SAWYER BROWN**

*Freedom Hall, Louisville, Ky.  
Tickets: \$18.50, \$16.50*

IT DOESN'T TAKE A crystal ball to see why Kenny Rogers and Dolly Parton are reaping top boxoffice grosses on their current tour: There aren't many entertainers more professional or charismatic than these two.

For years, critics have raked Rogers over the coals for walking through his concerts and delivering half-hearted renditions of his hits. Not this time; whether it's because of Parton's presence or eliminating the family slide show from his backdrop, Rogers' performance was stronger and had more substance than in past appearances.

He and Parton share co-billing, though it's ponytailed Parton who comes on second after Sawyer Brown's warmup set. None of the acts had any trouble adjusting to Rogers' staging in the round. Actually, it worked to their advantage, allowing each artist to maximize exposure in the vast 19,000-seat hall and each audience member to achieve an intimacy with the act.

Parton came off the most natural and spontaneous in the spotlight. She combines delightful childlike innocence and adult humor, and mixes wry, often self-mocking one-liners with poignant personal remembrances of growing up in East Tennessee. She belonged to the crowd from the moment she hit the stage for the motor-revving "Baby I'm Burning," on through her standards like "Jolene," "Two Doors Down," "Coat Of Many Colors" and "Apple Jack." After an a cappella version of "Do I Ever Cross Your Mind"—for which she summoned her three singers up from the orchestra pit—and an unexpected Michael Jackson dance contributed by her young nephew in the audience—Parton closed with "Here You Come Again" and "9 To 5."

After a relatively brief intermission, Rogers came out looking trimmer and healthier than he has in the past. He led off with "Lady," then eased into "Love Will Turn You Around," "Love Or Something Like It" and many of his other hits. Rogers' total relaxation on stage may indeed make him seem like country's answer to Perry Como, yet he doesn't let his trademark slickness dilute the effectiveness of his hits, thanks to a particularly adroit and resourceful band. Rogers appeared to lose some voice during the end of his set, but when Parton came back to close out the evening with "We've Got Tonight" and their new duet, "Real Love," the energy level rose a few more degrees.

The addition of Capitol/EMI America act Sawyer Brown as opening act helped make this three-act package a promoter's dream.

KIP KIRBY

**DEEP PURPLE**

*Coliseum, New Haven, Conn.  
Tickets: \$13.50*

with the same power and conviction that made them the masters of their trade more than a decade ago, Deep Purple played to a sold-out crowd of hard-core fans here Feb. 26. The quintet's new sound resembles the old—hard, very loud metal rock—though the new is more melodic.

The show opened with the hard-driving "Highway Star," featuring the aggressive rhythm work of drummer Ian Paice and bassist Roger Glover. As a psychedelic pattern twirled on a video screen suspended above the stage, the opener undoubtedly fit the spirit of the night—classic early '70s rock'n'roll.

The band bounced from past to present throughout the show, mixing old favorites and new material from their comeback Mercury album, "Perfect Strangers." The core of the performance was built on the heavily orchestrated, complex arrangements that gave the band its unique sound. With the king of screams, Ian Gillan, at the helm, each song was played as a dynamic production containing extended instrumental segments, highlighting the keyboard wizardry of John Lord and the searing guitar work of Ritchie Blackmore.

The performance was almost devoid of today's high-tech gimmicks, except for a laser show coinciding with the rugged beat of the group's current single, "Perfect Strangers." Instead, these veterans offered what they do best: serious, hard-core rock. The climax was a classical/rock fusion spotlighting the talents of Lord and Blackmore. Both classically trained musicians, they played a tough, cohesive jam, then broke into a tender classical composition. Purple closed with their anthem "Smoke On The Water," with the crowd assisting on the chorus. With this impressive performance, it was evident that the veteran rockers have conquered a new rock era.

LINDA MOLESKI

**GUADALCANAL DIARY**

*Peppermint Lounge,  
New York  
Tickets: \$11*

EASY AS IT WOULD BE to lump this Georgia-based foursome with their successful Southern neighbors, REM and the dB's, Guadalcanal Diary deserves better treatment. Any similarities between the three acts end with their common label as purveyors of modern roots rock. Guadalcanal breaks fresh ground with a broad repertoire of imaginative covers and clever originals, as well as a knack for making drastic and unpredictable mood swings almost imperceptibly.

Perhaps most representative of the group's versatility is their twisted rendition of "Johnny B. Goode." Begun in a lethargic, funky groove, the song hit a frantically energetic ending that kicked the Feb. 23 crowd into action. Other covers, such as Cab Calloway's "Minnie The Moocher" and the theme from "Bonanza," served as comic counterpoint to an otherwise mostly serious set.

Lyrical, Guadalcanal can be as  
*(Continued on page 57)*

RETURNING TO THE STAGE

## PANEL PUTS TV PICTURE IN FOCUS

### Experts See Uphill Battle for Network Attention

BY KIP KIRBY

NASHVILLE The good news is that country music's role on national television is not tied to record sales. The bad news, however, is that it must still fight an uphill battle for programming space on major networks.

These were among the conclusions drawn by a five-man panel of experts at the Country Radio Seminar last week. The panel, titled "Reaching Millions: Country Music On Television Is More Than Music Video," was part of the Music Industry Professional Seminar (MIPS) series developed for the seminar by the Country Music Assn.

Participating in the panel were Joseph Cates, producer of more than 75 country music specials, including the annual CMA Awards Show; Paul Corbin, director of programming for the two-year-old Nashville Network; Neil Hickey, New York bureau chief for TV Guide and winner of the 1982 CMA Journalist's Award; Randy Goodman, product manager, RCA Records Nashville; Paul Lenburg, senior vice president, ASI Marketing Research, Los Angeles; and Jim Owens, president of Jim Owens Entertainment in Nashville. Moderator was Jerry Flowers of the Halsey Co.

Panelists concurred that record sales—and even hits—don't generally affect artists' appearances on national tv, since networks are primarily concerned with proven viewer appeal. Cates suggested that networks have little interest in developing country specials at this point, preferring to remain with names they already know. These include Dolly Parton, Anne Murray and Barbara Mandrell among females,

and Kenny Rogers, Willie Nelson and Johnny Cash among males.

"The market isn't for country music today," said Cates. "It's for individual personalities like a Kenny or a Dolly. In fact, Ray Stevens is probably a better bet for the networks than any top 10 pop stars because he's a personality."

Metropolitan markets are a high-risk area for country programming. Syndicators must thus work around these markets when selling country shows, according to Jim Owens,

(Continued on page 50)



**We're No. 1.** Capitol Records celebrates the recent occasion of artist Mel McDaniels' first career No. 1 with "Baby's Got Her Blue Jeans On." Shown here with McDaniels, center, are, from left, Tandy Rice, chairman of Top Billing International, which books the singer; Jim Foglesong, president, Capitol/EMI America Records, Nashville; writer Bob McDill, who penned the hit; and McDaniels' producer Jerry Kennedy.

# NASHVILLE SCENE

by Kip Kirby



YOU COULD HEAR the screeches of laughter clear to the back of the room. When the smoke cleared and the howls died down, Warner Bros.' irrepressible **Pinkard & Bowden** had stolen the New Faces Show.

Not that anyone minded. Pinkard & Bowden may be country's Abbott and Costello; they're definitely today's Homer & Jethro. After a year on the road and one Warner Bros. album, Sandy Pinkard and Richard Bowden have fine-tuned their parodies and honed their comedic timing to razor-sharp perfection. Pinkard's turned-up black bowler hat covers most of his head, like Frank Fontaine's used to do on the Jackie Gleason show; Bowden's oversized denim coveralls

## Pinkard & Bowden leave 'em laughing

clearly spell "down-home" to anyone who might have expected city-slicker sophistication.

How could they lose when their first number on the New Faces Show was a parody of "Islands In The Stream" in which the music industry took its lumps squarely on the chin—and roared hysterically at every punch? By the time Pinkard & Bowden got to their shades-of-blue rendition of "Dick And Jane," the crowd of 1,200 industry guests was rolling on the floor, wiping tears from their eyes and calling for more.

Actually, "Dick And Jane" almost didn't get on the show; Pinkard & Bowden were nervous about trying it out on the crowd, but their producer (label head **Jim Ed Norman**, no less) told them to go ahead. Judging from audience reaction, the ploy worked: No one who was there is likely to forget the song—or their performance—anytime soon. For those who missed the New Faces Show, you can hear these songs and more when the new Pinkard & Bowden album is released.

**GEORGE JONES** made headlines in New York when he walked out of Radio City Music Hall shortly before he was to go onstage to host a special television tribute for The Nashville Network.

According to published reports, Jones became upset at what he considered less than suitable treatment. In fact, his wife **Nancy** claimed publicly that her husband was "treated like a nobody," and insisted that they had had to walk back and forth to Radio City Music Hall from their hotel "because their were no limousines available." The final straw, according to Nancy,

occurred just minutes before the curtain was to go up, while Jones waited backstage in makeup. **Ricky Skaggs** was called out onstage to make the introductions, and Jones decided he wasn't wanted. Later, Jones indicated through his wife that he was further upset at seeing food provided in Skaggs' dressing room that wasn't in his own.

TNN's urbane director of programming, **Paul Corbin**, scoffs at Jones' accusations. The purpose of the gala taping was to expose country music to ad agencies, major corporate sponsors, cable operators and others who could benefit from seeing some of its brightest talents. It was also an occasion to celebrate TNN's second anniversary on the air.

Corbin states firmly that two limousines were provided daily for use by Jones' party (although he apparently chose not to use them). TNN secured a lavish suite for Jones at the Waldorf-Astoria, but the singer immediately checked back out and insisted on going over to the Sheraton Centre instead. Corbin notes that meals and food breaks were provided for cast and crew during the rehearsals and taping, although Skaggs may have ordered different food to be brought in from outside.

"We treated George Jones better than anyone else, because he was the host and hosts get that kind of treatment," says Corbin. "I spent hours with him that day. I told him if there was anything he needed, anything he wanted, anything that wasn't right, just let us know and we'd take care of it for him. I told him if there were any problems, let me know right away. But he didn't have the courtesy to give this to me."

Jones showed up at the rehearsal, but did not communicate with anyone at the time he decided to walk off the show. Later, he apparently sent word to Corbin that he would come back and do one number, an offer TNN declined.

"Why didn't he tell us he was unhappy?," says Corbin. "We would have even worked around him if he was scared about hosting the show. He could have just gone on and performed."

As it turned out, the show went on as scheduled—with **Ricky Skaggs** and **Mickey Gilley** sharing hosting duties. They each performed and introduced the all-CBS lineup, which included **Mark Gray**, **Moe Bandy** & **Joe Stampley**, **Charly McClain**, **Lacy J. Dalton** and **Ray Charles**.

"It was a very special evening for us," sums up an unruffled Corbin. "I don't want to dwell on George Jones, because it really doesn't matter. To Madison Ave., Ray Charles was the star." The finished special airs April 6-7 on TNN.

## Nashville Benefit Will Pay Tribute To 'John R.'

NASHVILLE "The Roots Of Rhythm & Rock: A Tribute To The Legendary John R.," a benefit concert honoring nationally-known air personality John R. Richbourg, is set for next Tuesday (26) at the Grand Ole Opry House.

Among the artists confirmed to appear at the special benefit for John R., as he was known during his legendary tenure on WLAC-AM Nashville, are B.B. King, Maurice Williams & the Zodiacs, Tony Joe White, the Neville Brothers, Jackie Beavers, Dickey Betts, Billy Scott & the Georgia Prophets and Charlie Daniels. Wolfman Jack will MC.

More acts are expected to donate their time and talent to help raise money for Richbourg's hospital bills. He is suffering from cancer.

The concert, presented by Avatar Productions, was coordinated by Joe Sullivan of Sound Seventy Corp., Ed Stone of Opryland USA, Tandy Rice of Top Billing and Phil Walden. Show time is 7 p.m.

## RECORDING INDUSTRY FACULTY POSITION

Middle Tennessee State University's Recording Industry Management program, which has its own 16-track recording studio and over 300 majors, is seeking a fifth full-time faculty member to teach music industry courses. The person should be able to teach a survey course and at least two specialized courses in areas such as music publishing, copyright law, promotion and publicity, marketing, legal problems or career development. Applicants must possess a Masters degree in Mass Communications, Music, Music Education, Business or related area, or a Juris Doctor degree, and college level teaching and industry experience. This is a full-time tenure track position effective August 1, 1985. Instructor/assistant professor rank, based on qualifications and experience.

Send resume, three letters of recommendation by April 10, 1985, to Geoffrey Hull, Search Chairman, P.O. Box 21, Middle Tennessee State University, Murfreesboro, TN 37132. Women and Minorities are urged to apply.

# Nicolette Larson Comes Full Circle

BY KIP KIRBY

NASHVILLE One of the hits on this year's Charlie Daniels Volunteer Jam was a new addition to country music: singer Nicolette Larson. Her high-energy performance was a highlight of the eight-hour

## Talent Set for Ninth Jamboree

NASHVILLE Seventeen top country acts will be featured at the ninth annual Jamboree In The Hills festival, set for July 20-21 at Brush Run Park, St. Clairsville, Ohio. Last year's record-breaking event lured more than 57,000 ticket-buyers.

Scheduled for the two days of outdoor concerts are Crystal Gayle, the Charlie Daniels Band, Glen Campbell, Ronnie Milsap, T.G. Sheppard, Louise Mandrell, Jerry Reed, Brenda Lee, John Conlee, Earl Thomas Conley, Michael Martin Murphey, Ronnie McDowell, Joe Stampley, Exile, Boxcar Willie, Jim Glaser and Pinkard & Bowden.

Ticket prices remain at last year's level of \$40 for both days and \$25 for one.

The Jamboree is a division of Price Broadcasting and is under the direction of J. Ross Felton, vice president of Wheeling Broadcasting.

musical marathon and gave her an opportunity to preview songs from her just-released Nashville album.

Larson's country debut is proof that things tend to come full circle. Larson was originally signed to Warner Bros. Records in Los Angeles eight years ago as a country artist. But that was before pop producer Ted Templeman and a hit record called "Lotta Love" changed her direction. Larson sees her new MCA album, "Say When," as a natural transition in a career that began when she first dueted with Emmylou Harris on "Hello Stranger" for Harris' "Luxury Liner" album.

In fact, out-of-the-box top 40 success of "Lotta Love" and "Rhumba Girl" from her gold-certified 1979 debut, "Nicolette," eclipsed the fact that the album also featured a Louvin Brothers classic called "Angels Rejoiced" and a Bob McDill song called "Come Early Morning" (the latter a country hit for Don Williams).

Larson says she likes the idea that her first country single, "Only Love Will Make It Right," is a McDill composition. She hopes the record will establish her with programmers who may not know that her roots are firmly entrenched in country—and bluegrass—music.

"I'll have to be patient, because some programmers may not understand what Nicolette Larson is doing in country music," she says. "It took a lot of forethought for me to

decide to go country; but when I looked around and saw the changes going on in country music today, I realized this is where I want to be."

Larson says she hopes her former pop success won't sway country radio from judging her new effort on its own merit. She points to such contemporary acts as Exile, the Nitty Gritty Dirt Band and Michael Martin Murphey as helping to expand country music's demographics to a younger audience, adding that she wants to add her own personality and signature to the format.

"I think it's very fair of country programmers to be protective of their audience, but I think I've made a sincere album that should be evaluated seriously," she says. "In one sense, it would be easier if I were starting out completely new, instead of as the girl who had 'Lotta Love.'"

Larson moved to California from Kansas City in 1974 and went to work for a major bluegrass festival, where she met and became friends with such artists as Emmylou Harris, Maria Muldaur, David Grisman, Mac Wiseman and Buck White and his daughters. She spent a year and a half on the road as a background vocalist for Hoyt Axton before joining Commander Cody.

It was through her work with Commander Cody that Larson received her contract with Warner Bros. Her deal was finalized

*(Continued on opposite page)*

## Book Review

# An Illuminating 'Inside' Look

**Inside Country Music**, by Larry E. Wacholtz. Thumbs Up Publishing, P.O. Box 25, Marshall, Wash. 99020. Paperback, 360 pages, \$9.95. To show how it's done, talk to those who are doing it well. That's the approach Larry Wacholtz takes in this endlessly illuminating collection of interviews with some of Nashville's top music figures, among them producer/executives Jimmy Bowen, Norro Wilson and Jim Foglesong; songwriters Sonny Throckmorton and Don Schlitz; and artists Gail Davies and Steve Gatlin.

The focus is always on the business side of the music business. But Wacholtz is obviously a fan, and his eagerness to know and enthusiasm to tell enliven the whole project.

Not all the subjects interviewed are fluent in their answers, a point that becomes more obvious when one reads the cannily candid replies of such master rhetoricians as Bowen and record promoter Jerry Seabolt. Also, Wacholtz tends to ask and re-ask the obviously unanswerable question "What makes a hit song" to too many people, all of whom feel obliged to make responses.

The book is divided into five sections: "Creating The Potential Hit Song," "Marrying The Song To The Artist," "Getting The Song In The Groove," "Letting The Public Know" and "A Little Advice." There is a very useful bibliography—but, alas, no index.

For thorough appraisals of the music business and systematic methods of getting ahead in it, there are better books than this one. What they lack, though, is the delightful sense of confusion and urgency that Wacholtz is able to convey.

EDWARD MORRIS

## Radio Broadcasters Elect New Officers

NASHVILLE The Country Radio Broadcasters group elected Mike Oatman, Great Empire Broadcasting, as its president during the Country Radio Seminar, held here March 7-9.

Other new officers are Joe Casey, CBS Records, vice president; Tom Phifer, KRMD Shreveport, secretary; and Jeff Walker, Aristo Music, treasurer.

Susan Storms of WHN New York was named as the group's agency committee chairman and will serve on the CRB board during the length of her appointment.

The next board meeting will be in Nashville in June.

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## NICOLETTE LARSON COMES FULL CIRCLE

(Continued from opposite page)

through Andrew Wickham, then head of the label's country division.

Larson's unexpected pop success brought her three albums, several top 40 hits and a charting duet with Michael McDonald of the Doobie Brothers before she left the label in 1982. A year later, she joined the national road company production of Broadway's hit country musical, "Pump Boys And Dinettes," in a cast that also included singers Jonathan Edwards ("Sunshine") and Henry Gross ("Shannon").

The stage experience—and doing eight shows a week—provided Larson with national industry expo-

sure, plus time to reconsider her career plans. When the "Pump Boys" run ended six months later in Nashville, Larson found herself approached by MCA Records to sign as a country artist.

"Say When" was produced by Emory Gordy Jr. and MCA's a&r vice president Tony Brown. The album is a mix of commercial and eclectic material, reminiscent at moments of early Linda Ronstadt recordings. In addition to the current single, it contains a Larry Willoughby/Hank DeVito ballad called "Building Bridges," a Jesse Winchester tune called "Blow On, Chilly

Wind," and a lively number Larson co-wrote with Wendy Waldman and Josh Leo, "When You Get A Little Lonely," featuring Emmylou Harris on background harmonies.

Larson is now managed by Joe Sullivan, president of Nashville-based Sound Seventy Management, and booked by ICM. During a recent trip to town, she put together a band that includes ex-Burrito Brother John Beland, ex-Amazing Rhythm Aces keyboardist James Hooker and ex-Ricky Skaggs guitarist Ray Flack, and taped a segment of "New Country" for The Nashville Network.



**Hats Off.** Behatted singers Bobby Bare, left, and Mel Tillis, right, reminisce with Webb Pierce about old times during a recent BMI reception celebrating the publication of Tillis' autobiography, "Stutterin' Boy." Tillis has also just wrapped a movie with Roy Clark, scheduled for summer release.

FOR WEEK ENDING MARCH 23, 1985

# Billboard® TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	6	31	RAY CHARLES COLUMBIA FC-39415	1 week at No. One FRIENDSHIP
2	2	2	21	EARL THOMAS CONLEY RCA AHL-1-5175 (8.98)	TREADIN' WATER
3	1	3	21	GEORGE STRAIT MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
4	11	14	5	ALABAMA RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
5	4	1	21	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
6	5	4	18	THE JUDDS RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
7	7	8	41	LEE GREENWOOD MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COM'IN'
8	9	10	14	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
9	6	5	29	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
10	10	9	36	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
11	12	12	41	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
12	13	13	22	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
13	8	7	26	EXILE EPIC FE-39424	KENTUCKY HEARTS
14	14	11	22	KENNY ROGERS RCA AJL-5335 (8.98) (CD)	WHAT ABOUT ME
15	15	16	45	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
16	16	22	7	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
17	17	21	19	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
18	22	27	4	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
19	21	29	4	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
20	19	15	30	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
21	20	20	12	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
22	18	17	19	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
23	24	26	6	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
24	25	18	34	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS
25	26	19	28	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
26	23	23	23	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
27	28	24	19	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
28	32	47	5	RICKY SKAGGS EPIC FE-39409 (8.98)	FAVORITE COUNTRY HITS
29	29	34	40	THE BELLAMY BROTHERS MCA/CURB 5489/MCA (8.98)	RESTLESS
30	35	41	5	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
31	31	35	30	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
32	27	25	49	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
33	30	31	18	WAYLON JENNINGS RCA AHL-1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
34	34	33	34	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
35	47	61	3	DOLLY PARTON RCA AHL-1-5414 (8.98)	REAL LOVE
36	33	28	17	GENE WATSON MCA/CURB 5520/MCA (8.98)	HEARTACHES, LOVE & STUFF
37	36	37	69	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
38	38	42	72	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	30	40	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
40	42	43	23	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
41	44	40	19	GEORGE JONES EPIC FE-39272	LADIES CHOICE
42	41	38	48	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
43	45	44	20	THE EVERLY BROTHERS MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
44	46	51	5	RAZZY BAILEY MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE
45	50	52	17	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
46	48	56	41	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
47	43	36	72	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
48	40	32	56	THE JUDDS RCA/CURB MHL-1-8515/RCA (8.98)	THE JUDDS - WYNONNA & NAOMI
49	49	46	17	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
50	39	39	22	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
51	53	45	36	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
52	56	59	79	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
53	59	55	22	TOM JONES MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO
54	55	57	20	DAVID FRIZZELL & SHELLY WEST VIVA 25148/WARNER BROS. (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
55	63	64	3	VARIOUS ARTISTS EPIC FE 39597 (8.98)	19 HOT COUNTRY REQUESTS
56	58	48	183	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
57	52	53	99	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
58	51	50	19	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
59	61	67	359	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA JC 35305 (CD)	STARDUST
60	NEW ▶			WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
61	57	58	157	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
62	NEW ▶			SYLVIA RCA AHL-1-5413 (8.98)	ONE STEP CLOSER
63	NEW ▶			NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
64	64	—	52	WAYLON JENNINGS ▲ RCA AHL-1-3378 (8.98)	GREATEST HITS
65	65	—	14	DOLLY PARTON RCA AHL-1-4422 (8.98)	GREATEST HITS
66	66	63	112	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958 (CD)	PANCHO & LEFTY
67	67	72	105	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4663 (8.98) (CD)	THE CLOSER YOU GET
68	54	54	14	DAVID ALLAN COE COLUMBIA KC2-39585	FOR THE RECORD - THE FIRST 10 YEARS
69	68	69	70	WILLIE NELSON ● COLUMBIA FC-39110 (CD)	WITHOUT A SONG
70	62	62	158	ALABAMA ▲ <sup>3</sup> RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	60	49	21	GEORGE JONES EPIC FE-39546	BY REQUEST
72	69	70	24	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
73	71	68	88	EARL THOMAS CONLEY RCA AHL-1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
74	72	60	17	T.G. SHEPPARD WARNER/CURB 25149/WARNER BROS. (8.98)	ONE OWNER HEART
75	70	71	11	ED BRUCE RCA AHL-1-5324 (8.98)	HOME COMING

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

HOT COUNTRY SINGLES

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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 numbered entries.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER, DISTRIBUTING LABEL. Contains 50 numbered entries, including a 'NEW' section.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



# Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	1
2	4	CRAZY	KENNY ROGERS	2
3	3	WHAT I DIDN'T DO	STEVE WARINER	3
4	6	WALKING A BROKEN HEART	DON WILLIAMS	4
5	7	COUNTRY GIRLS	JOHN SCHNEIDER	5
6	8	HONOR BOUND	EARL THOMAS CONLEY	6
7	9	HIGH HORSE	NITTY GRITTY DIRT BAND	7
8	10	I NEED MORE OF YOU	THE BELLAMY BROTHERS	9
9	12	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	8
10	13	ROLLIN' LONELY	JOHNNY LEE	10
11	14	TIME DON'T RUN OUT ON ME	ANNE MURRAY	11
12	16	GIRLS NIGHT OUT	THE JUDDS	13
13	17	THERE'S NO WAY	ALABAMA	15
14	1	CRAZY FOR YOUR LOVE	EXILE	14
15	18	WALTZ ME TO HEAVEN	WAYLON JENNINGS	12
16	19	DON'T CALL IT LOVE	DOLLY PARTON	17
17	20	MAJOR MOVES	HANK WILLIAMS, JR.	16
18	22	THE COWBOY RIDES AWAY	GEORGE STRAIT	18
19	23	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	19
20	24	IT SHOULD HAVE BEEN LOVE BY NOW	MANDRELL/GREENWOOD	21
21	11	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	20
22	26	NOW THERE'S YOU	SHELLY WEST	22
23	28	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	23
24	30	STEP THAT STEP	SAWYER BROWN	24
25	29	LET THE HEARTACHE RIDE	RESTLESS HEART	25
26	—	WARNING SIGN	EDDIE RABBITT	27
27	5	MY ONLY LOVE	THE STATLER BROTHERS	26
28	—	RADIO HEART	CHARLY MCCLAIN	28
29	—	FALLIN' IN LOVE	SYLVIA	29
30	—	THAT'S WHAT YOU DO	THE FORESTER SISTERS	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	1
2	3	CRAZY	KENNY ROGERS	2
3	4	WHAT I DIDN'T DO	STEVE WARINER	3
4	7	HONOR BOUND	EARL THOMAS CONLEY	6
5	6	COUNTRY GIRLS	JOHN SCHNEIDER	5
6	5	WALKING A BROKEN HEART	DON WILLIAMS	4
7	8	HIGH HORSE	NITTY GRITTY DIRT BAND	7
8	9	THE FIRST WORD IN MEMORY IS ME	JANIE FRICKE	8
9	10	ROLLIN' LONELY	JOHNNY LEE	10
10	15	I NEED MORE OF YOU	THE BELLAMY BROTHERS	9
11	12	WALTZ ME TO HEAVEN	WAYLON JENNINGS	12
12	13	TIME DON'T RUN OUT ON ME	ANNE MURRAY	11
13	14	GIRLS NIGHT OUT	THE JUDDS	13
14	16	MAJOR MOVES	HANK WILLIAMS, JR.	16
15	19	THERE'S NO WAY	ALABAMA	15
16	18	THE COWBOY RIDES AWAY	GEORGE STRAIT	18
17	20	DON'T CALL IT LOVE	DOLLY PARTON	17
18	1	CRAZY FOR YOUR LOVE	EXILE	14
19	22	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	19
20	21	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	20
21	30	STEP THAT STEP	SAWYER BROWN	24
22	28	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	23
23	—	IT SHOULD HAVE BEEN LOVE BY NOW	MANDRELL/GREENWOOD	21
24	11	MY ONLY LOVE	THE STATLER BROTHERS	26
25	29	NOW THERE'S YOU	SHELLY WEST	22
26	24	HALLELUJAH, I LOVE YOU SO	GEORGE JONES/BRENDA LEE	37
27	—	WARNING SIGN	EDDIE RABBITT	27
28	—	LET THE HEARTACHE RIDE	RESTLESS HEART	25
29	27	A LADY LIKE YOU	GLEN CAMPBELL	31
30	—	RADIO HEART	CHARLY MCCLAIN	28

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (14)	18
MCA/Curb (4)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (12)	18
Warner/Curb (3)	
Viva (2)	
Full Moon (1)	
EPIC	10
COLUMBIA	8
POLYGRAM	8
Mercury (6)	
Compleat (2)	
CAPITOL (4)	7
Capitol/Curb (2)	
MTM (1)	
EMI-AMERICA	2
NOBLE VISION	2
AMERICAN COUNTRY	2
ATLANTIC	1
Atlantic/America (1)	
EVERGREEN	1
NSD	1
AMI (1)	
REVOLVER	1
SIGNATURE	1
SWANEE	1
TEXAS	1
WARTRACE	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	13 GIRLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP)	99 JAGGED EDGE OF A BROKEN HEART (Black Note, ASCAP/Greaser, BMI)	70 SHE'S GONNA WIN YOUR HEART (Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	39 YOU'RE GOING OUT OF MY MIND (CBS-U, ASCAP/Ideas Of March, ASCAP)
86 ACRES OF DIAMONDS (Fame, BMI)	51 GIVE HER ALL THE ROSES (Chappell, ASCAP/Fruit, BMI)	31 A LADY LIKE YOU (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI) CPP	60 SLOW BURNING MEMORY (Hookit, BMI/Blue Lake, BMI) CPP	20 YOU'VE GOT A GOOD LOVE COMIN' (Warner House of Music, BMI/WB Gold, ASCAP)
85 AIN'T SHE SOMETHING ELSE (Jack & Bill, ASCAP)	84 GOT NO REASON NOW FOR GOIN' HOME (Vogue, BMI/Sunflower County, BMI)	53 LET IT ROLL (LET IT ROCK) (Arc, BMI)	23 SOMEBODY SHOULD LEAVE (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	
62 ALL TANGLED UP IN LOVE (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	37 HALLELUJAH, I LOVE YOU SO (Rightsong, BMI)	93 LET ME DOWN EASY (Tolloven, BMI/Jidobi, BMI)	95 SOMEONE LIKE YOU (Jack, BMI)	
73 ALL THAT'S LEFT FOR ME (Glen Tan, BMI)	88 A HARD ACT TO FOLLOW (Cross Keys, ASCAP)	25 LET THE HEARTACHE RIDE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	82 SOMETHING IN MY HEART (Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
58 AM I GOING CRAZY (OR JUST OUT OF HER MIND) (Boo, ASCAP/Log Jam, ASCAP)	90 HEY (April, ASCAP) CPP/ABP	16 MAJOR MOVES (Bocephus, BMI) CPP	35 SOMETIMES WHEN WE TOUCH (Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
57 BABY BYE BYE (WB, ASCAP/Gary Morris, ASCAP)	7 HIGH HORSE (Unami, ASCAP)	75 MAKE MY LIFE WITH YOU (Garwin, ASCAP/Sweet Karol, ASCAP)	24 STEP THAT STEP (Gid, ASCAP)	
55 BABY'S GOT HER BLUE JEANS ON (Hall-Clement, BMI)	6 HONOR BOUND (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	94 ME AGAINST THE NIGHT (Irving, BMI/Love Wheel, BMI) CPP/ALM	100 SURE THING (Grandison, ASCAP)	
52 BIG TRAIN FROM MEMPHIS (Wanaha, ASCAP) CPP	96 HURTS ALL OVER (Upstart, BMI)	78 MODERN DAY MARRIAGES (Razzy Bailey, ASCAP)	79 TEMPTATION (Blue Lake, BMI/Terrace, ASCAP)	
33 CALIFORNIA (April, ASCAP/Blackwood, BMI/Stegall, BMI)	97 I CAN SEE HIM IN HER EYES (Tree, BMI/Cross Keys, ASCAP)	40 MY BABY'S GOT GOOD TIMING (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	30 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE (Hall-Clement, BMI)	
59 COUNTRY BOY (Ackee, ASCAP)	83 I DROPPED YOUR NAME (Hall-Clement, BMI)	26 MY ONLY LOVE (Statler Brothers, BMI)	48 THERE'S NO LOVE IN TENNESSEE (Tom Collins, BMI/Tapadero, BMI)	
5 COUNTRY GIRLS (Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	9 I NEED MORE OF YOU (Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	49 NATURAL HIGH (Mount Shasta, BMI)	15 THERE'S NO WAY (Alabama Band, ASCAP)	
63 COUNTRY MUSIC LOVE AFFAIR (Tapadero, BMI/Maypop, BMI)	92 I NEVER GOT OVER YOU (Tomtran, BMI)	64 NOBODY WANTS TO BE ALONE (Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	11 TIME DON'T RUN OUT ON ME (Screen Gems-EMI, BMI/Elorac, ASCAP)	
18 THE COWBOY RIDES AWAY (Cross Keys, ASCAP/Tightlist, ASCAP)	68 I'D RATHER BE CRAZY (Don Pfirmer, ASCAP/Dejamas, ASCAP/Dick James, BMI)	44 NOTHING CAN HURT ME NOW (Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	61 TRUE LOVE (Benefit, BMI)	
2 CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP)	46 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) (Acuff-Rose, BMI)	22 NOW THERE'S YOU (Southern Nights, ASCAP/Music City, ASCAP)	81 UNTIL I FALL IN LOVE AGAIN (Silverline, BMI/Sunprint, ASCAP)	
14 CRAZY FOR YOUR LOVE (Pacific Island, BMI/Tree, BMI) CPP	65 IF THAT AIN'T LOVE (Flowering Stone, ASCAP)	45 ONE HELL OF A HEARTACHE (Cavesson, ASCAP)	4 WALKING A BROKEN HEART (Combine, BMI)	
89 DADDY'S HONKY TONK (Royalhaven, BMI/First Lady, BMI) CPP	19 I'M THE ONE MAMA WARNED YOU ABOUT (Sweet Glenn, BMI)	67 ONE OWNER HEART (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP) CPP	12 WALTZ ME TO HEAVEN (Velvet Apple, BMI) CPP	
47 DON'T CALL HIM A COWBOY (Southern Nights, ASCAP)	32 IN A NEW YORK MINUTE (Tree, BMI/O'Lyric, BMI)	54 ONLY A DREAM AWAY (MDS, ASCAP)	27 WARNING SIGN (Deb Dave, BMI/Briarpatch, BMI)	
17 DON'T CALL IT LOVE (Pzazz, BMI/Snow, BMI) CPP	56 IN MY ARMS AGAIN (Shidel, BMI/Bug, BMI)	42 ONLY LOVE WILL MAKE IT RIGHT (Hall-Clement, BMI)	3 WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP)	
38 EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT (Hall-Clement, BMI)	50 IS THERE ANYTHING I CAN DO (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	91 A PLACE TO FALL APART (Mount Shasta, BMI)	36 WHAT SHE WANTS (Vogue, BMI/Padre, BMI)	
87 EYE OF A HURRICANE (ATV, BMI/Wingtip, BMI)	21 IT SHOULD HAVE BEEN LOVE BY NOW (Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA	28 RADIO HEART (Tapadero, BMI/Tom Collins, BMI)	76 WHEN GIVIN' UP WAS EASY (Cavesson, ASCAP)	
29 FALLIN' IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	77 IT'S ME AGAIN, MARGARET (Acuff-Rose, BMI)	10 ROLLIN' LONELY (MCA/Dick James/BMI) MCA	69 WHO'S THE BLOND STRANGER (Coral Reefer, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
8 THE FIRST WORD IN MEMORY IS ME (Irving, BMI/Love Wheel, BMI) CPP/ALM	74 IT'S MY LIFE (Galleon, ASCAP)	1 SEVEN SPANISH ANGELS (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	71 WHY DIDN'T I THINK OF THAT (Tree, BMI/Cross Keys, ASCAP)	
43 FOUR WHEEL DRIVE (Anbern, ASCAP)	66 IT'S YOUR REPUTATION TALKIN' (Welbeck, ASCAP/Terrace, ASCAP)	41 SHE USED TO LOVE ME A LOT (Hall-Clement, BMI/Jack & Bill, ASCAP)	98 WIND THE CROWN (Tree, BMI/Cross Keys, ASCAP)	
	72 I'VE BEEN HAD BY LOVE BEFORE (Coal Miners, BMI)		34 WORKING MAN (Tapadero, BMI)	
			80 YOU TURN ME ON (LIKE A RADIO) (Hall-Clement, BMI/Bright Sky, ASCAP)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Haj Leonard
B-3	Big Three	IMM	Ivan Moguli
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## PANEL PUTS TV PICTURE IN FOCUS

(Continued from page 45)

whose "This Week In Country Music" is the top-ranked half-hour country show in syndication.

"Networks own and operate their stations in markets such as New York and L.A., so ratings become even more critical there in terms of profit," noted Owens, adding that metropolitan areas often won't carry country specials. "This Week In Country Music" has finally moved into Boston—but is being aired Saturday mornings at 7 a.m.

"Most syndicators can start at the top with L.A. and New York and work their way down, because they

can get 70% of the country with just the top 50 markets," Owens explained. "In country syndication, we have to work from strength. We're in 184 markets now with 'This Week In Country Music,' yet we barely have 70% of the country."

National advertisers, whose support is imperative to networks, do not consider a show national in scope until it reaches the 70% market saturation point. Said Lenburg: "To the tv industry, ratings and shares are the real world, yet at the same time, you can get big ratings as a country program and not deliver the target audience national advertisers are interested in."

Panelists discussed the increasing fragmentation of the market, with cable providing more opportunities and video recorders offering more flexibility in programming and scheduling. Flowers cited industry research showing that more than 7.5 million VCR units were sold last year, compared to only 14.2 million television sets. A total of almost 20% of all U.S. households now have video recorders; in 1984, \$1.6 billion was spent on programming, rental and/or purchases of VCRs.

TV Guide's Hickey pointed out that country music must look to non-traditional avenues of distribution for its programming rather

than depending on less-than-eager major networks. He lauded The Nashville Network (TNN) for being what cable originally was intended to be: specialized programming aimed at a select percentage of the viewing audience.

TNN's Corbin confirmed that his network is geared toward the complete country lifestyle. "We're not setting trends with our programming, but we're trying to identify specific pockets of entertainment needs and develop for them. There are 125 major country music stars; that's the universe we've been able to identify. If we built all our programming around the star system,

we'd have a tough time."

Cates pointed out that CBS recently wanted to boost the ratings for its Johnny Cash Christmas special by adding name guests. Cash arranged for the network to book Kris Kristofferson, Willie Nelson and Waylon Jennings on his show.

"It didn't add a point to the numbers," said Cates. "All it meant was that given that particular time period and that particular lead-in for the show, there was an audience for Johnny Cash. It isn't the guests; it's the personality who delivers the ratings."

Billboard

# HOT COUNTRY SINGLES ACTION

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## RADIO MOST ADDED



## RETAIL BREAKOUTS

### NATIONAL 130 REPORTERS

NEW ADDS	TOTAL ON
46	47
45	84
39	41
38	95
31	31

RICKY SKAGGS	COUNTRY BOY	EPIC	46	47
MERLE HAGGARD	NATURAL HIGH	EPIC	45	84
CRYSTAL GAYLE	NOBODY WANTS TO BE ALONE	WARNER BROS.	39	41
CONWAY TWITTY	DON'T CALL HIM A COWBOY	WARNER BROS.	38	95
JIMMY BUFFETT	WHO'S THE BLOND STRANGER	MCA	31	31

### NATIONAL 64 REPORTERS

NUMBER REPORTING

SAWYER BROWN	STEP THAT STEP	CAPITOL/CURB	24
REBA McENTIRE	SOMEBODY SHOULD LEAVE	MCA	16
MANDRELL/GREENWOOD	IT SHOULD HAVE BEEN LOVE BY NOW	MCA	16
THE FORESTER SISTERS	THAT'S WHAT YOU DO	WARNER BROS.	16
RESTLESS HEART	LET THE HEARTACHE RIDE	RCA	13

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

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

WPTR Albany, NY  
WBOS Boston, MA  
WYRK Buffalo, NY  
WOKQ Dover, NH  
WPOR-FM Portland, ME  
WHIM Providence, RI  
WSEN-FM Syracuse, NY

WCAO Baltimore, MD  
WRKZ Hershey, PA  
WHN New York City, NY  
WXTU Philadelphia, PA  
WMZQ Washington, DC  
WPXK Washington, DC  
WVVA Wheeling, WV

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

WJAZ Albany, GA  
WWNC Asheville, NC  
WPLO Atlanta, GA  
WGUS Augusta, GA  
WXBQ Bristol, VA  
WEZL Charleston, SC  
WSOC-FM Charlotte, NC  
WDOO Chattanooga, TN  
WUSY Chattanooga, TN  
WCOS Columbia, SC  
WGTO Cypress Springs, FL  
WFNC Fayetteville, NC  
WESC Greenville, SC  
WCRJ Jacksonville, FL  
WVX Knoxville, TN  
WWOD Lynchburg, VA  
WCMS Norfolk, VA  
WHOO Orlando, FL  
WWKA Orlando, FL  
WPAP Panama City, FL  
WKIX Raleigh, NC  
WRNL Richmond, VA  
WSLC Roanoke, VA  
WQYK St. Petersburg, FL  
WIRK West Palm Beach, FL  
WTQR Winston-Salem, NC

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

WSLR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WMNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WWWW Detroit, MI  
WAXX-FM Eau Claire, WI  
WROZ Evansville, IN  
WGEZ Green Bay, WI  
WFMS Indianapolis, IN  
WIRE Indianapolis, IN  
WITL Lansing, MI  
WAMZ Louisville, KY  
WTSO Madison, WI  
WMIL Milwaukee, WI  
WXCL Peoria, IL  
WKKN Rockford, IL  
WKLK Toledo, OH  
WTOD Toledo, OH

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

KHAK Cedar Rapids, IA  
KSO Des Moines, IA  
KLXL Dubuque, IA  
KFGO Fargo, ND  
KWMT Fort Dodge, IA  
KFKF Kansas City, MO  
WDAF Kansas City, MO  
KEBC Oklahoma City, OK  
WOW Omaha, NE  
KTTS Springfield, MO  
KUSA St. Louis, MO  
WIL-FM St. Louis, MO  
KTPK Topeka, KS  
KVOO Tulsa, OK  
KFDI Wichita, KS

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

KEAN-AM/FM Abilene, TX  
KMML Amarillo, TX  
KASE Austin, TX  
WYNK Baton Rouge, LA  
WZZK Birmingham, AL  
KOUJ Corpus Christi, TX  
KHEY El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
WNOE New Orleans, LA  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KKYX San Antonio, TX  
KRMD Shreveport, LA  
KWKH Shreveport, LA  
WACO Waco, TX  
KLUR-FM Wichita Falls, TX

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

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

KRST Albuquerque, NM  
KUZZ Bakersfield, CA  
KSSS Colorado Spring, CO  
KBRQ-AM/FM Denver, CO  
KLZ Denver, CO  
KYGQ Denver, CO  
KVEG Las Vegas, NV  
KIKF Orange, CA  
KNIX-FM Phoenix, AZ  
KSOP Salt Lake City, UT  
KSON-AM San Diego, CA  
KUCB Tucson, AZ

KGHL Billings, MT  
KGEM Boise, ID  
KHSL Chico, CA  
KUGN Eugene, OR  
KMAK Fresno, CA  
KMIX Modesto, CA  
KNEW Oakland, CA  
KUPL-AM/FM Portland, OR  
KWJJ Portland, OR  
KOLQ Reno, NV  
KRAK Sacramento, CA  
KGAY Salem, OR  
KMPS Seattle, WA  
KGA Spokane, WA  
KRPM Tacoma, WA

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

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

Peter's One Stop Norwood, MA  
Record Town Latham, NY

A&C Records Pittsburgh, PA  
Elkins One Stop Charleston, WV  
J.E.K. Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile Record Serv Pittsburgh, PA  
Musical Sales Baltimore, MD

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

Bibb Distributors Charlotte, NC  
Dean's Record One Stop Richmond, VA  
Lieberman Norcross, GA  
One Stop Records Atlanta, GA  
Peaches Clearwater, FL  
Peaches West Palm Beach, FL  
Record Bar Columbus, GA  
Record Bar Atlanta, GA  
Ripete Records Fayetteville, NC  
Sounds Familiar Columbia, SC  
Southern Music Orlando, FL  
Tuckers Record Shop Knoxville, TN

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

Am-Bat Records Cincinnati, OH  
Arc Distributing Cincinnati, OH  
Arrow Dist Solon, OH  
Gemini Records Cleveland, OH  
Martin & Snyder Dearborn, MI  
National Record Mart Akron, OH  
National Record Mart St. Clairsville, OH  
Radio Doctors Milwaukee, WI  
Singer One Stop Chicago, IL  
Sounds Unlimited Niles, IL  
Wax Works Owensboro, KY

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

Lieberman Kansas City, MO  
Lieberman Minneapolis, MN  
Musical Sales Minneapolis, MN  
Phil's One Stop Oklahoma City, OK  
Uptown Records St. Louis, MO

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

ABC One Stop San Antonio, TX  
Camelot Austin, TX  
Central South Dist. Nashville, TN  
E&R One Stop San Antonio, TX  
Handieman Co. Little Rock, AR  
Lieberman Dallas, TX  
Music City Nashville, TN  
Poplar Tunes Memphis, TN  
Record Bar New Orleans, LA  
Record Bar Baton Rouge, LA  
Record Service Houston, TX  
Sound Warehouse Metairie, LA  
Southwest Wholesalers Houston, TX  
Top Ten Records Dallas, TX  
Western Merch. Dallas, TX

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

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

Charts Records And Tapes Phoenix, AZ  
KSG Layton, UT  
Mountain Coin Denver, CO  
Music Operators Fullerton, CA  
Pro One Stop Tempe, AZ  
Smash Record Dist Phoenix, AZ  
Tower El Cajon, CA  
Tower El Toro, CA  
Tower Las Vegas, NV

American Stereo Springfield, OR  
Major Dist. Seattle, WA  
Sea Port Records Portland, OR  
Tower Fresno, CA

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

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

# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NIGHTSHIFT	COMMODORES	1
2	2	MISSING YOU	DIANA ROSS	5
3	3	PRIVATE DANCER	TINA TURNER	3
4	9	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2
5	6	OUTTA THE WORLD	ASHFORD & SIMPSON	4
6	4	TONIGHT	READY FOR THE WORLD	11
7	15	NEW ATTITUDE	PATTI LABELLE	6
8	8	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	10
9	13	NEUTRON DANCE	POINTER SISTERS	15
10	7	EASY LOVER	PHILIP BAILEY WITH PHIL COLLINS	18
11	23	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	8
12	5	SUGAR WALLS	SHEENA EASTON	17
13	11	ROXANNE, ROXANNE	UTFO	21
14	19	BE YOUR MAN	JESSE JOHNSON'S REVUE	9
15	20	'TIL MY BABY COMES HOME	LUTHER VANDROSS	7
16	12	MISLED	KOOL & THE GANG	29
17	14	THE MEN ALL PAUSE	KLYMAXX	22
18	17	ROXANNE'S REVENGE	ROXANNE SHANTE	24
19	24	KING OF ROCK	RUN-D.M.C.	19
20	26	THE REAL ROXANNE	ROXANNE WITH UTFO	44
21	28	RHYTHM OF THE NIGHT	DEBARGE	13
22	27	HEARTBEAT	THE DAZZ BAND	14
23	22	THIS IS MY NIGHT	CHAKA KHAN	12
24	18	BASKETBALL	KURTIS BLOW	30
25	10	MR. TELEPHONE MAN	NEW EDITION	31
26	—	IN MY HOUSE	MARY JANE GIRLS	20
27	16	BEEP A FREAK	THE GAP BAND	53
28	21	THE BORDERLINES	JEFFREY OSBORNE	34
29	—	SOME KINDA LOVER	THE WHISPERS	23
30	—	METHOD OF MODERN LOVE	DARYL HALL/JOHN OATES	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NIGHTSHIFT	COMMODORES	1
2	5	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	2
3	6	'TIL MY BABY COMES HOME	LUTHER VANDROSS	7
4	3	PRIVATE DANCER	TINA TURNER	3
5	8	BE YOUR MAN	JESSE JOHNSON'S REVUE	9
6	7	NEW ATTITUDE	PATTI LABELLE	6
7	13	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	8
8	12	MY TIME	GLADYS KNIGHT & THE PIPS	16
9	4	OUTTA THE WORLD	ASHFORD & SIMPSON	4
10	2	THIS IS MY NIGHT	CHAKA KHAN	12
11	14	HEARTBEAT	THE DAZZ BAND	14
12	18	RHYTHM OF THE NIGHT	DEBARGE	13
13	11	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	10
14	16	SOME KINDA LOVER	THE WHISPERS	23
15	22	IN MY HOUSE	MARY JANE GIRLS	20
16	23	BAD HABITS	JENNY BURTON	27
17	19	HALF CRAZY	JOHNNY GILL	26
18	28	SCIENTIFIC LOVE	MIDNIGHT STAR	28
19	10	TONIGHT	READY FOR THE WORLD	11
20	21	KING OF ROCK	RUN-D.M.C.	19
21	9	MISSING YOU	DIANA ROSS	5
22	—	YOU SEND ME	THE MANHATTANS	33
23	—	GIMME, GIMME, GIMME	WALDEN/AUSTIN	39
24	—	INNOCENT	ALEXANDER O'NEAL	32
25	24	TAKE ME WITH U	PRINCE & THE REVOLUTION	40
26	30	WE BELONG TOGETHER	ROCKIE ROBBINS	45
27	—	MY GIRL LOVES ME	SHALAMAR	35
28	—	WEEKEND GIRL	THE S.O.S. BAND	43
29	17	SUGAR WALLS	SHEENA EASTON	17
30	—	SMOOTH OPERATOR	SADE	36

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (9)	12
Constellation/MCA (2)	
MCA/Curb (1)	
WARNER BROS. (8)	11
Geffen (1)	
Qwest (1)	
Sire (1)	
COLUMBIA	9
EPIC (2)	9
Private I (3)	
Portrait (2)	
Tabu (2)	
ATLANTIC (3)	8
Cotillion (2)	
Mirage (1)	
Philly World (1)	
Prism/Island (1)	
RCA (3)	7
Planet (2)	
Total Experience (2)	
ARISTA (3)	5
Jive/Arista (2)	
CAPITOL	5
MOTOWN (2)	5
Gordy (3)	
POLYGRAM	5
De-Lite (2)	
Polydor (2)	
Mercury (1)	
ELEKTRA (1)	4
Solar (3)	
A&M	2
PROFILE	2
SELECT	2
COCO PLUM	1
EMI-AMERICA	1
EMERGENCY	1
JAY JAY	1
NEW YORK MUSIC	1
PANDISC	1
POP ART	1
PRELUDE	1
Savoy (1)	
SOUNDTOWN	1
SUTRA	1
TEMPRE	1
TIMETRAX/HEAT	1
TOMMY BOY	1
WORLD TRADE	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
20/20	(April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
AT LAST YOU'RE MINE	(April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP) CPP/ABP	
BACK IN STRIDE	(Amazement, BMI)	
BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	
BASKETBALL	(Neutral Gray, BMI/MoFunk, BMI/Original J.B. BMI/Mokojumbi, ASCAP)	
BE READY FOR LOVE	(Temp. Co., BMI)	
BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
THE BEAST IN ME	(April, ASCAP/Kaz, ASCAP)	
BEEP A FREAK	(Temp. Co., BMI)	
BEHIND THE MASK	(Colgems-EMI, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)	
BELIEVE IN THE BEAT	(Watch Hill, BMI/Unichappell, BMI)	
THE BIRD	(Tionna, ASCAP)	
THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP)	
BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
CAN YOU FEEL IT	(Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI)	
CAN'T FIGHT THIS FEELING	(Fate, ASCAP)	
CARELESS WHISPER	(Chappell, ASCAP)	
COLD TEARS	(Pierponte, BMI)	
DO YOU WANT IT RIGHT NOW	(Virgin, ASCAP)	
DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
DON'T YOU FEEL IT LIKE I FEEL IT	(Backlog, BMI/Garrison Gallery, BMI/Jambah, BMI)	
EASY LOVER	(Sir & Trim, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	
FALLING FOR YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr. Dapper, BMI)	
FEELS SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
FINDER OF LOST LOVES	(Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI)	
FLY GIRL	(Believe Me, BMI/Silver Satin, BMI/Puff, BMI/Capt. Key Board, ASCAP)	
FORGIVE ME GIRL	(T-Boy, ASCAP)	
A FORK IN THE ROAD	(Jobete, ASCAP) CPP	
FREAKS COME OUT AT NIGHT	(Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)	
FRESH	(Delightful, BMI)	
FRIENDS	(RCA Musica, BMI/Gipsy, BMI)	
GENTLE	(New Trend, BMI)	
GIMME, GIMME, GIMME	(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)	
GIRLS ON MY MIND	(Fired Up, ASCAP/Sign Of The Twins, ASCAP)	
GROOVIN'	(Fun City, BMI/Delicious Apple, BMI/Purple Record, BMI)	
HALF CRAZY	(DeCred, ASCAP/Large Jar, ASCAP)	
HANG ON TO YOUR LOVE	(Adu-Matthewman, MCPS)	
HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J.egg, ASCAP)	
I FOUND MY BABY	(Temp. Co., BMI)	
I GO WILD	(Tot-Lin, ASCAP/Jak-Me Up, ASCAP)	
I GUESS IT MUST BE LOVE	(Flyte Tyme, ASCAP)	
I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)	
I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)	
I'M STILL	(We, BMI/Ferncliff, BMI)	
I'M YOUR SUPERMAN	(Marrmelanie, ASCAP/Elo-Raine, ASCAP)	
IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
INTO THE NIGHT	(MCA, ASCAP) MCA	
JUST ANOTHER NIGHT	(Promepub B.V., PRS)	
KING OF ROCK	(Protoons, ASCAP/Rush Groove, ASCAP)	
LOST IN LOVE	(Colgems-EMI, ASCAP)	
LOVE & HAPPINESS	(Irving, BMI/AI Green, BMI)	
LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP	
LOVE'S CALLING	(Hombre Del Mundo, ASCAP)	
MATERIAL GIRL	(Minong, BMI)	
MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	
THE MEN ALL PAUSE	(Spectrum VII, ASCAP)	
METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI)	
MISLED	(Delightful, BMI) CPP	
MISSING YOU	(Brockman, ASCAP)	
MR. TELEPHONE MAN	(Raydiola, ASCAP)	
MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	
MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lyjesrika, BMI)	
NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	
NEW ATTITUDE	(Unicity/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
NOT TOO YOUNG TO FALL IN LOVE	(Philesto, BMI/Ensign, BMI)	
OUTTA THE WORLD	(Nick-O-Vat, ASCAP)	
PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)	
RAIN FOREST	(Oval, PRS)	
RAINBOW	(Philly World, BMI)	
READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
THE REAL ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
ROXANNE'S REVENGE	(Pop Art, ASCAP)	
SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI)	
SENSE OF PURPOSE	(Worlers, ASCAP)	
SETTLE DOWN	(Bush Burnin', ASCAP/Johnnie Mae, BMI)	
SIGN OF THE TIMES	(Flash-O-Matic, ASCAP)	
SMOOTH OPERATOR	(Adu, MCPS/St John, MCPS)	
SOME KINDA LOVER	(Hip Trip, BMI/Midstar, BMI)	
STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)	
STOMP AND SHOUT	(Stone City, ASCAP)	
SUGAR WALLS	(Tionna, ASCAP)	
TAKE ME WITH U	(Controversy, ASCAP)	
THIS IS MY NIGHT	(CBS, ASCAP/Science Lab, ASCAP) CPP	
'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
TONIGHT	(Ready For The World, BMI)	
WE BELONG TOGETHER	(Rainbow Horse, BMI/Firehorse, ASCAP/Bug, BMI)	
WEEKEND GIRL	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edison Sunset, ASCAP)	
WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)	
YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI) CPP	
YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)	
YOU SEND ME	(Abkco, BMI)	
YOU'RE SO ROMANTIC	(Blackwood, BMI/ti Dawn, BMI/F.M., BMI)	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Betwin Mills	HL	Hai Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL

89 REPORTERS

NEW ADDS	TOTAL ON
31	52
27	35
21	28
20	48
21	21

<b>NEW EDITION</b>	LOST IN LOVE	MCA
<b>GEORGE BENSON</b>	I JUST WANNA HANG AROUND YOU	WARNER BROS.
<b>KLYMAXX</b>	MEETING IN THE LADIES ROOM	CONSTELLATION/MCA
<b>THE REDDINGS</b>	WHERE DID OUR LOVE GO	POLYDOR
<b>CON FUNK SHUN</b>	ELECTRIC LADY	MERCURY

### NATIONAL

136 REPORTERS

NUMBER REPORTING

<b>MELBA MOORE</b>	READ MY LIPS	CAPITOL	18
<b>THE TEMPTATIONS</b>	MY LOVE IS TRUE (TRULY FOR YOU)	GORDY	16
<b>JEFF LORBER FEATURING AUDREY WHEELER</b>	STEP BY STEP	ARISTA	15
<b>KOOL &amp; THE GANG</b>	FRESH	DE-LITE	12
<b>B.B.KING</b>	INTO THE NIGHT	MCA	12

### REGION 1

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

### REGION 2

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

- WILD** Boston, MA  
**WKND** Hartford, CT  
**WNHC** New Haven, CT  
**WDXX-FM** Rochester, NY
- WWIN-FM** Baltimore, MD  
**WXYV** Baltimore, MD  
**WRKS** New York, NY  
**WNJR** Newark, NJ  
**WDAS-FM** Philadelphia, PA  
**WUSL** Philadelphia, PA  
**WAMO** Pittsburgh, PA  
**WDJY** Washington, DC  
**WHUR** Washington, DC

### REGION 3

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

- WAOK** Atlanta, GA  
**WIGO** Atlanta, GA  
**WVEE** Atlanta, GA  
**WPAL** Charleston, SC  
**WWWZ** Charleston, SC  
**WGIV** Charlotte, NC  
**WPEG** Charlotte, NC  
**WRBD** Ft. Lauderdale, FL  
**WJAX-AM** Jacksonville, FL  
**WJAX-FM** Jacksonville, FL  
**WPDQ** Jacksonville, FL  
**WEDR** Miami, FL  
**WOWI** Norfolk, VA  
**WRAP** Norfolk, VA  
**WORL** Orlando, FL  
**WPLZ** Petersburg, VA  
**WANT** Richmond, VA  
**WEAS** Savannah, GA  
**WRXB** St. Petersburg, FL  
**WWDM** Sumter, SC  
**WANM** Tallahassee, FL  
**WQKS** Williamsburgh, VA  
**WWIL-FM** Wilmington, NC  
**WAAA** Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

- WBMX** Chicago, IL  
**WGCI-FM** Chicago, IL  
**WJPC** Chicago, IL  
**WBLZ** Cincinnati, OH  
**WCIN** Cincinnati, OH  
**WDMT** Cleveland, OH  
**WJMO** Cleveland, OH  
**WZAK** Cleveland, OH  
**WDAO** Dayton, OH  
**WDRQ** Detroit, MI  
**WGPR** Detroit, MI  
**WJLB** Detroit, MI  
**WKWM** Grand Rapids, MI  
**WTLC** Indianapolis, IN  
**WLOU** Louisville, KY  
**WLUM** Milwaukee, WI  
**WNOV** Milwaukee, WI

### REGION 5

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

- KPRS** Kansas City, MO  
**KAEZ** Oklahoma City, OK  
**KMJM** St. Louis, MO  
**WESL** St. Louis, MO  
**WZEN** St. Louis, MO

### REGION 6

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

- WXOK** Baton Rouge, LA  
**WATV** Birmingham, AL  
**WENN-FM** Birmingham, AL  
**KNOK** Ft. Worth, TX  
**KCOH** Houston, TX  
**KMJQ** Houston, TX  
**WJMI** Jackson, MS  
**WKXI** Jackson, MS  
**KLAZ** Little Rock, AR  
**KRNK** Memphis, TN  
**WDBA** Memphis, TN  
**WHRR** Memphis, TN  
**WLOK** Memphis, TN  
**WBLX** Mobile, AL  
**WQOK** Nashville, TN  
**WVVO** Nashville, TN  
**WYLD-AM** New Orleans, LA  
**WYLD-FM** New Orleans, LA  
**KHYS** Port Arthur, TX  
**KAPE** San Antonio, TX  
**KOKA** Shreveport, LA  
**KZEY** Tyler, TX

### REGION 7

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

### REGION 8

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

- KDKO** Denver, CO  
**KACE** Los Angeles, CA  
**KDAY** Los Angeles, CA  
**KGFJ** Los Angeles, CA  
**KJLH** Los Angeles, CA  
**KUKQ** Phoenix, AZ  
**XHRM** San Diego, CA

- KSOL** San Francisco, CA

### REGION 1

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

### REGION 2

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

- Cambridge One Stop** Boston, MA  
**Cavages** Cheektowaha, NY  
**Easy One Stop** N. Quincy, MA  
**Hill Records** E. Norwalk, CT  
**Mass One Stop** Boston, MA  
**Skippy White's** Stoughton, MA
- A-1 One Stop** New York, NY  
**Al Wicke Records** Elizabeth, NJ  
**Broadway Record Museum** Camden, NJ  
**C&M Distributors** Hyattsville, MD  
**Disc-O-Mat** New York, NY  
**Harmony Music** Bronx, NY  
**J&R Music World** New York, NY  
**Kemp Mill** Beltsville, MD  
**King James Records** Philadelphia, PA  
**P & L Records** Philadelphia, PA  
**Record & Tape Ltd.** Washington, DC  
**Record And Tape Collector** Baltimore, MD  
**Record Outlet** Pittsburgh, PA  
**Richman Brothers** Pennsauken, NJ  
**Sabins Records** Washington, DC  
**Sam K Records** Washington, DC  
**Serenade Records** Washington, DC  
**Sound Of Market** Philadelphia, PA  
**Stratford** Garden City, NY  
**The Wiz** Washington, DC  
**The Wiz** Brooklyn, NY  
**Tower** New York, NY  
**Universal One Stop** Philadelphia, PA  
**Vogels** Elizabeth, NJ  
**Waxie Maxie** Washington, DC  
**Webb's Dept. Store** Philadelphia, PA  
**Wins Records** Long Island City, NY  
**Your Record Shop** Baltimore, MD

### REGION 3

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

- Album Den** Richmond, VA  
**Bibb Distributors** Charlotte, NC  
**Cals Records** Jacksonville, FL  
**Camelot** Atlanta, GA  
**D.J. Records** Jacksonville, FL  
**Frankie's Got It** Norfolk, VA  
**Goldmine Records** Atlanta, GA  
**Nova Dist. Inc.** Norcross, GA  
**One Stop Records** Atlanta, GA  
**Peaches** N. Miami, FL  
**Peppermint Records** Atlanta, GA  
**Pritchetts** St. Petersburg, FL  
**Record Boutique** Winston-Salem, NC  
**Rudy's Records & Tapes** Miami, FL  
**Second Act** Atlanta, GA  
**Southern Music** Orlando, FL  
**Specs Music** Miami, FL  
**Tara Records** Atlanta, GA  
**Tidewater One Stop** Norfolk, VA  
**Tropical Records** Miami, FL  
**Tucker's Record Shop** Knoxville, TN

### REGION 4

IL, IN, KY, MI, OH, WI

- 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  
**Musicians** 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  
**Musicians** Minneapolis, MN  
**Musicians** 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  
**Hastings** Houston, TX  
**Kings Record Mart** Dallas, TX  
**Mushroom** New Orleans, LA  
**Music Center, One Stop** Birmingham, AL  
**Peaches** Memphis, TN  
**Peaches** New Orleans, LA  
**Pop Tunes** Memphis, TN  
**Poplar Tunes** Memphis, TN  
**Reeses Records** Dallas, TX  
**Sam's Records** Dallas, TX  
**Select-O-Hits** Memphis, TN  
**Sound Warehouse** Metairie, LA  
**Southern Records** New Orleans, LA  
**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

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

- Circles** Phoenix, AZ  
**City One Stop** Los Angeles, CA  
**Flipside Records** Los Angeles, CA  
**Integrity** Gardena, CA  
**Jazz City** Los Angeles, CA  
**Malt Shop** Denver, CO  
**Music Brokers** Los Angeles, CA  
**On Target** San Diego, CA  
**Riverwood Music** Inglewood, CA  
**Sun State** Los Angeles, CA  
**Tower** San Diego, CA  
**Uncle Jam's** Los Angeles, CA  
**World Of Records** Los Angeles, CA
- Evans House Of Music** San Francisco, CA  
**Leopold** San Jose, CA  
**Leopold** Berkley, CA  
**Music Menu** Seattle, WA  
**Music People** Oakland, CA  
**Record Factory** Oakland, CA  
**Tower** San Francisco, CA  
**Tower** Seattle, WA  
**Wauzi Records** San Francisco, CA

A weekly national indicator of 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.

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

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

# BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE:  
**Billboard Chart Research**  
**Attn: Debra Todd**  
**1515 Broadway**  
**New York, NY 10036**



**Sweet Habit.** Atlantic artist Jenny Burton was honored by the company at a Valentine's Day party. Here, she accepts a big heart from Atlantic/Cotillion vice president Hank Caldwell. Her new single is "Bad Habits."

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FOR WEEK ENDING MARCH 23, 1985

# Billboard TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	5	40	TINA TURNER ▲ <sup>3</sup> CAPITOL ST 12330 (8 98) (CD)	PRIVATE DANCER
2	2	2	19	ASHFORD & SIMPSON CAPITOL ST 12366 (8 98)	SOLID
3	1	1	11	THE GAP BAND TOTAL EXPERIENCE TEL 8-5705/RCA (8 98)	GAP BAND VI
4	4	3	22	NEW EDITION ▲ MCA 5515 (8 98)	NEW EDITION
5	5	4	19	THE TEMPTATIONS GORDY 611GL MOTOWN (8 98)	TRULY FOR YOU
6	8	10	5	CDMMODORES MOTOWN 6124ML (8 98)	NIGHTSHIFT
7	7	7	25	DIANA RDSS ● RCA AFL 1 5009 (8 98) (CD)	SWEPT AWAY
8	6	6	14	KOOL & THE GANG DE-LITE 822943 M 1 POLYGRAM (8 98) (CD)	EMERGENCY
9	9	13	14	TEENA MARIE EPIC FE 39528	STARCHILD
10	12	8	14	THE WHISPERS SOLAR 60356 ELEKTRA (8 98) (CD)	SO GOOD
11	17	19	7	SOUNDTRACK ● MCA 5547 (8 98)	BEVERLY HILLS COP
12	10	12	18	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
13	11	9	14	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8 98) (CD)	PLANETARY INVASION
14	19	24	5	RUN-D.M.C. PROFILE PRO 1205 (8 98)	KING OF ROCK
15	14	14	14	EUGENE WILDE PHILLY WORLD 90239 ATLANTIC (8 98)	EUGENE WILDE
16	22	28	5	SADE PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
17	23	20	72	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059ML (8 98) (CD)	CAN'T SLOW DOWN
18	13	11	19	WHODINI ● JIVE ARISTA JL 8 8251 ARISTA (8 98)	ESCAPE
19	16	15	26	STEVIE WONDER ▲ MOTOWN 6108ML (8 98) (CD)	SOUNDTRACK-WOMAN IN RED
20	20	27	33	POINTER SISTERS ▲ <sup>2</sup> PLANE 1 BXL 1 4706 RCA (8 98) (CD)	BREAK OUT
21	15	16	17	FAT BOYS ● SUTRA SUS 1015 (8 98)	FAT BOYS
22	27	21	10	KLYMAXX CONSTELLATION MCA 5529 MCA (8 98)	MEETING IN THE LADIES ROOM
23	28	37	3	WILTON FELDER MCA 5510 (8 98)	SECRETS
24	18	18	33	BILLY OCEAN ▲ JIVE ARISTA JL 8 8213 ARISTA (8 98) (CD)	SUDDENLY
25	21	17	37	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110 1 (8 98) (CD)	PURPLE RAIN
26	25	22	22	JEFFREY OSBORNE ● A&M SP 5017 (8 98) (CD)	DON'T STOP
27	24	25	14	MADONNA ▲ <sup>3</sup> SIRE 25157 1 WARNER BROS. (8 98) (CD)	LIKE A VIRGIN
28	30	30	35	THE TIME ▲ WARNER BROS. 25109 1 (8 98)	ICE CREAM CASTLE
29	26	26	6	SHEENA EASTON ● EMI AMERICA S1 17132 (8 98) (CD)	A PRIVATE HEAVEN
30	37	34	27	KURTIS BLOW MERCURY 822420 1 M 1 POLYGRAM (8 98)	EGO TRIP
31	29	29	7	WHAM ▲ COLUMBIA FC 39595 (CD)	MAKE IT BIG
32	49	—	2	JESSE JOHNSON'S REVUE A&M 6-5024 (6 98)	JESSE JOHNSON'S REVUE
33	33	23	7	GEORGE BENSON WARNER BROS. 25178 1 (8 98) (CD)	20/20
34	34	35	21	THE DAZZ BAND MOTOWN 6117MI (8 98)	JUKEBOX
35	32	32	22	CHAKA KHAN ▲ WARNER BROS. 25162 1 (8 98) (CD)	I FEEL FOR YOU
36	35	33	19	DARYL HALL & JOHN OATES ▲ RLA AFL 1 5309 (9 98)	BIG BAM BOOM
37	NEW	—	—	MARY JANE GIRLS GORDY 6092GI MOTOWN (8 98)	ONLY FOUR YOU
38	36	36	18	AL JARREAU WARNER BROS. 25706 1 (8 98) (CD)	HIGH CRIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	49	3	GRANDMASTER FLASH ELEKTRA 60389 (8 98)	THEY SAID IT COULDN'T BE DONE
40	41	41	14	SHALAMAR SOLAR 60385 ELEKTRA (8 98) (CD)	HEART BREAK
41	31	31	7	DAVID SANBORN WARNER BROS. 25150 1 (8 98)	STRAIGHT TO THE HEART
42	39	39	30	THE S.O.S. BAND TABU FZ-39332 EPIC	JUST THE WAY YOU LIKE IT
43	45	44	46	RUN-D.M.C. ● PROFILE PRO 1201 (8 98)	RUN-D.M.C.
44	42	42	23	GLENN JONES RCA NFL 1-8036 (8 98)	FINESSE
45	NEW	—	—	VARIOUS ARTISTS TOMMY BOY TB 1005 (8 98)	TOMMY BOY'S GREATEST BEATS
46	43	40	11	RONNIE LAWS CAPITOL ST 12370 (8 98)	CLASSIC MASTERS
47	51	57	11	THELMA HOUSTON MCA 5527 (8 98)	QUALIFYING HEAT
48	60	—	2	JEFF LORBER ARISTA AL 8-8269 (8 98)	STEP BY STEP
49	50	54	4	FOREIGNER ▲ ATLANTIC 81999 (9 98) (CD)	AGENT PROVOCATEUR
50	38	38	10	SOUNDTRACK POLYDOR 823696 POLYGRAM (9 98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
51	55	—	2	DIONNE WARWICK ARISTA AL 8-8262 (8 98)	FINDER OF LOST LOVES
52	56	60	3	ROCKWELL MOTOWN 6122ML (8 98)	CAPTURED
53	53	59	30	MTUME EPIC FE-39473	YOU, ME AND HE
54	47	47	39	SHEILA E. ● WARNER BROS. 25107-1 (8 98)	THE GLAMOROUS LIFE
55	48	48	19	THE FORCE MD'S TOMMY BOY TBLP 1003 (8 98)	LOVE LETTERS
56	46	46	14	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873 EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
57	57	61	12	ROY AYERS COLUMBIA 39422	IN THE DARK
58	59	—	2	JENNY BURTON ATLANTIC 81238 (8 98)	JENNY BURTON
59	NEW	—	—	THE GAP BAND TOTAL EXPERIENCE 824343-1 POLYGRAM (8 98)	GAP GOLD
60	NEW	—	—	JOHNNY GILL COTILLION 90250 ATLANTIC (8 98)	CHEMISTRY
61	61	64	31	LILLO CAPITOL ST-12346 (8 98)	ALL OF YOU
62	62	50	18	JERMAINE STEWART ARISTA AL 8-8261 (8 98)	THE WORD IS OUT
63	54	45	25	VANITY MOTOWN 6102MI (8 98)	WILD ANIMAL
64	52	52	4	CASHMERE PHILLY WORLD 90243 ATLANTIC (8 98)	CASHMERE
65	68	56	18	WYNTDN MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
66	66	55	10	JHONNIE TAYLOR MALACO 7421 (8 98)	THIS IS YOUR NIGHT
67	67	53	9	EGYPTIAN LOVER EGYPTIAN EMPIRE PMSR 0663 (8 98)	ON THE NILE
68	58	58	22	GROVER WASHINGTON JR. ELEKTRA 60318 (8 98) (CD)	INSIDE MOVES
69	44	43	45	JERMAINE JACKSON ● ARISTA AL 88203 A (8 98) (CD)	JERMAINE JACKSON
70	71	65	77	MADONNA ▲ <sup>2</sup> SIRE 23867 1 WARNER BROS. (8 98) (CD)	MADONNA
71	64	66	19	PRINCE ▲ <sup>2</sup> WARNER BROS. 1 23720 (10 98) (CD)	1999
72	65	51	8	PENNYE FORD TOTAL EXPERIENCE TEL 8-5704 RCA (8 98)	PENNYE
73	70	68	22	STEPHANIE MILLS CASABLANCA 822421 1 M 1 POLYGRAM (8 98) (CD)	I'VE GOT THE CURE
74	72	62	37	KASHIF ARISTA AL 8 8205 (8 98) (CD)	SEND ME YOUR LOVE
75	63	63	20	Z.Z. HILL MALACO 7420 (8 98)	BLUESMASTER

Albms with the greatest sales gains this week. (CD) Compact Disc available ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol \*CBS Records does not issue a suggested list price for its product.

# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	2	3	7	BAD HABITS ATLANTIC 0-86909 1 week at No. One	JENNY BURTON
2	1	1	8	NEW ATTITUDE/AXEL F MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
3	8	19	4	MATERIAL GIRL (REMIX) SIRE 0 20304 WARNER BROS	MADONNA
4	5	6	9	OUTTA THE WORLD CAPITOL V 8623	ASHFORD & SIMPSON
5	9	16	5	TURN YOUR BACK ON ME EMI AMERICA V 7850	KAJA
6	11	14	7	THE BIRD (REMIX) WARNER BROS 0 20315	THE TIME
7	7	11	7	EASY LOVER COLUMBIA 44-05160	PHILIP BAILEY
8	21	46	4	IN MY HOUSE MOTOWN 4529MG	MARY JANE GIRLS
9	12	23	5	STEP BY STEP ARISTA AD1 9311	JEFF LORBER FEATURING AUDREY WHEELER
10	15	21	8	TAKE ME TO HEAVEN/SEX MEGATONE MT 133	SYLVESTER
11	3	2	9	THIS IS MY NIGHT WARNER BROS 0 20296	CHAKA KHAN
12	6	5	12	ONE NIGHT IN BANGKOK RCA PW13959	MURRAY HEAD
13	29	56	3	POINT OF NO RETURN ARISTA AD1 9326	EXPOSE
14	14	20	11	BORN TO LOVE/YOUR SWEET TOUCH PERSONAL P49815	CLAUDJA BARRY
15	4	4	9	BAD TIMES, GOOD TIMES MCA (PROMO)	THELMA HOUSTON
16	13	15	7	INVITATION TO DANCE EMI AMERICA V 7851	KIM CARNES
17	18	35	4	BOY/BOOK OF LOVE SIRE 0 20299 WARNER BROS	BOOK OF LOVE
18	17	26	9	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS 25175 1	DEODATO
19	20	22	7	MIDNIGHT MAN EPIC 49 05188	FLASH & THE PAN
20	10	9	14	ONE NIGHT IN BANGKOK SILVER BLUE 429 05145 CBS ASSOCIATED	ROBEY
21	24	33	5	JUST ANOTHER NIGHT COLUMBIA 44 05181	MICK JAGGER
22	16	18	8	CAN'T AFFORD PROFILE PRO 7062	52ND STREET
23	40	51	3	WE CLOSE OUR EYES CHRYSALIS 4V9 42853	GO WEST
24	35	44	4	LUCKY EMI AMERICA V-7855	GREG KIHN
25	23	32	7	PLEASE DON'T GO FEVER SF 802 SUTRA	NAYOBE
26	39	54	3	VICIOUS GAMES ELEKTRA 0 66919	YELLO
27	27	29	7	BELIEVE IN THE BEAT POLYDOR 881 414 1 POLYGRAM	CAROL LYNN TOWNES
28	28	40	5	SCIENTIFIC LOVE SOLAR (PROMO) ELEKTRA	MIDNIGHT STAR
29	34	45	4	DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0 20302 WARNER BROS	SIEDAH GARRETT
30	26	28	6	SO TRANQUILIZIN' GRAMAVISION 181 210 1 POLYGRAM	COSMETIC WITH JAMAALADEEN TACUMA
31	31	31	7	GO FOR IT MCA 23533	KIM WILDE
32	33	36	6	FOUR YEAR BATTLE ATLANTIC 0 86906	PAULA ANDERSON
33	37	42	5	ANIMAL/SUSAN RECOVERY R 2003	4-3-1
34	38	43	5	ELECTRIC AUTOMAN VANGUARD SPV 81	TONY PARIS
35	44	52	4	MAKE LUV TONITE POSSE POS 5001 SPRING	PRITTI BOYZ FEATURING FELIX
36	42	48	4	MY GIRL LOVES ME SOLAR 0-66913 ELEKTRA	SHALAMAR
37	19	17	9	GRATITUDE MCA 23532	DANNY ELFMAN
38	43	53	4	THE BEAST IN ME/TIGHT BLUE JEANS PRIVATE I Z54-05166	BONNIE POINTER
39	47	59	3	FOREVER YOUNG ATLANTIC (PROMO)	ALPHAVILLE
40	45	—	2	DON'T YOU (FORGET ABOUT ME) A&M (PROMO)	SIMPLE MINDS
41	RE-ENTRY	—	—	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
42	22	10	11	MISLED (REMIX) DE-LITE 880 581 1 POLYGRAM	KOOL & THE GANG
43	46	60	4	TWO WRONGS MAKE IT RIGHT TSR TSR834	YVONNE WILKINS
44	49	—	2	BE YOUR MAN A&M SP-12122	JESSE JOHNSON'S REVUE
45	NEW	—	—	WHEN THE RAIN BEGINS TO FALL/COME TO ME ARISTA AD1 9317	JACKSON/ZADORA
46	RE-ENTRY	—	—	KISS AND TELL CBS ASSOCIATED 429-05158	ISLEY/JASPER/ISLEY
47	48	58	6	SETTLE DOWN CAPITOL V 8625	LILLO THOMAS
48	RE-ENTRY	—	—	SECOND NATURE MCA 23535	DAN HARTMAN
49	50	57	5	SKIN DEEP EPIC 49 05144	THE STRANGLERS
50	NEW	—	—	LET IT ALL HANG OUT/88 LINES ABOUT 44 WOMEN RCA PW 13994	THE NAILS

**BREAKOUTS**  
Titles with future chart potential, based on club play this week.

1. FEEL SO REAL STEVE ARRINGTON ATLANTIC
2. SENSE OF PURPOSE THIRD WORLD COLUMBIA
3. TOO LATE FOR GOODBYES (REMIX) JULIAN LENNON ATLANTIC
4. BEHIND THE MASK GREG PHILLINGANES PLANET
5. NEVER ENDING STORY LIMAHL EMI AMERICA
6. A BEAT FOR YOU PSEUDO ECHO EMI AMERICA
7. COMMUNICATION BREAKDOWN DOPPELGANGER MANHATTAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	NEW ATTITUDE/AXEL F MCA 23534 2 weeks at No. One	PATTI LABELLE/HAROLD FALTERMEYER
2	2	—	2	MATERIAL GIRL SIRE 0 20304	MADONNA
3	3	—	2	CARELESS WHISPER COLUMBIA 44 05170	WHAM FEATURING GEORGE MICHAEL
4	6	—	2	EASY LOVER COLUMBIA 44 05160	PHILIP BAILEY
5	4	—	2	SUGAR WALLS EMI AMERICA V 7852	SHEENA EASTON
6	5	—	2	THE REAL ROXANNE SELECT FMS62256	ROXANNE WITH UTFO
7	9	—	2	PLEASE DON'T GO FEVER SF 802 SUTRA	NAYOBE
8	7	—	2	THIS IS MY NIGHT WARNER BROS 0-20296	CHAKA KHAN
9	10	—	2	ROXANNE, ROXANNE SELECT FMS62254	UTFO
10	26	—	2	OBSESSION MERCURY 880 266-1	ANIMOTION
11	8	—	2	ROXANNE'S REVENGE POPART PA 1406	ROXANNE SHANTE
12	20	—	2	IN MY HOUSE MOTOWN 4529MG	MARY JANE GIRLS
13	22	—	2	BAD HABITS ATLANTIC 0-86909	JENNY BURTON
14	12	—	2	I WANT TO KNOW WHAT LOVE IS SAVOY SCS0004 PRELUDE	THE NEW JERSEY MASS CHOIR
15	15	—	2	STEP BY STEP ARISTA AD1 9311	JEFF LORBER FEATURING AUDREY WHEELER
16	13	—	2	YO' LITTLE BROTHER EMERGENCY EMDS 6546	NOLAN THOMAS
17	17	—	2	DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE IMPORT (FANTASIA UK)	PAUL PARKER
18	18	—	2	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
19	11	—	2	TAKE ME TO HEAVEN/SEX MEGATONE MT-133	SYLVESTER
20	21	—	2	THE MEN ALL PAUSE CONSTELLATION 23526 MCA	KLYMAXX
21	27	—	2	YOU SPIN ME ROUND (LIKE A RECORD) IMPORT (EPIC UK)	DEAD OR ALIVE
22	46	—	2	MISLED DE LITE 880 581 1 POLYGRAM	KOOL & THE GANG
23	39	—	2	SMALLTOWN BOY MCA 23521	BRONSKI BEAT
24	34	—	2	VICIOUS GAMES ELEKTRA 0 66919	YELLO
25	44	—	2	NEUTRON DANCE PLANET YD 13952 RCA	POINTER SISTERS
26	14	—	2	HANG ON TO YOUR LOVE PORTRAIT 4R9 05122 EPIC	SADE
27	16	—	2	LOVER GIRL EPIC 49-05100	TEENA MARIE
28	28	—	2	RELAX ZTT ISLAND 0-96975 ATLANTIC	FRANKIE GOES TO HOLLYWOOD
29	30	—	2	'TIL MY BABY COMES HOME EPIC 49 05159	LUTHER VANDROSS
30	41	—	2	ONE NIGHT IN BANGKOK RCA PW13959	MURRAY HEAD
31	31	—	2	BELIEVE IN THE BEAT POLYDOR 881 414 1 POLYGRAM	CAROL LYNN TOWNES
32	35	—	2	WE CLOSE OUR EYES CHRYSALIS 4V9 42853	GO WEST
33	25	—	2	COME INSIDE/CHINESE EYES PERSONAL P49812	FANCY
34	19	—	2	RAIN FOREST/SOUND CHASER PROFILE PRO-7059	PAUL HARDCASTLE
35	NEW	—	—	DO YOU WANT IT RIGHT NOW QWEST 0 20302	SIEDAH GARRETT
36	29	—	2	LOVERBOY JIVE JD1-9280 ARISTA	BILLY OCEAN
37	38	—	2	BE YOUR MAN A&M SP-12122	JESSE JOHNSON'S REVUE
38	23	—	2	METHOD OF MODERN LOVE RCA PW13971	DARYL HALL & JOHN OATES
39	24	—	2	YOU SHOULD HAVE KNOWN BETTER IMPORT (HOT MELT.UK)	T.C. CURTIS
40	NEW	—	—	GIVE ME YOUR LOVE IMPORT (HIGH FASHION BELGIUM)	FUN FUN
41	32	—	2	TONIGHT MCA 23527	READY FOR THE WORLD
42	NEW	—	—	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
43	NEW	—	—	MY GIRL LOVES ME SOLAR 0-66913/ELEKTRA	SHALAMAR
44	NEW	—	—	BOY/BOOK OF LOVE SIRE 0-20299 WARNER BROS	BOOK OF LOVE
45	47	—	2	SHOUT IMPORT (MERCURY UK)	TEARS FOR FEARS
46	40	—	2	SPARKY'S TURN NIA NI 1245	SPARKY D
47	49	—	2	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
48	45	—	2	CHINATOWN IMPORT (CRUISIN'.ITL)	CRUISIN' GANG
49	43	—	2	REQUEST LINE REALITY D 230	ROCKMASTER SCOTT & THE DYNAMIC THREE
50	48	—	2	INVITATION TO DANCE EMI AMERICA V 7851	KIM CARNES

**BREAKOUTS**  
Titles with future chart potential, based on sales reported this week.

1. ONE NIGHT IN BANGKOK ROBEY SILVER BLUE
2. INVISIBLE ALISON MOYET COLUMBIA
3. PRIVATE DANCER TINA TURNER CAPITOL
4. I WANT YOUR LOVIN' CURTIS HAIRSTON PRETTY PEARL
5. INNOCENT ALEXANDER O'NEAL TABU
6. THE BEAST IN ME/TIGHT BLUE JEANS BONNIE POINTER PRIVATE I
7. WHEN THE RAIN BEGINS TO FALL/COME TO ME JERMAINE JACKSON & PIA ZADORA ARISTA
8. VICTIM OF LOVE/BREAK ME CHARADE FEATURING NORMA LEWIS PASSION
9. SOME LIKE IT HOT POWER STATION CAPITOL

Titles with the greatest sales or club play increase this week. ♦ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

## RICHIE HAVENS

(Continued from page 38)

Havens has been making it on the road for 18 years now, doing concerts, festivals, clubs and benefits. "I work all year 'round," he says. "It's a privilege to be able to do what I do. The stage belongs to the audience, not to the artist."

"A singer today can sing whatever he or she feels, but we had to fight to do that. Now there's more freedom of expression and much more proficient musicianship."

Musicianship is very much an element in "Simple Things," a new album that Havens has recorded for

his own Connexion label. It's his first album since last year's "Common Ground," which was recorded in Italy, the only other country outside the U.S. where it was released.

Havens acknowledges that the new album is a more commercial proposition, though he adds that it's "still full of the kind of songs that I can feel and sing and mean. The very first album I made was called 'Mixed Bag,' and all my albums since have been musically just that."

There are two new Havens compositions on the album, but the rest are new songs by other writers. There's also a cover of a Paul McCartney composition, "Arrow Through Me." The album was recorded in Chicago with local musicians for whom Havens has high regard.

In addition to planning a European tour that will take him to Scandinavia, Germany and Italy, Havens is producing a movie about the life of Jimi Hendrix, written by and starring Jack Hammer. The film, "Electric Prophet," will feature original material by Hammer, along with tunes associated with Hendrix.

Havens is also at work on a documentary film, "A Matter Of Struggle," in which he interviews El Salvadorian refugees, trade unionists and members of other minority groups.

# DANCE TRAX

by Brian Chin

**SINGLES:** There are some extra special favorites of ours out this week. With the New Jersey Mass Choir's 12-inch making solid sales action, there's a new gospel-dance number creating some buzz: the **Joubert Singers'** "Stand On The Word" (Next Plateau 12-inch). Simple message and rhythm bring home this cut with straightforward impact. **Tony Humphries** mixed various versions, along with co-producer **George Rodriguez Jr.**, of the Garden State Record Pool. We hope to hear more of this kind of material in the dance genre... **Chaz Jankel's** "No. 1" (A&M 12-inch) is right on the money, in all respects: Jankel's wry personal style, and a genuinely interesting electronic arrangement, add up to an outstanding, idiosyncratic record. **Zeus B. Held** (Fashion, early Dead Or Alive) produced—surprisingly, given Jankel's previous self-productions, but Held's more aggressive handling appears to have steadied the indecisiveness of Jankel's immediately previous work.

**JUST FOR YOUR HEAD:** That's how we'd recommend, enthusiastically, the album "**Whitney Houston**" (Arista). With an East and West Coast mix of sounds and carefully tailored material, it's one of the most flawless launches in recent memory. The key dance cut is "How Will I Know," a high-tech soul number soon to be available on 12-inch with a **Rusty Garner** mix, but DJ soul connoisseurs (the kind who followed the Pointer Sisters' albums in recent years) will doubtless also appreciate the easier-paced "Take Good Care Of My Heart" and "Thinking About You." Our favorite: the ecstatic single, "You Give Good Love," which may possibly be the classiest make-out song since "Fire And Desire."

**IMPORTS:** Alison Moyet, whose "Alf" is released here this week on Columbia, has a new non-album track out in Britain. It's a **Pete Wingfield**-produced remake of **Billie Holiday's** "That Old Devil Called Love," done in two versions, one of which is a charming period copy. The flip is quite up to date: "Don't Burn Down The Bridge"—this, if we recall correctly, in homage to **Gladys Knight & the Pips**... We think the much-tipped but uncharted **Working Week** may have gotten the right record off, finally, with their revival of **Marvin Gaye's** "Inner City Blues (Make Me Wanna Holler)" (Virgin/U.K.). **Robin Millar** produced; **Sade** fans will note similarities in **Julie Roberts'** vocal treatment and the generally relaxed approach.

**FEED THE WORLD:** Need it be predicted that the American response to **Band Aid's** challenge, **USA For Africa's** "We Are The World" (Columbia 12-inch), will surely zoom up the 12-inch sales chart? Of course not, so we'll commend them for the simple idea of adding an offset flyer in the 12-inch package that makes concrete suggestions for local activism on behalf of famine relief... Meanwhile, another all-star benefit record has appeared in the U.K. "Starvation" (Virgin/Zarjazz) boasts the involvement of **UB40**, **Madness**, the **Pioneers**, the **Specials**, **Afrodiziak** and others. The flip is a powerful Afro-beat/funk fusion with clear club possibilities, "Tam-Tam Pour L'Ethiopie, Part 2," produced by **Manu Dibango**, with participation from **King Sunny Ade** and **Hugh Masekela**, among other African musicians. **Oxfam**, **War On Want** and **Medicins Sans Frontieres** are the relief agencies benefiting from the latter record.

**LEFT-FIELDERS** on 12-inch: **Foreigner's** "That Was Yesterday," pressed promotionally by Atlantic in an extended version, a fairly gentle rocker... **Pamala Stanley's** "If Looks Could Kill" (Mirage 12-inch) is an unusual pairing of high-tempo disco and the street-sound approach of producers **Chris Barbosa** and **Mark Liggett**. If **Sheena** could bust the pop, dance and black charts with tough talking, so should this... And so should **Melba Moore's** "Read My Lips" (Capitol 12-inch), a rockish **Keith Diamond** production that's nevertheless in keeping with her other recent New York material... Is there room for another **Roxanne** record? **Dr. Freshh's** "Roxanne's Doctor (The Real Man)" (Zakia 12-inch) gets this poor girl's psychologist into the act, believe it or not. We're sure she has a teacher, a landlord and a greengrocer, too.

**Process & the Doo Rags'** "Stomp And Shout" (Columbia 12-inch) is much in the style of **Rick James'** work with the **Tempts** a few years back—now the closest reference would be the zoot-suit camp of the **Time**... The big dance buzz is on "Shout," currently circulating on import, but we'd put in a good word for the domestic (and pop-charting) **Tears For Fears** single, "Everybody Wants To Rule The World," pressed on Mercury promo 12-inch for clubs... **Q.T. Hush's** "It Ain't You Babe" (Epic 12-inch) is a good modern-soul record, though it does the loop and edit number a couple times too often... Remixed: **Rockwell's** "Peeping Tom" (Motown 12-inch) gets a walloping drum intro in its lengthened version; on the flip is a good instrumental look at "Tokyo," the best arrangement on his current "Captured" album.

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Turn Over—Anna Mancuso  
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Cream Dream—Erotic Drum Band  
I'm An Angel—Madleen Kane  
Stand On The Rock—Vision 1/Bobby O  
Only A Memory—Oh Romeo

**European 12"**

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Vision & Dreams—Curare  
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Love Is Like An Itching—Lisa  
Killer—Electric Theatre  
Rise Up For My Love—Yvonne K  
Love Insurance—Krukutz  
Passion Medley—Various Artists  
Touch Me In The Morning (Remix)—Lydia Steinman  
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Lady O—Fancy  
Cupid Girl—My Mine

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Now That We Found Love—Third World  
At Midnight—T Connection  
Mandolay—La Flavour  
Infatuation—Uprfront  
Take Me To The Bridge—Vera  
One More Shot—C Band  
Ten Percent—Double Exposure  
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No Fool For Love—Hazzel Dean  
Jump Up Jump Back—Nancy

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## TALENT IN ACTION

(Continued from page 44)

clever as **Elvis Costello**, a quality displayed on their purest pop offerings, "Pillow Talk" and "Why Do The Heathen Rage?" While lead singer **Murray Attaway** attracts most of the spotlight with his disillusioned yuppie persona, the foursome's seamless approach surfaces clearly in their rambling and melodic instrumentals.

The group ended the 45-minute show with two outstanding cuts from their **Don Dixon**-produced **DB/Landslide** album "Walking In The Shadow Of The Big Man." After splicing verses from **John Fogerty's** "Old Man Down The Road" into the perennial fireside favorite "Kumbayah," **Guadalcanal** wrapped things up with their strongest **AOR/top 40** contender, the infectious upbeat and hard rocking "Watusi Rodeo." **KIM FREEMAN**

## FINGERS TAYLOR

Noonshadow Saloon, Atlanta  
Tickets: \$3

**HERE, AT A CLUB** full of boozers and bluesers, was a harmonica player much better known for round, melodious fills around and through the wistful **Carib** lyrics composed by his regular employer, **Jimmy Buffett**. Who, after all, could forget the harp licks on such classics as "A Pirate Looks At Forty" and "Havana Daydreamin'"—colorations meant to capture the essence of gentle breezes and romantic occupations? But on this night, harmonica player **Fingers Taylor** changed both the recipe and the menu, serving up a set of hot 'n' nasty blues.

Still officially a member of **Buffett's Coral Reefer Band**, **Taylor** has used a tour hiatus to record an album for **British-based Red Lightning** Records. Due to be released stateside in March, the album will contain much of the material performed by **Taylor** and his able back-

up trio before a sellout crowd here Jan. 19.

As a vocal technician, **Taylor** delivered the blues well. His harp playing, which shows a distinct **Little Walter** influence, especially shone on the fast, jam-up tunes in the repertoire, such as **Chuck Berry's** "Let It Rock" and **Taylor's** own "Dixie Diner." The presence of guitarist/vocalist **John Mooney**, a regionally prominent talent, added a lot of floor and drive to the sound. Singing lead on several tunes, **Mooney** exuded a mean grittiness which few white blues singers even approach.

The twin talents of **Taylor** and **Mooney** fused together well. It's not a concert quality act yet, but should **Taylor** ever opt to leave "Margaritaville" for good, he'd have a good shot at a second career, leading a promising blues bar band.

RUSSELL SHAW

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# TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	9	WALTER HAWKINS LIGHT LS5857	1 week at No. One LOVE ALIVE III
2	1	17	VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
3	2	37	ANDRAE CROUCH LIGHT 5863	NO TIME TO LOSE
4	5	17	KEITH PRINGLE HEARTWARMING 3784/ONYX	PERFECT PEACE
5	3	9	THE WINANS LIGHT LS5853	TOMORROW
6	10	21	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR MYRRH 6763	MIRACLE "LIVE"
7	6	37	JACKSON SOUTHERNAIRES MALACO 4392	MADE IN MISSISSIPPI
8	14	5	MATTIE MOSS CLARK DME 7772	HUMBLE THYSELF
9	13	29	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
10	8	93	REV. F.C. BARNES AND SISTER BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
11	15	37	THE RICHARD SMALLWOOD SINGERS ONYX 3833	PSALMS
12	17	21	THE GEORGIA MASS CHOIR SAVOY 7088	I'M GONNA HOLD OUT
13	11	9	L.BARNES/RED BUDD GOSPEL CHOIR ATLANTA INT'L 10075	HE CARES
14	7	49	LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16019	JESUS SAVES
15	18	37	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10077	NO TEARS IN GLORY
16	16	21	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR BIRTHRIGHT 4045	ANGELS WILL BE SINGING
17	9	37	SHIRLEY CAESAR MYRRH 6732	SAILIN'
18	12	77	SANDRA CROUCH LIGHT LS-5825	WE SING PRAISES
19	20	49	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
20	23	9	BEBE & CECE WINANS PTL 1843	LORD LIFT US UP
21	22	5	PHILIP BAILEY MYRRH 701679606-X	THE WONDERS OF HIS LOVE
22	24	89	VANESSA BELL ARMSTRONG ONYX R-3831	PEACE BE STILL
23	19	17	AL GREEN MYRRH 7-01-678306-5	TRUST IN GOD
24	NEW		REV. JASPER WILLIAMS JR CHURCHDOOR 22032	A GOOD SOLDIER
25	21	13	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
26	NEW		THE EVEREADYS MALACO 4396	JUST THINK OF HIS GOODNESS
27	25	69	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR SAVOY 7072	THIS TOO WILL PASS
28	27	45	DOUGLAS MILLER GOSPEARL PL-16022	I STILL LOVE THE NAME JESUS
29	28	21	BILL SAWYER TYSCOT 01030	SOMETHING OLD, SOMETHING NEW
30	29	57	THE TRUTHETTES MALACO 4386	TAKE IT TO THE LORD IN PRAYER
31	30	21	PAUL BEASLEY MYRRH 6749	MY SOUL IS FREE
32	38	61	THE MIGHTY CLOUDS OF JOY MYRRH 001	SING AND SHOUT
33	32	49	SISTER LUCILLE POPE ATLANTA INT'L 1	GREAT REUNION
34	26	73	NICHOLAS MESSAGE 1002	WORDS CAN'T EXPRESS
35	34	29	THE SENSATIONAL NIGHTINGALES MALACO 4391	I SURRENDER ALL
36	35	81	TRAMAINE HAWKINS LIGHT LS521	DETERMINED
37	33	135	FLORIDA MASS CHOIR SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
38	36	45	BISHOP JEFF BANKS SAVOY 14749	LORD LIFT ME UP
39	31	49	THE PILGRIM WONDERS CHURCHDOOR 22021	THE TIME IS NOW
40	37	25	ALBERTINA WALKER SAVOY 12	THE IMPOSSIBLE DREAM

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

## GOSPEL LECTERN

by Bob Darden



THE RECENT WORD INC. "press days" in Dallas drew Word management types (a full contingent), Word artists (a good cross-section) and representatives of various Christian and secular publications (a smaller number than usual).

The artists ranged from the subversive new wave rocker **Joey Taylor** of *Undercover* to one of the original legends of religious music, **Bill Gaither**; from contemporary black gospel artists **Philip Bailey** and **Leon Patillo** to children's music mainstays **Ernie**

tion partner), and Word president **Jarrell McCracken**.

Perhaps the most powerful moment came from an obviously exhausted **Amy Grant**, who spoke firmly on the need for music as evangelism. "I've been performing for the same Christian kids in concert for the past five years," she said. "If this agreement [to get the Christian message to a secular audience via A&M] doesn't work, I'm going home and have babies"—the thought of which must have frightened some Word executives no end.

### Word's artists and staffers spread the word

("Psalty") and **Debbie** (Charity Churchmouse) **Retino**. Also on hand for private interviews with reporters were **Carmen**, **Kenny Marks**, members of **Petra** and all of the Word executives.

Dropping in from his new office down the road was **Chris Christian**. Others who popped in at various times during the three-day press conference included **Robert Till** (who recently left *Crescendo* to join Christian's Home Sweet Home company), new Word producer **Brian Tankersley**, singer **Leslie Phillips**, representatives of A&M Records (Word's new distribu-

ALSO PREVIEWED at Word's press days was the 30-minute film "Echoes," the company's first attempt to bring contemporary Christian music to the 90% of the population that still has never heard of **Amy Grant** or **Sandi Patti**, or **Petra** or **Phil Driscoll**.

Produced by **Allen Weed**, director of regional promotion, "Echoes" had a long and rocky road at Word before finally appearing last year. A mixture of religious and secular music film clips, interviews, still pictures and graphics, "Echoes" is at its best showing hot clips from videos by the 77s, **Leslie Phillips**, **Mylon LeFevre** and a live interview with **Grant**. Also good is the hip narration by **Kenny Marx**. Less successful are the old secular clips and an over-abundance of still pictures.

## JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



GRAMMY REPERCUSSIONS continued to reverberate through the Los Angeles jazz community last week, with both downbeat grumblings and some upbeat proposals vying for attention. Even as **NARAS** issued a more formal position paper defending its decision to drop jazz from this year's network awards telecast (*Billboard*, March 16), several vocal dissidents were capturing local ink through various protest efforts.

Although veteran writer, critic and historian **Leonard Feather** had helped fan the controversy with an angry *Los Angeles Times* editorial, and quickly thereafter resigned from the Academy, by mid-week he was minimizing his Grammy-inspired gesture to focus on a possible multi-media project that could provide an alternative means for honoring jazz players. "Right now, I don't think the thing is to knock **NARAS**," he remarked. "It's more important to try and do something positive."

Granted **Feather's** own dismissal of the Grammys' willingness to honor jazz adequately as "hopeless," the critic's current movements include preliminary talks with independent television producer **Jim Washburn** and the **Los Angeles Music Center** to develop either an all-star concert, or possibly a concert series. For **Feather**, such a venture could provide both a financial and ceremonial basis for a new jazz-oriented organiza-

tion, now tentatively dubbed the **National Academy of Jazz**, which he envisions as honoring players rather than recorded performances. As such, **Feather** suggests the project needn't be seen as challenging the Grammys, but rather providing a comprehensive platform for honoring jazz that the **NARAS** awards don't now offer.

**Allen Colman** of the Music Center confirms the talks, noting that the concert programmers there had already been eyeing possible high-profile jazz events well in advance of the Grammy furor. "It's almost like a merger of opportunities for several organizations," he

terpart.

While **Feather's** own post-awards bitterness cooled, however, other L.A. **NARAS** chapter members still fumed. **Vibraphonist Terry Gibbs** railed against the awards, dismissing this year's pop and rock performers as dominated by "no-talent freak acts." **Mike Palter**, a bassist who belongs to the chapter, said that while he wouldn't resign, he planned to organize a picket line for Tuesday's (19) Toluca Lake luncheon honoring telecast producer **Pierre Cossette**.

If this year's show indeed short-changed jazz, we'd have to confess

### Grammy grumblings lead to plans for a new way to honor musicians

says.

**Feather** meanwhile claims support from a number of major jazz figures, among them **Norman Granz**, **George Wein**, **Gene Lees**, **Sarah Vaughan**, **Carmen McRae**, **Joe Williams**, **Mrs. Shelly Manne**, **Benny Carter**, **John Levy**, publicist **Marty Morgan** and **Saul Levine** and **Chuck Niles** of *Los Angeles* jazz outlet **KKGO**. Should the new academy take shape, and both the Music Center and producer **Washburn** follow their current path, **Feather** sees a potential fall gala that could yield a public television or even commercial tv coun-

dismay over the more strident conclusion that a **NARAS** walkout by concerned jazz aficionados is an appropriate and productive solution. At a time when the Academy appears to have lived up to its promise to broaden its younger membership—a trend which certainly affords a workable precedent for a similar infusion of jazz loyalists—a large-scale defection would seem to defeat its own purpose. Only with active members determined to restore jazz to a more prominent role in future telecasts will the Grammys' ability to treat the music properly be tested.



# LATIN NOTAS

by Enrique Fernandez



"THANKS FOR STICKING AROUND to hear me live," Jose Feliciano told his fans at Miami's Carnival last week, "instead of dubbed." Feliciano had closed the Carnival, which was held at Miami's Orange Bowl, with the only live set of the evening; this had meant a delay while his band set up.

Unfortunately, the setting-up had prolonged his appearance into the early hours of the a.m., and many of the mostly Hispanic audience had already left. And the fact that many of the Latin stars had performed backed by prerecorded tracks had actually not dampened the fans' earlier enthusiasm.

Feliciano had been preceded by a long list of international and local stars, headed by Mexico's Emmanuel, Lucia Mendez and Yuri, plus Lani Hall, Rudy, Miami Sound Machine and Hansel y Raul.

The Carnival opened a week of Mardi Gras-type festivals organized by Miami's Cuban-American community. This year, the Orange Bowl event was taped for international broadcast through Mexico's Televisa and its affiliates, such as the SIN network in the U.S.

PROMPTED BY FANS' REQUESTS, RCA has released Menudo's Portuguese-language album, "Mania," in the U.S. Latin market. Recorded last year, the album sold more than a million units in Brazil, according to RCA.

The Puerto Rican group is currently touring Brazil, playing some of the country's largest venues.

Portuguese versions of some of the group's greatest hits, because U.S. Latin fans were requesting it at retail outlets.

WITH TROPICAL LATIN MUSIC besieged by the powerfully promoted Latin pop sound, one label has decided to make a stand for these sounds. Tropical Budda,

## Jose Feliciano's Carnival appearance is very late, but very live

"Menudo is by far the biggest selling foreign act in Brazil today," claims Manuel Camero, managing director of RCA Electronica Ltda., the major's Brazilian subsidiary.

Camero boasts that the teen group's sales have topped those of Michael Jackson's "Thriller" album. According to RCA, Menudo's English-language album "Reaching Out" has gone past 425,000 units in sales, and their recent Spanish-language "Evolution" has advance orders of 500,000 in Brazil.

According to Mario de la Higuera, who heads RCA's U.S. Latin division, it was decided to release the album, which contains

headed by Henry Montalvo, has released albums by some of the major forces in salsa and Latin jazz.

The names on the Tropical Budda roster are familiar to tropical music fans:

Mongo Santamaria is one of the pioneers of Latin/jazz fusion. The Cuban-born percussionist is largely responsible for the appreciation of the conga drum as a sensitive jazz instrument.

Charlie Palmieri (and his brother Eddie) dominated the Latin music scene during the halcyon days of salsa.

(Continued on page 76)

# CLASSICAL KEEPING SCORE

by Is Horowitz



A VERITABLE CORNUCOPIA of top 40-type classics was unloaded on listeners to WFMT Chicago the weekend of March 9-11. For the better part of 48 hours, they heard a succession of favorites, many of them drawn from scores that won great popularity through their use in films.

The station, whose programs are also carried on cable in more than 40 states, created lots of attention with a similar programming play last Labor Day

## WFMT draws attention with 'hits' programming

weekend, and its repeat this time around, some speculate, may not have been unrelated to an anticipated ratings sweep. Again, it generated much attention in the local press and generous feedback from listeners.

What was played? Beethoven's Fifth and Ninth Symphonies, the "Moonlight" Sonata, parts of "Also Sprach Zarathustra," "Peer Gynt," "Bolero," "Les Preludes." You get the idea.

Many of the titles were played from Compact Disc, a configuration WFMT was one of the first radio stations to adopt with enthusiasm. Program director Norman Pellegrini says there are now about 700 CDs in the station's library, and they are being added to regularly.

FIRST CONNOISSEUR SOCIETY CDs will hit the market later this month via the indirect courtesy of Nippon Phonogram. Latter company has licensed much of the U.S. label's catalog for sale in Japan, and has produced CDs in its normal marketing program. These will now be imported by In Synch Laborato-

ries, the Connoisseur sister company.

Initial titles include some by flamenco guitarist Manitas de Plata, and will be followed in April by several featuring violinist Wanda Waldomirska in works by Grieg, Kreisler, Brahms and Prokofiev. Dealer price per CD is \$10.50, and usual discounts will apply, says In Synch chief Alan Silver.

Meanwhile, the firm, which has long concentrated on cassettes duplicated in real time, is transferring much of its library of masters to digital tape. These transfers will be used for subsequent cassette duplication, a procedure that is said to insure the maintenance of original quality.

Going a step further, In Synch will also be creating digital masters of some of the historical recordings it issues on cassette. In these cases, the restorations, done by Conductart's Barton Wimble, will be transferred to digital from the best available 78 r.p.m. parts. Among upcoming projects are recordings by basso Alexander Kipnis and conductor Albert Coates, in both cases dating back to the early '30s.

RCA RECORDS ships another 10 titles in its Legendary Performers midline series at month's end, to bring the number to 70. In addition to more Heifetz, Rubinstein, Horowitz, etc., the new batch will include the first in the series by William Kapell, a coupling of concertos by Prokofiev and Khachaturian. It's the label's plan to add 10 more next fall. All are digitally remastered... Telarc has a new recording of Stravinsky's "Symphony of Psalms" due out shortly, which it will release solely on CD. Performance is by the Atlanta Symphony Orchestra & Chorus, led by Robert Shaw, as is the coupling, Poulenc's "Gloria." Latter work, in the same performance, is already available on another Telarc album.

FOR WEEK ENDING MARCH 23, 1985

Billboard

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# TOP LATIN ALBUMS

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	11	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	2	2	13	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	5	3	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	VAYA 106
	4	4	11	RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	5	3	7	CONJUNTO CLASICO	EL PANADERO	LO MEJOR 813
	6	12	9	EMMANUEL	EMMANUEL	RCA 7337
	7	10	5	DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	8	11	7	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX	KAREN 89
	9	6	9	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	10	15	3	VIARIOS ARTISTAS	MERENGUES DUROS DURISIMOS	KUBANEY 80015
	11	8	28	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	12	9	13	RUBEN BLADES	MUCHO MEJOR	FANIA 630
	13	7	5	FAUSTO REY	MI LINDA MUSICA	DORADO 601
	14	—	12	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	15	—	1	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
CALIFORNIA	1	2	17	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	2	1	11	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	3	13	EMMANUEL	EMMANUEL	RCA 7337
	4	—	1	LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	5	4	9	ANTONIO DE JESUS	SIGUEME	A&M 37010
	6	5	11	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	7	12	3	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	8	—	26	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	9	—	7	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	10	—	9	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	11	—	1	MARISELA	SIN EL	PROFONO 90305
	12	7	3	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	13	6	3	VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
	14	—	1	LARA Y MONARREZ	LARA Y MONARREZ	A&M 37602
	15	—	1	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
FLORIDA	1	6	11	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	1	15	EMMANUEL	EMMANUEL	RCA 7337
	3	4	9	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	11	3	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO	FANIA 106
	5	—	1	ALEJANDRO JAEN	VAS A ACORDARTE DE MI	ALHAMBRA 190
	6	—	1	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	7	—	5	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	8	2	13	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	9	—	1	LUIS RAMIREZ Y SU ORQ.	MENTIROSA	CARMAN 9011
	10	14	11	RAY BARRETTO	TODO SE VA A PODER	FANIA 633
	11	—	1	ANTONIO CORTEZ	CHIQUITETE ERES MIA	ZAFIRO 620
	12	—	3	MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45
	13	—	1	SUSY LEMAN	YO SOY ASI	TH 2316
	14	8	7	ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	15	—	1	LA GRAN BANDA DE VENEZUELA	SABROSITO	FAISAN 502
TEXAS	1	1	7	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	2	5	9	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	3	2	29	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	4	—	3	LOS INVASORES DE NUEVO LEON	YA PA' QUE	TH 2315
	5	7	11	EMMANUEL	EMMANUEL	RCA 7337
	6	3	9	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	7	—	5	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	8	6	31	LOS BUKIS	MI FANTASIA	PROFONO 3122
	9	—	1	LOS PLEBEYOS	EL PIPIRIPAU	DMY 013
	10	—	9	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	11	8	5	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	12	10	13	RAMON AYALA	EL CORRIDO DEL TUERTO	FREDDIE 1300
	13	—	3	ANTONIO DE JESUS	SIGUEME	A&M 37010
	14	14	22	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	15	—	9	GRUPO RENACIMIENTO 74	DECIMO ANIVERSARIO	RAMEX 1111
PUERTO RICO	1	1	17	LISSETTE	CARICATURA	CBS 10358
	2	2	11	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	5	21	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	4	8	22	WILKINS	LA HISTORIA SE REPITE	MASA 012
	5	14	7	CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	6	3	11	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	7	12	7	EMMANUEL	EMMANUEL	RCA 7337
	8	13	23	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	9	7	5	FREDDIE KENTON	HELLO	TH 2314
	10	11	30	EL GRAN COMBO	EN ALASKA	COMBO 2039
	11	6	23	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	12	—	7	JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO	RINGO 002
	13	—	15	SOPHY	MAS SOPHY QUE NUNCA	VELVET 6038
	14	9	11	MENUDO	EVOLUCION	RCA 7335
	15	—	1	RAPHAEL	ETERNAMENTE TUYO	CBS 80379

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**Racer X.** MCA artist Nik Kershaw, left, accepts a gold award for Canadian sales of his debut album "Human Racing" from MCA Canada's vice president/general manager Ross Reynolds.



**Howl to the Chief.** White Wolf members stop by RCA's New York office to view their first video, "Shadows In The Night", a cut from their debut album "Standing Alone." Standing together from left are RCA's Jose Menendez, Wolfers Rick Nelson, Cam MacLeod, Don Wilk, Les Schwartz and Loris Bolzon, and the label's John Ford and Alan Grunblatt.



**Jumping for Jellybeans.** John "Jellybean" Benitez poses in a New York studio with EMI America artist Maria Vidal, whose Benitez-produced album is due to ship soon.



**We Write the Songs.** A group of Warner Bros. Music writers and producers gather to usher in the New Year during a party in New York. Standing from left are Marc Jordan, Michael Sembello and Don Freeman. Seated are Dick Rudolf, Tommy Vicari and David Batteau.



**Pen Pals.** Glen Campbell, center, takes a peek at Atlantic's new Gotham offices while catching sales figures for his second album for the label, "Letter To Home." Shown with the country singer are Atlantic's president Doug Norris, left, and senior vice president Vince Faraci.



**Casing the Joint.** Members of newly signed Manhattan Records act Doppleganger check out the New York scene from a rooftop while their first 12-inch, "Communication Breakdown," hits the streets down below. Shown from left are Manhattan's a&r vice president Bruce Garfield, Dopplegangers Randy Fredrix and Philippe Saisse, and their manager Philip Roberge.



**In the Trenches.** CHUM-AM Toronto music director Brad Jones, center, gets a promotional visit from A&M's Pat Ryan, left, and Attic's Ralph Alfonso in the wake-of Attic's release of Warrior's latest single.

Global Strategy Pays Off

## 'Chess' Success a Polar-RCA Team Effort

BY NICK ROBERTSHAW

LONDON More than a year ahead of its launch as a stage musical, Tim Rice's "Chess," written in partnership with Bjorn Ulvaeus and Benny Andersson of Abba, is shaping up as one of 1985's major international success stories.

The 90-minute double album was released last October by Polar Music, which holds Scandinavian rights, and RCA U.K., which controls the rest of the world. Backing the launch, full-scale concerts featuring the London Symphony Orchestra and the Ambrosian Singers were held in London, Paris, Amsterdam, Hamburg and Stockholm, sponsored by Swedish car firm Saab. The Stockholm concert was broadcast throughout Scandinavia by Swedish TV.

The album has subsequently gone gold in Scandinavian markets. Elsewhere the Murray Head single "One Night In Bangkok," taken from the album, has topped charts in West Germany, Belgium, Austria, Switzerland and Israel and is

charting strongly in the U.K., Holland, Portugal, South Africa and Australia. In France, where Head is a well established artist, an extended version has become RCA France's fastest selling 12-inch single to date.

A second single, "I Know Him So Well" by Elaine Paige and Barbara Dickson, followed in December and has since become a No. 1 hit and gold record in the U.K. It is now making an impact in other European markets, notably Holland.

Chris Stone, head of international at RCA U.K., says the "Chess" success story is only beginning. "We were faced with a project that was musically obviously brilliant," he notes, "but where the artists featured had no tremendous international careers, where the musical the album was based on wasn't going to be staged for 18 months, and where we were trying to market a double album package selling for something like \$10. So we had a mountain to climb, and it's been a long, slow grind."

Now, though, the campaign is

starting to take off. A tv advertising campaign for the album has begun in the U.K., where it is likely to go gold shortly, and with two successful singles, Stone predicts that interest in the album will snowball in all markets.

Further singles are planned, probably Paige's "Heaven Help My Heart" and Head's "Pity The Child." But as long as the current singles are doing well, RCA will be in no hurry to release them.

To keep the momentum going, a tv special, either a concert reconstruction or a concert/documentary mix, is planned for early summer.

Peter Robinson, RCA's director of domestic a&r, has worked on several similar projects: Rice/Lloyd Webber's "Jesus Christ Superstar" and "Evita" at MCA, Jeff Wayne's "War Of The Worlds" at CBS. He says "Chess" is following a similar pattern, though it has generated bigger hit singles.

Much will depend on America. Rice, Ulvaeus and Andersson have already made promotional visits to New York and Toronto, and Head, whose "One Night In Bangkok" has just entered the Hot 100, may follow. The "Chess" album is also moving into the Top Pop Albums chart.

RCA's Don Wardell, who was responsible for the promotion of "Jesus Christ Superstar" in 1970-71 and is now based on the West Coast, is in charge of the marketing of "Chess," while director Hal Prince is known to have been approached with the aim of opening the musical stage show simultaneously on Broadway and in London's West End in the spring of 1986.

### U.K. COPYRIGHT STUDY

(Continued from page 9)

The CLIP study parallels a similar survey carried out last year by the U.S. Registrar of Copyright, David Ladd, using the same methodology.

The studies set out to measure the value added to the various copyright-using industries by the copyright element itself. For example, in considering the publishing industry, the contribution made by the paper and pulp industry to the total output was excluded.

Says Stewart: "The result of the 1984 U.S. study was again very close to the U.K. figure, 2.8% of GDP. However, the U.S. study included the advertising industry, which the U.K. survey did not."

Neither study included the computer software industry because its relative newness make statistics difficult to obtain. But it is estimated that the industry could be responsible for a further 0.5% of GDP. Also excluded were industries involved in industrial copyright: motor car parts, civil engineering and so on.

Stewart says the primary aim of the CLIP studies is to show the authorities and the public that an industry as important to the economy as the copyright industry should not be threatened increasingly by illegal exploitation.

## Lauper Made Sales History, CRIA Certifications Reveal

TORONTO Cyndi Lauper's "She's So Unusual" is the largest-selling album by a female artist in Canadian history. It flew past the 600,000 and 700,000 sales marks in February, according to the Canadian Recording Industry Assn. (CRIA).

Meanwhile, Bruce Springsteen, Tina Turner and native son Bryan Adams all chipped in with impressive sales records. Springsteen's "Born In The U.S.A." broke through the 700,000 and 800,000 sales barriers (eight times platinum); Turner's "Private Dancer" surpassed the half-million mark; and Adams' "Reckless," currently the No. 1 album in Canada, hit the 400,000 mark after only three months on the market.

CRIA awarded a total of 43 certifications in the busy month. Wham! chalked up double platinum for the single "Wake Me Up Before You Go-Go" and its followup, "Careless Whisper." Stevie Wonder's soundtrack for "The Woman In Red" also hit double platinum, while his "I Just Called To Say I Love You" became the first triple platinum single in recent memory, unofficially surpassing Chic's "Le Freak" as the best-selling single in Canadian industry history. The Pointer Sisters' "Break Out" was the month's other double platinum album.

Billy Ocean's emergence in recent months paid off in a platinum album for "Suddenly" and gold singles for "Caribbean Queen" and "Loverboy." Other albums certified platinum in February included the soundtracks from "Amadeus" and "The Big Chill," Sheena Easton's "A Private Heaven," Nana Mouskouri's "Je Chante Avec Toi Liberte" and Judas Priest's "Defender Of The Faith."

The gold pile included a healthy amount of Canadian titles, among them Luba's "Secrets And Sins," the Spoons' "Arias And Symphonies" and "Talkback," and four French albums: "Evan Joannes et les Disciples de Massent," Nathalie Simard's "Chante Avec Nathalie," "Ding & Dong Live" and Daniel La-

voie's "Tension Attention."

Other gold albums included "Animal Magnetism" by the Scorpions, "W.A.S.P.," "Mirror Moves" by the Psychedelic Furs, "All The Rage" by General Public, "Prend le Temps" by Alain Morisod et Sweet People, the "Beverly Hills Cop" and "Give My Regards To Broad Street" soundtracks, "Quelqu'un de l'interieur" by Frances Cabrel, "Make It Big" by Wham!, "Emotion" by Barbra Streisand and "All I Need" by Jack Wagner.

The Montreal-based band Luba also scored a gold single for "Let It Go," while Lauper grabbed her fourth single certification as "All Through The Night" went gold. Wagner's "All I Need" rounded out the certifications.

### VideoFACT Gives More Awards for Clip Production

TORONTO The Video Foundation To Assist Canadian Talent (VideoFACT) has disbursed another round of awards for the development of music videos.

The fund, established by MuchMusic Network to assist in the production of domestic videos, awarded funds to Ian Tyson for "The Sierry Petes," Paul Piche for "Cochez Oui Cochez Non," George McCrae for "I Need You So Bad," Hugh Marsh for "Versace," Doug & the Slugs for "Love Shines," Robert Charlebois for "L'Orange Electrique," Belinda Metz for "What About Me" and Ken Ramm for "Sail Away."

VideoFACT has also announced its participation in the upcoming Spotlight '85 in Vancouver, a local music industry event for area musician development. VideoFACT will contribute a \$2,500 production budget for an artist competition. MCA Records Canada has already guaranteed the recording of the competition winner.

## 'Tears' an Instant Radio Hit CBS Looking for Triple Platinum

TORONTO CBS Canada serviced "Tears Are Not Enough" to radio and the press March 8 and was promising to have the seven-inch single in the stores in most major markets by late last week.

The single for Ethiopian famine relief, by an all-star group known as Northern Lights, became an across-the-board airplay smash. Many radio stations spent the first day of release familiarizing audiences with the array of performers on the song.

Within a few days, the single had settled into high rotation at just about every spot on the dial in markets across the country. CBS was reporting "phenomenal" tracking.

CFTR Toronto music director Sandy Sanderson said it was virtually impossible to spin the song as of-

ten as people wanted to hear it.

CBS pressed 150,000 copies of "Tears Are Not Enough" and has set a modest target of triple platinum for the single. If it moves into the 350,000 range, it could challenge Stevie Wonder's "I Just Called To Say I Love You" as Canada's all-time best-selling single (separate story, this page).

The seven-inch single shipped in a special sleeve bearing the signatures of the dozens of participants in the recording. A 12-inch will follow in a week or so, according to CBS. The seven-inch is retailing at \$2.49; the 12-inch will go for \$5.98.

KIRK LAPOINTE

## Production Down in Japan

### January Decline in Disks, Tapes

TOKYO Figures for Japanese disk and tape manufacture in the first month of 1985 are well below last year's totals, demonstrating the continuing decline in local production levels, according to statistics newly released here.

Some 9.78 million disks were produced in January, 10% fewer than in the same month last year. However, their monetary value increased by 2% to \$41 million, thanks to higher pricing levels.

Prerecorded tape production was down 17% at 5.34 million units, 15% down in value terms at \$27.8 million. The overall total value of \$68.8 mil-

lion was 5% lower than the figure for January, 1984.

Local material dominates tape production. Only 517,000 cassettes made during the month featured international repertoire, compared with more than 4.8 million of domestic repertoire. Comparable figures for disks were 2.87 million of international repertoire against 6.91 million of domestic product.

In the case of Compact Disc, the balance is currently slightly in favor of international repertoire. Of the 638,000 CD units manufactured in January, some 330,000 were devoted to foreign titles.

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Newcomers zero in on the arena show sound, and bear a striking resemblance to Foreigner. Very professional and very slick.

**LADY PANK**  
Drop Everything  
PRODUCERS: Dave Leaper, Lady Pank  
MCA MCA-5558

Polish quintet is being touted as that country's contribution to the punk scene, but their music is more in tune with mainstream rock than that suggests. And they're not bad, either.

**VARIOUS ARTISTS**  
Radio Tokyo Tapes, Vol. 3  
PRODUCER: Ethan James  
PVC PVC 8931

Compilation of acoustic performances by a diverse cross-section of L.A. performers, including the Knitters (with members of X, the Blasters and the DIs), Black Flag's Henry Rollins, Surf Punks' Drew Steele, the Minutemen, Phranc and even Sandy Bull.

**WIDOW**  
Gone Too Far  
PRODUCER: Mike Flicker  
CBS Associated BFZ 39888

The producer and manager behind Heart's early success try again with this Seattle-based hard rock band, fronted by a petite but big-voiced woman vocalist, Robin Taylor. Long on poses but short on real content, it's still a likely AOR airplay candidate.

**ZOT**  
PRODUCER: Pat Moran  
Elektra 60380

Debut for this pop/rock quartet showcases a deft balance of updated electronics, classic instrumental hooks and sleek pop melodies. New music filigree won't obscure those sturdy pop underpinnings, auguring mainstream potential.

**ENGELBERT HUMPERDINCK**  
A Lovely Way To Spend An Evening  
PRODUCER: James Fitzgerald  
Silver Eagle Records SE-1034

British pop balladeer interrupts his recent country/pop sojourn to resurrect the plush, orchestrated style of his mid-'60s peak; double set ranges through 24 chestnuts of pre-rock vintage, and should appeal to older consumers. Contact: 777 North Palm Canyon Dr., Palm Springs, Calif. 92262.

**EDITH PIAF**  
Live At Carnegie Hall  
PRODUCER: Not listed  
Capitol ST80-12384

Double set from 1957 concert by the songstress, originally issued by Pathe Marconi; generous selection includes most of her signature tunes, but thin live recording, ragged backing chorus and some vocal lapses mar the overall set.

**SCRAPING FOETUS OFF THE WHEEL**  
Hole  
PRODUCER: Scraping Foetus Off The Wheel  
PVC PVC 9903

Issued via a link-up with Ze Records and Britain's Self Immolation, this debut mixes sex, politics and assorted social maladies with alternately comic, horrific effect; suggesting a less accessible U.K. counterpart to Tonio K., it includes a bonus 12-inch with five extra tracks.

## BLACK

### PICKS

**DeBARGE**  
Rhythm Of The Night  
PRODUCERS: Various  
Gordy 6123GL

Motown's premier family act takes the travelogue approach to album construction by using five producers (including themselves), and the results prove surprisingly consistent.

### DC STAR

Rockin' In The Classroom  
PRODUCERS: Hilly Michaels, Stephan Galfas  
Mirage 90251

Pop metal outfit from Baltimore/D.C. area. Title is a rework of "Smokin' In The Boy's Room," and there's also a cover of Lee Michaels' "Do You Know What I Mean?" Band's sponsorship by Miller Beer is everywhere evident, including live rendition of commercial jingle.

### ALCATRAZZ

Disturbing The Peace  
PRODUCER: Eddie Kramer  
Capitol ST 12385

New label, new guitarist for underground metal heroes. Steve Vai, formerly of Frank Zappa, handles axe duties this time, co-authoring all tunes with vocalist Graham Bonnet.

### STREETS

Crimes In Mind  
PRODUCER: Beau Hill  
Atlantic 81246

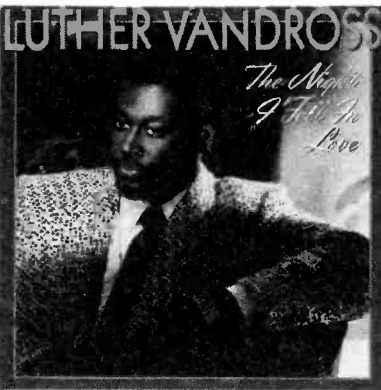
## SPOTLIGHT

**ERIC CLAPTON**  
Behind The Sun  
PRODUCERS: Phil Collins, Ted Templeman, Lenny Waronker  
Warner Bros./Duck 25166

The veteran British rock stylist hasn't captured platinum since 1978, and his well-received last set failed to match sales to critical response. How can this sequel hope to enter the winner's circle? For starters, with a fast-breaking first single, "Forever Man," that's already rivaling Clapton's biggest single hits in terms of station response. Add in a clutch of even stronger followup candidates that stretch further beyond his familiar pop/rock base to tap newer dance and techno-pop details, and "Behind The Sun" could trigger another upturn in a career noteworthy for at least two previous comeback triumphs. In particular, "She's Waiting," "Something's Happening" and a gruffly joyful cover of "Knock On Wood" offer double-threat pop and AOR potential.



**LUTHER VANDROSS**  
The Night I Fell In Love  
PRODUCERS: Luther Vandross, Marcus Miller  
Epic FE 39882



His oh-so-smooth ballad style makes it easy to think of Luther Vandross as the Johnny Mathis of a new generation. But beyond the obvious and well deserved comparison, Vandross has also established himself as an outstanding songwriter and producer, and his unique ability to devise vehicles to showcase his best assets is what lifts this album beyond the ordinary. First hit is "Til My Baby Comes Home," and the title track and "It's Over Now" loom as future picks. Although Vandross' previous albums have gone platinum, "The Night I Fell In Love" has all the earmarks of a career album. It's tempting to think of this as Luther's "Silk Degrees."

Best track is Richard Perry-produced title hit. Lead vocalist El DeBarge's falsetto is one of the finest ballad tools to come along in years.

### RECOMMENDED

**JACKIE WILSON**  
The Jackie Wilson Story, Volume Two  
PRODUCERS: Various  
Epic FE 39408

Label's historical review of Wilson's Brunswick sides continues with another revelatory set, including live tracks.

**DAVID DIGGS**  
Streetshadows  
PRODUCER: David Diggs  
TBA Records TB 207 (Palo Alto)

Mellow, r&b-flavored fusion set mixes crisp instrumental vamps with less distinguished vocal tracks (by Bob Carlisle); all-star band includes Lee Ritenour, Ernie Watts, Dianne Reeves and Harvey Mason, among others. Should straddle crossover jazz with urban contemporary.

## COUNTRY

### PICKS

**TERRI GIBBS**  
Old Friends  
PRODUCERS: Steve Buckingham, Jim Ed Norman  
Warner Bros. 25209

Finally matched to the right producers, Gibbs delivers the album everyone suspected was in her, stretching out easily but never losing focus. Premier tracks, superb

instrumentation and quality songs make this Gibbs' best yet. Guest vocals by Linda Ronstadt, Emmylou Harris, Vince Gill, Kathy Mattea and Wendy Waldman don't hurt, either.

**CRYSTAL GAYLE**  
Nobody Wants To Be Alone  
PRODUCERS: Jimmy Bowen, Michael Masser  
Warner Bros. 25154

Maybe it's having two producers that gives this album such an MOR feel. The string-saturated arrangements and sophisticated material give Gayle a clear shot at the AC/pop market but may fall short of country programmers' expectations. As always Gayle's vocal performance is impeccable.

### RECOMMENDED

**VASSAR CLEMENTS**  
Westport Drive  
PRODUCERS: Millie Clements, Frank Evans  
Mind Dust MLM 1002

Ace fiddler Clements does a fancy four-rail shot from jazz to folk to bluegrass to gospel before victoriously sinking the eight ball in this elegant game of skill. He is ably assisted by John Hartford, who, besides providing the banjo, does a lot of lead singing.

## GOSPEL

### PICKS

**CHERYL PREWITT**  
Choose To Be Happy  
PRODUCER: Lari Goss  
Lovesong ZLP8502

Prewitt shows she has more to offer than just the title of "former Miss

America." The pretty lady can sing and carries a message of positivism and faith. With this album, Prewitt emerges as a serious recording artist with a talent to go with her celebrity.

**DANIEL BAND**  
Run From The Darkness  
PRODUCER: The Daniel Band  
Refuge RS4010

God must love rock'n'roll, cause his children play it so well! These Canadian rockers touch the edge of heavy metal with their guitar-dominated sound and anthem-type lyrics. The words are not overtly gospel, but the message of hope and warning gets across well.

**VARIOUS ARTISTS**  
Rock Around The World  
PRODUCER: Ray Nenow  
Refuge R03863

Gospel's premier rock label has collected Christian rock from acts in Sweden, Germany, Norway, South Africa, Australia, Northern Ireland, France, Canada, England and the good ole U.S.A. to present an international message of Christianity. This deserves attention and will get it.

## JAZZ-FUSION

### RECOMMENDED

**ALPHONSE MOUZON**  
The Sky Is The Limit  
PRODUCER: Alphonse Mouzon  
Pausa PR 7173

Percussionist's early leap into fusion finds him now straddling dance, r&b and crossover jazz, using synthesizers and electronic percussion; features heavyweight guests including Ray Parker, Jr., Ernie Watts and Ronnie Laws.

**ALEX MALHEIROS**  
Atlantic Forest  
PRODUCER: Alex Malheiros  
Milestone M-9131

Azymuth bassist offers third solo venture for that Brazilian fusion ensemble, elevating his electric bass lines to the foreground; varied ensemble settings, mix of vocal and instrumental colors comprise a solid set.

**BILL REICHENBACH QUARTET**  
PRODUCER: Bill Reichenbach  
Silver Seven SSR-71

Seasoned studio trombone player flexes his fusion and jazz chops on this well-recorded set, which adds forays on euphonium ("Flight Plan") and an overdubbed 'bone chorale ("Chief And Frank") to compact ensemble pieces. Contact: (213) 774-5837.

**CHARLIE MARIANO & THE KARNATAKA COLLEGE OF PERCUSSION**

Jyothi  
PRODUCER: Manfred Eicher  
ECM ECM 1256 (PolyGram Special Imports)

Veteran reed player's long-standing immersion in Eastern music yields one of its most exotic projects in this collaboration with an Indian ensemble, playing originals by member R.A. Ramamani.

**PAUL ELLINGSON**  
Solo Jazz Piano, Volume One  
PRODUCER: Paul Ellingson  
Ivy Jazz IJ-EI-2

Salt Lake City-based pianist builds this double set more like a thesis than an album, using both originals and jazz, pop and spiritual chestnuts to illustrate his harmonic theories; still, there are moments of true beauty here, as well as harmonic daring. Contact: (801) 277-1841.



# Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	THE HEAT IS ON	GLENN FREY	4
2	1	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	1
3	6	MATERIAL GIRL	MADONNA	2
4	5	ONE MORE NIGHT	PHIL COLLINS	3
5	10	LOVER GIRL	TEENA MARIE	6
6	3	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	12
7	11	PRIVATE DANCER	TINA TURNER	7
8	12	TOO LATE FOR GOODBYES	JULIAN LENNON	5
9	14	RELAX	FRANKIE GOES TO HOLLYWOOD	10
10	8	MISLED	KOOL & THE GANG	23
11	4	CALIFORNIA GIRLS	DAVID LEE ROTH	11
12	20	JUST ANOTHER NIGHT	MICK JAGGER	13
13	23	NIGHTSHIFT	COMMODORES	15
14	19	HIGH ON YOU	SURVIVOR	8
15	24	MISSING YOU	DIANA ROSS	19
16	25	SOMEBODY	BRYAN ADAMS	14
17	29	I'M ON FIRE	BRUCE SPRINGSTEEN	17
18	9	NEUTRON DANCE	POINTER SISTERS	27
19	17	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	26
20	7	SUGAR WALLS	SHEENA EASTON	47
21	26	KEEPING THE FAITH	BILLY JOEL	18
22	—	WE ARE THE WORLD	USA FOR AFRICA	21
23	22	ONLY THE YOUNG	JOURNEY	9
24	13	EASY LOVER	PHILIP BAILEY	33
25	28	TURN UP THE RADIO	AUTOGRAPH	31
26	—	OBSESSION	ANIMATION	22
27	—	THIS IS NOT AMERICA	DAVID BOWIE/PAT METHENY	32
28	—	RHYTHM OF THE NIGHT	DEBARGE	24
29	—	CRAZY FOR YOU	MADONNA	20
30	27	NAUGHTY NAUGHTY	JOHN PARR	28

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	1
2	2	MATERIAL GIRL	MADONNA	2
3	5	ONE MORE NIGHT	PHIL COLLINS	3
4	4	TOO LATE FOR GOODBYES	JULIAN LENNON	5
5	8	LOVER GIRL	TEENA MARIE	6
6	9	ONLY THE YOUNG	JOURNEY	9
7	3	CALIFORNIA GIRLS	DAVID LEE ROTH	11
8	11	HIGH ON YOU	SURVIVOR	8
9	6	THE HEAT IS ON	GLENN FREY	4
10	12	PRIVATE DANCER	TINA TURNER	7
11	10	RELAX	FRANKIE GOES TO HOLLYWOOD	10
12	13	SAVE A PRAYER	DURAN DURAN	16
13	7	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	12
14	16	JUST ANOTHER NIGHT	MICK JAGGER	13
15	14	KEEPING THE FAITH	BILLY JOEL	18
16	24	CRAZY FOR YOU	MADONNA	20
17	17	SOMEBODY	BRYAN ADAMS	14
18	20	I'M ON FIRE	BRUCE SPRINGSTEEN	17
19	25	NIGHTSHIFT	COMMODORES	15
20	21	TAKE ME WITH U	PRINCE & REVOLUTION/APOLLONIA	25
21	30	ALONG COMES A WOMAN	CHICAGO	30
22	29	MISSING YOU	DIANA ROSS	19
23	—	RHYTHM OF THE NIGHT	DEBARGE	24
24	28	OBSESSION	ANIMATION	22
25	22	NAUGHTY NAUGHTY	JOHN PARR	28
26	15	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	26
27	—	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	29
28	—	WHY CAN'T I HAVE YOU	THE CARS	34
29	18	NEUTRON DANCE	POINTER SISTERS	27
30	—	WE ARE THE WORLD	USA FOR AFRICA	21

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (9)	19
Geffen (5)	
Full Moon/Warner Bros. (2)	
Sire (2)	
Warner Bros./Slash (1)	
COLUMBIA	13
ATLANTIC (7)	9
Mirage (1)	
ZTT/Island (1)	
EPIC (3)	8
CBS Associated (1)	
Full Moon/Epic (1)	
Portrait (1)	
Private I (1)	
Scotti Bros. (1)	
MCA (6)	7
Camei/MCA (1)	
RCA (5)	7
Planet (2)	
CAPITOL	6
ARISTA (2)	5
Jive/Arista (2)	
Arista/Curb (1)	
EMI-AMERICA	5
A&M	4
ELEKTRA (2)	4
Solar (2)	
POLYGRAM	4
De-Lite (2)	
Mercury (2)	
MOTOWN (1)	3
Gordy (2)	
CHRYSLIS	2
CBS	1
HME (1)	
MERCURY	1
PROFILE	1
SELECT	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
29 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
30 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedlead, BMI) CPP	
77 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)	
91 BACK IN STRIDE	(Amazement, BMI)	
85 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
63 BEAT OF A HEART	(Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishmach, BMI) CPP/ABP	
48 THE BIRD	(Tionna, ASCAP)	
69 THE BORDERLINES	(WB, ASCAP/Zubaidah, ASCAP) WBM	
71 THE BOYS OF SUMMER	(Cass County, ASCAP/Wild Gator, ASCAP) WBM	
11 CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	
1 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
12 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	
58 CHANGE	(Land Of Dreams, ASCAP/Arista, ASCAP) CPP	
20 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
55 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	
36 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
33 EASY LOVER	(Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	
65 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI)	
60 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
83 FOOLISH HEART	(Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
45 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
95 FOREVER YOUNG	(Rolf Budde GmbH, BMI/Musikverlag, BMI/KG, BMI/Warner-Tamerlane, BMI)	
73 FRESH	(Delightful, BMI)	
89 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
4 THE HEAT IS ON	(Samous, ASCAP) CPP	
8 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
82 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM	
26 I WANT TO KNOW WHAT LOVE IS	(Somerset, ASCAP/Evansongs, ASCAP)	
97 I WOULD DIE 4 U	(Controversy, ASCAP) WBM	
17 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
76 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
93 INJURED IN THE GAME OF LOVE	(Berna, ASCAP)	
67 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI)	
59 JUNGLE LOVE	(Tionna, ASCAP)	
70 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	
13 JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP	
18 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	
72 KISS AND TELL	(April, ASCAP/JJ, ASCAP) CPP/ABP	
56 LET'S TALK ABOUT ME	(Woolfson/BMI/Careers, BMI) CPP	
100 LIKE A VIRGIN	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
88 LONELY IN LOVE	(Herds of Birds, ASCAP/Greg Guffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	
78 LOOK MY WAY	(April, ASCAP/Velongs, ASCAP) CPP/ABP	
41 LOVER BOY	(Zomba, ASCAP/Willesden, BMI) CPP	
6 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
38 LUCKY	(Lexy Girl, ASCAP/Well Received, ASCAP)	
2 MATERIAL GIRL	(Minong, BMI)	
62 METHOD OF MODERN LOVE	(Hot-cha, BMI/Unichappell, BMI) CHA/HL	
23 MISLED	(Delightful, BMI) CPP	
19 MISSING YOU	(Brockman, ASCAP) CLM	
61 MR. TELEPHONE MAN	(Raydiola, ASCAP)	
28 NAUGHTY NAUGHTY	(Carbert, BMI) HL	
27 NEUTRON DANCE	(Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	
87 NEVER ENDING STORY	(Giorgio Moroder, ASCAP)	
50 NEW ATTITUDE	(Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
15 NIGHTSHIFT	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL	
22 OBSESSION	(Pacific Island, BMI/Careers, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
46 THE OLD MAN DOWN THE ROAD	(Wenaha, ASCAP) CPP	
3 ONE MORE NIGHT	(Pun, ASCAP) WBM	
35 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
9 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
99 OPERATOR	(Hip Trip, BMI/Midstar, BMI) CPP	
7 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
39 RADIOACTIVE	(ASCAP)	
57 RAIN FOREST	(Oval, PRS)	
10 RELAX	(Perfect Songs, BMI/Island, BMI) WBM	
24 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
53 ROCK AND ROLL GIRLS	(Wenaha, ASCAP)	
92 ROXANNE, ROXANNE	(ADRA, BMI/K.E.D., BMI/Mokajumbi, BMI)	
16 SAVE A PRAYER	(Tritac) HL	
49 SAY IT AGAIN	(Black Mountain Road, ASCAP)	
80 SCIENTIFIC LOVE	(Hip Trip, BMI/Midstar, BMI) CPP	
40 SECOND NATURE	(Blackwood, BMI/Multi-Level, BMI/Janiceps, BMI) CPP/ABP	
74 SMALL TOWN BOY	(Bronski/William A. Bong)	
52 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
51 SOLID	(Nick-O-Vai, ASCAP) CPP	
43 SOME LIKE IT HOT	(1985 Tritac, Ltd., ASCAP/Bungalow, ASCAP/N.V., ASCAP) HL	
44 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
14 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
66 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
47 SUGAR WALLS	(Tionna, ASCAP)	
90 SWEAR	(WB, ASCAP/Bleu Disque, ASCAP/Jiru, ASCAP)	
25 TAKE ME WITH U	(Controversy, ASCAP) WBM	
37 THAT WAS YESTERDAY	(Somerset SongsInc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM	
75 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner Bros., BMI/Warner-Tamerlane, BMI)	
32 THIS IS NOT AMERICA	(Donna-Dijon, ASCAP/Jones, ASCAP/Pat-Meth, ASCAP/OPC, BMI/Buttermilk, BMI) CPP	
79 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP)	
5 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
96 TRAGEDY	(Poetic License, BMI/American League, BMI) HL	
31 TURN UP THE RADIO	(Hatabrr, BMI)	
64 VOX HUMANA	(Milk Money, ASCAP)	
86 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI)	
21 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
54 WE CLOSE OUR EYES	(ATV, BMI)	
68 WHEN THE RAIN BEGINS TO FALL	(Edition Sunrise/BMI/Edition Sunset, ASCAP) CPP	
34 WHY CAN'T I HAVE YOU	(Rick Ocasek/ASCAP/Lido, ASCAP) WBM	
84 WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)	
42 THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP) CPP	
94 YO LITTLE BROTHER	(Jobete, ASCAP/Not Fragile, BMI) CPP	
98 YOU SEND ME	(Abkco, BMI) CPP	
81 YOU'RE THE INSPIRATION	(Double Virgo, ASCAP/Foster Frees, BMI) CPP	

**Editor's Note**  
An error in production transposed last week's sales-only and airplay-only charts on this page. Billboard regrets the mistake...

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	Aprill Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# ...newslines...

**AMUROL PRODUCTS, THE WRIGLEY COMPANY** that gave many music retailers Chu-Bops, disk-looking bubblegum wrapped in hit album covers, has just unveiled a new series of trading cards: Rock Star Concert Cards, with 20 acts currently represented. Made by AGI, the album fabricator, the first series consists of 108 different cards and, as a bonus, 12 original "Hot Rock" stickers. A pack of 10 and one sticker has a 49-cent list. Representation to the music trade is by Paradise Creations (1-800-423-2098).

**COMPUTEL INC.**, an entertainment communications company, has a new rock phone-in information line now servicing Miami, Denver, Philadelphia and Pittsburgh. The New York-based firm calls the service 976-ROCK, the number called in the cities with the exception of Philadelphia, where the number is 9-ROCKIN.

**SPIN, THE MONTHLY** popular music and culture magazine of which Bob Guccione Jr. is editor and publisher, is on newsstands with its debut issue. Madonna is on the cover; other articles feature U2, Bryan Ferry and Frankie Goes To Hollywood.

**A GUIDE TO 51 CITIES** around the world frequented by entertainment industry travelers is a special feature of the 1985 Yellow Pages of Rock, the fifth edition of the music industry directory published by The Album Network, Hollywood, Calif. The travel guide includes personal introductions to various cities by the likes of Willie Nelson (Austin), Cyndi Lauper (New York) and Smokey Robinson (Detroit), along with information about local transportation, hotels and restaurants, radio and television, music stores, etc.

## Lifelines

### BIRTHS

Girl, Blair Kelly, to **Franke and Coleen Jolle**, Feb. 22 in Canoga Park, Calif. He is regional sales manager for Drake-Chenault.

Girl, Jessie Daniell, to **Cindy Bulens and Dan Crewe**, Feb. 24 in Norwalk, Conn. She is a singer/songwriter. He is a music publisher and business manager.

Boy, Eric Matthew, to **Michael and Kim O'Brien**, March 4 in Los Angeles. He is business manager for IRS Records.

Boy, Matthew Christopher, to **Philip and Lorraine Callaghan**, March 6 in Santa Monica. He is vice president of finance and administration for Media Home Entertainment.

Girl, Jessi Suzanne, to **Byron and Darlene Hill**, March 10 in Nashville. He is a songwriter.

### DEATHS

**Eugene Ormandy**, 85, after a long illness March 12 in Philadelphia. As music director of the Philadelphia Orchestra for 44 years, the longest continuous reign of any director of a major orchestra, he was famed as a superb but unpretentious technician who maintained and burnished further the famed Philadelphia sound. Although his repertoire was broad, he concentrated upon the 19th and early 20th century mainstream, and was considered by many the most skilled and supportive concerto accompanist. Ormandy conducted hundreds of recordings, spanning the 78 r.p.m. and digital eras; many were among the industry's best-selling. Early in his recording career, he was an exclusive RCA artist, later shifting to Columbia, and, in more recent years, back

to RCA. His final recording, though, in May, 1982, was for CBS, when he led the Philadelphia Orchestra in cello concertos by Kabalevsky and Shostakovich with Yo-Yo Ma as soloist. He is survived by his wife, Margaret, and two brothers, Martin and Laszlo.

**Robert B. Sour**, 79, following a brief illness March 6 in New York. A lyricist who was a co-author of "Body And Soul" and "We Can Make Such Beautiful Music Together," among other compositions. Sour served as president of Broadcast Music Inc. from 1966-68. He joined BMI in 1940 during its first year as a performing rights group as a lyric editor. He served as chairman of BMI's board of directors until his retirement in 1970. In retirement, Sour was an active consultant to the Songwriters Guild of America. He was elected to the Songwriters Hall of Fame and also served on its board of directors. He is survived by his wife, Geraldine, a brother, two sons, two daughters and seven grandchildren.

**Polk C. Brockman**, 86, after a long illness March 10 in Orlando, Fla. He is credited by music historians with helping to foster commercial interest in country music. As a record distributor for his father's department store in Atlanta in the '20s, he convinced an agent with Okeh Records to record Fiddlin' John Carson.

**Hess Budin**, 73, March 12 in Hallandale, Fla. Budin retired in 1977 after more than 25 years as rackjobber in the Cleveland area, where he ran All Labels Record Service. He is survived by his wife, Nathalie, and a son, Gary, who operates Music Merchandisers of America in Phoenix.

## New Companies

**Painter Associates**, a national tele-marketing and media distribution network serving as a support system for the promotion of audio and visual music product. A-205 Baywood, Mount Dora, Fla. 32757; (904) 383-2255.

**D & G Mastering**, formed by Don Van Gorden as a disk cutting and record production firm for independent record labels. P.O. Box 370, Englishtown, N.J. 07726; (201) 446-2411.

**Radio Vision International**, a firm specializing in the distribution and licensing of long-form video music programming, formed by Kevin Wall and Jo Manuel. 8833 Sunset Blvd., Suite 408, Los Angeles, Calif. 90069; (213) 477-8536.

**Transformer, Inc.**, formed by Ken Waagner and Rob Sullivan. Company operates two divisions, one working as personal management for artists and the other providing

transportation and road crews to booking agencies for touring bands. 10 West Adams, Suite 601, Detroit, Mich. 48226; (313) 965-1697.

**Dance Video Productions**, formed by Ted Williams and Seph Lorton. Company produces low-cost dance-oriented music videos. 4849 Vogel-sang Dr., Sacramento, Calif. 95842; (916) 448-3066.

**Psycho-Mania Inc.**, a record label, formed by David Black, Mark Andrews and Chuck Byrnes. First release will be an eight-song album by the group Seducer. 10 West Adams, Suite 601, Detroit, Mich. 48226; (313) 965-1697.

**Rubylight Group Inc.**, a record, publishing and production firm, formed by Irv Lukin, Richard Lavsky and Nan Perlman. First artist signed is Fitz. 16 E. 42nd St., eighth floor, New York, N.Y. 10017; (212) 697-9800.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**PUBLISHING.** Lorraine M. Rebidas, who contributed to the careers of artists Peter Schilling, Taco and Blood On The Saddle, resigns as national director for Peer-Southern Productions in Los Angeles. She can be contacted at (213) 931-6118.

**John Baldi** is named professional manager of the Arista Music Publishing Group in Los Angeles. He was director of professional activities at Bug Music.

**RELATED FIELDS.** The following have joined the law firm of Wiley & Rein in Washington, D.C.: **David Ladd** and **David E. Leibowitz**, concentrating on intellectual property law; and **Charles Owne Verrill Jr.**, on international trade law. Ladd was U.S. Register of Copyrights. Leibowitz was policy planning advisor to the Register of Copyrights. Verrill was a member of Patton, Bogg & Blow.

**Marylou Hyatt** is appointed president and chief executive officer at WGJ Inc., Waylon Jennings' record production firm, in Nashville. She was Jennings' business manager.

**Jack Kessler** is named international sales director for the 10th and fourth, to be held in London this October. He was program acquisitions consultant to Videoform and Kase International.

JLM Public Relations names **Burt Miller** a full partner in the firm. He was national artist development coordinator for A&M Records.

## Bubbling Under

### THE TOP POP ALBUMS

- 201 JERMAINE JACKSON & PIA ZADORA WHEN THE RAIN BEGINS TO FALL MCA/CURB 555
- 202 ROMAN HOLLIDAY FIRE ME UP JIVE/ARISTA JLB-8252 (ARISTA)
- 203 ANGEL CITY TWO MINUTE WARNING MCA 5509
- 204 LINDA THOMPSON ONE CLEAR MOMENT WARNER BROS. 1-25164
- 205 DEL-LORDS FRONTIER DAYS EMI-AMERICA 17133
- 206 FOREIGNER RECORDS ATLANTIC 80999
- 207 SHAKATAK DOWN ON THE STREET POLYDOR 823304-1 (POLYGRAM)
- 208 THE NAILS MOOD SWING RCA NFL 1-8037
- 209 SOUNDTRACK FAST FORWARD QWEST 1-25263 (WARNER BROS.)
- 210 THE BEAT FARMERS TAILS OF THE NEW WEST RHINO RNLN 853

### THE HOT 100 SINGLES

- 101 LOST IN LOVE NEW EDITION MCA 52553
- 102 AXEL F HAROLD FALTERMEYER MCA 52536
- 103 TONIGHT READY FOR THE WORLD MCA 52507
- 104 LOVE AND HAPPINESS DAVID SANBORN WARNER BROS. 7-29087
- 105 I'LL STILL BE LOOKING UP TO YOU FELDER/WOMACK MCA 52467
- 106 MY GIRL LOVES ME SHALAMAR SOLAR 7-69660 (ELEKTRA)
- 107 MY TIME GLADYS KNIGHT & THE PIPS COLUMBIA 38-04761
- 108 KING OF ROCK RUN-D.M.C. PROFILE 5064
- 109 SOME KINDA LOVER THE WHISPERS SOLAR 7-69658 (ELEKTRA)
- 110 HEARTBEAT THE DAZZ BAND MOTOWN 1775

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MARCH

March 18, **Songwriters Hall of Fame Dinner & Induction Ceremony**, Waldorf-Astoria Hotel, New York. (212) 944-1858.

March 20-23, **International Tape/Disc Assn. (ITA) Conference**, Saddlebrook Resort, Tampa, Fla.

March 23, **Eighth Annual Bay Area Music Awards**, Civic Auditorium, San Francisco. (415) 652-3810.

March 29-April 1, **1985 NARM Convention**, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.

March 31-April 3, **Gospel Music Week**, Hyatt Regency/Tennessee Performing Arts Center, Nashville.

### APRIL

April 1-9, **World Youth Festival of Arts**, Kingston, Jamaica. (212) 593-6337.

April 3, **American Video Awards**, Santa Monica Civic, Los Angeles. (213) 936-9300.

April 9-10, **Yankee Group PC Seminar**, Plaza Hotel, New York. (617) 542-0100.

April 14-17, **63rd Annual National Assn. of Broadcasters Convention**, Las Vegas Convention Center. (202) 429-5300.

April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.

April 16-17, **Yankee Group PC Seminar**, Claremont Resort Hotel, Berkeley, Calif. (617) 542-0100.

April 21-23, **Amusement Business Seminar**, Hyatt Regency O'Hare, Chicago.

April 22-25, **Audio-Visual Exhibition**, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

April 28, **Arthritis Foundation National Telethon**, Grand Ole Opry House, Nashville. (404) 872-7100.

### MAY

May 1, **Arthur Young's third annual Entertainment Industry Symposium**, Beverly Wilshire Hotel, Los Angeles.

May 4-6, **Audio Engineering Society Convention**, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, **National Assn. of Video Distributors Trade Conference**, Hotel InterContinental, San Diego. (202) 452-8100

May 7-8, **Video Retailers Assn. Trade Fair**, Harrahs, South Shore, Lake Tahoe. (916) 823-3497.

May 15-17, **Telemarketing/West Trade Expo**, Anaheim Convention Center. (800) 368-2066.

May 16-19, **NAIRD Convention**, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, **National Public Radio Convention**, Marriott City Center, Denver.

## ONE-STOPS VIEW CD CRUNCH

(Continued from page 1)

disks. Debbie Golden of One-Stop Record House, Atlanta, claims that CBS fill has been lagging so badly that it put additional heat on her orders for hit product from WEA, which had been giving her almost 90% fill until her last order, which was about 60% complete.

One-stoppers are unanimously informing their older and potential CD customers of the lagging fill, which has been increasingly dramatized since the start of the year. "We're stocking over 2,000 titles, and a new retail account needs 100 or more titles," asserts Jerry Bassin of Miami Beach. "CD is hot enough that the demand makes most titles move. I can't see why labels don't manufacture on the basis of demand."

One-stop executives interviewed said they were not pleased with the first printed list of about 70 CD titles which CBS salespersons say were available. Five who requested anonymity said a high percentage on the list were CBS titles that don't sell.

Holden said she was provided with a list of the 26 best-selling CDs by RCA. "I had 11 in stock and I ordered the rest. They backordered six titles." She says the CD drought has her cutting back on CD ordering and returning that dollar allocation to LPs, which she had reduced in order to underwrite her expansion into Compact Discs.

Almost all one-stops surveyed voluntarily griped about getting only partial fill on new CD releases by established artists, then failing to get the remainder of the order or

a replenishment order for two to three months. Named as particularly hurtful instances were current hits by John Fogerty, Don Henley, Lionel Richie and Mick Jagger.

Bob Hoyt of Central Records & Tape Sales, South Windsor, Conn., says poor fill on his one-stop orders has caused the firm to tread softly as far as CD delivery to its racked accounts. Central is testing CDs in a small number of this largest rack customers' stores in its first such effort.

Stores are getting smart, says Steve Chomczewski of Richman Bros., Pennsauken, N.J. "They now come in or call regularly to see what CDs are in stock." Like most of his peers, Chomczewski says he's advised his stores not to expect to maintain backorders with him now that CBS has cut out CD backorders (Billboard, March 16). Bruce Ogilvie of Abbey Road One-Stop, Santa Ana, Calif., says that even if he's on computer with all his stores (Billboard, March 2), he's dropping backorders.

Jeff Boyd of Vinyl Vendors, Kalamazoo, Mich., is worried about his ongoing promotions with the 23 Highland Appliance stores, which pledge \$2 off any 10 CDs purchased at a nearby store one-stopped by Boyd up to 90 days after the customer buys a CD player from Highland. Boyd says the new CD owner wants hits, which are in very short supply today.

Sam Ginsburg of City 1-Stop here, like several others, says he is turning down calls from CD hardware and video retailers for CDs

now, so that he can have a larger supply for his regular customers. Boyd says he could open 50% more new dealers if he got adequate CD fill. Vinyl Vendors has 40 racked accounts which Boyd won't open to CDs until the supply is adequate.

Evan Lasky of Danjay Music, Denver and Seattle, which one-stops almost 100 Budget Tape & Record outlets, estimates, like most others surveyed, that CD is between 10% and 15% of his present volume, but charges that figure is slipping as fill becomes a more serious problem. Bill Glaseman of Music Merchandisers, Phoenix, put CD racks into about 30 outlets, which is about 20% of his account universe.

## USA FOR AFRICA SINGLE

(Continued from page 1)

longer legs than its British predecessor, Band Aid's "Do They Know It's Christmas?" "I like to think this will keep going," says Stanfield, who placed a second order for 5,000 pieces. "It's not a Christmas song, so it doesn't have the seasonal constraint."

The 12-inch version of "We Are The World" ships Monday (18), with the 10-song album slated for April 7. The album consists of the American and Canadian all-star singles, plus cuts by eight other acts, all of whom are coming off platinum albums. Songs by major artists like Paul Simon and Linda Ronstadt, who had volunteered tracks for the album, have not been includ-



**Basking in the Spotlight.** Moe Gatten, left, owner of Atlanta's Limelight, celebrates the night spot's fifth anniversary while producer Quincy Jones congratulates club DJ Randy Easterling, right, for his production on the venue's "Limelight NRG" 12-inch.

ed, presumably for space reasons.

**Assistance in preparing this story provided by Paul Grein in Los Angeles.**

Side one consists of "We Are The World," produced by Quincy Jones; Steve Perry's "Only For The Moment, Girl," produced by Perry and Randy Goodrum; the Pointer Sisters' "Just A Little Closer," produced by Richard Perry; and Bruce Springsteen & the E Street Band's "Trapped," produced by Springsteen and Chuck Plotkin.

Side two includes Northern Lights' "Tears Are Not Enough," produced by David Foster; Prince &

the Revolution's "Tears In Your Eyes," produced by Prince; Chicago's "Good For Nothing," produced by Foster; Tina Turner's "Total Control," produced by Carter; Kenny Rogers' "With A Little More Love," produced by David Malloy; and Huey Lewis & the News' "Trouble In Paradise," produced by Lewis.

"We Are The World" is the highest debuting single since Michael Jackson's "Thriller," which entered the Hot 100 one notch higher, at number 20, a year ago.

## PUBLISHERS IN NASHVILLE SEEK NEW EXPOSURE

(Continued from page 1)

cials.

Local publishers concede that they have fewer traditional possibilities for exposing songs today. Record company roster reductions, they say, mean fewer acts to whom to pitch material. At the same time, studio and American Federation of Musicians costs have doubled in the past three to four years. An average country demo now runs between \$450 and \$600 per song, according to publishers, who say that these demo costs are "eating us alive."

Songwriters negotiating contracts now demand more money upfront to offset withheld BMI and ASCAP advances. Unsigned new writers may get \$150-\$200 a week, mid-chart can receive \$250-\$300 a week, and it isn't uncommon now for successful composers in Nashville to command five-figure guarantees.

Publishers' bottom lines are also being affected by a dramatic increase in co-writing, which divides the companies' individual income from shared copyrights. "Publishing is a penny business," notes Donna Hillel, vice president of Tree International, Nashville's largest and most successful independent publishing firm. "When you're forced to split your pennies, you go for volume. You become more aggressive."

An example of this: The theme for the recent network tv mini-series, "Hollywood Wives," was co-written by two Nashville writers, one of whom now heads a new Tree International publishing office in Los An-

geles to increase the company's tv/movie and pop activity.

Another instance: Miller Beer's new national theme song is a Nashville-penned tune that was a No. 1 hit for the Oak Ridge Boys before Combine Music Corp. negotiated a lucrative, longterm deal for the brewery to feature it in all its tv and radio advertising.

Warner Bros. Music has signed, or entered into joint ventures with, "dual outlets," meaning writer/artists (Gary Morris, Mark Gray, Karen Brooks, the group Restless Heart) and producer/writers (Steve Buckingham, Blake Mevis, Bob Montgomery, Steve Dorff). Tim Wiperman, Nashville vice president of Warner Bros. Music, says this ensures more possibilities of getting songs out. He is also working closely with Joel Sill in Warner Bros. Pictures' music department to secure soundtrack activity.

The success of this effort can be gauged by the fact that three upcoming Hollywood movies—"Rustler's Rhapsody," Sesame Street's "Follow That Bird" and "American Flyer"—all feature Warner Bros.' Nashville writers and artists. Says Wiperman: "I realized some time ago that we couldn't make a division profitable by relying on getting records out. We have to find new ways to self-generate income, and make sure that if one area such as mechanicals goes down, another area goes up."

Dean Kay, executive vice president/general manager of the Welk Music Group, says he was surprised

at the positive reception his firm's Nashville catalog received recently at Midem.

"We had tremendous interest in our catalog there," he says. "People overseas are very interested in country songs, but they can't write them. So they have to come to the States for these songs. I'm very enthusiastic about the foreign market as an outlet for us."

Through its direct-marketing label, Ranwood Records, Welk is funneling its songs onto high-volume tv packages. Kay says that country albums Ranwood has released by Don Williams, Ronnie Milsap, the Statlers and George Jones could sell more than a quarter of a million units.

"We're selling tons of records," Kay says, adding that Welk has also put out a new 450-song catalog book which is being mailed out to tv and film producers, a&r executives at labels, print reps, record producers and foreign affiliates to further showcase Welk catalog and encourage new cuts or pitches.

Some Nashville publishers are now licensing cable outlets such as The Nashville Network direct for faster payments. There is talk that publishers may have to consider asking writers who demand substantial advances to assign their share of performance royalties back to the company.

This practice is obviously not a popular one in a community dominated by songwriters. However, several publishers admit to using it selectively when the Buffalo Broadcasting litigation shut off BMI and

ASCAP writer advances.

Publishing executives here say they would prefer not to employ direct assignment of writers' performance shares, but insist they may have no alternative to higher writer guarantees and strained cash flows dictated by current economics in country music.

Says one head of a major Nashville publishing division: "It's unrealistic for writers to expect their deals to be based on the past when record sales were great. If songwriters continue to demand this kind of money, we will have no other choice but to consider asking them to give up their performance royalties."

Among the other problems faced by local publishing divisions is the issue of enforced controlled composition clauses by major labels. These clauses lower mechanical income through pre-arranged royalty deals, usually three-quarters of the statutory rate. Other concerns: an increase in administrative costs; the expense of signing and maintaining competitive writing staffs; the cost of independent promotion incurred by publishers on their chart songs; the addition of development and a&r duties once handled directly by record companies; and the delay in receiving mechanicals from labels.

Publishers complain that record companies initially withhold up to 60% of their money from mechanicals for nine full quarters, with labels calming they have to wait for returns on product. Yet publishers note that record companies have ceiling restrictions on returns that

do not amount to 60%.

Wiperman of Warner Bros. Music says he won't see all his company's mechanicals from this week's No. 1 country single, "Seven Spanish Angels," for two years, nor his share of performance royalties for a minimum of nine months. "Yet I have to continue laying out large sums of money to keep going," he points out. "Why should record companies keep our money for a possible 22% returns factor and make us lose interest on that income, plus interest on the money we have to advance until we recoup?"

Arthur Braun, U.S. general manager for Dick James Music, says he is increasingly concerned about controlled compositions and their effect on Nashville recording. "Any joint owner of a copyright can compromise the first license at a reduced rate, and everyone involved has to abide by that reduction," he says. "The labels are doing all they can to force the situation, and I expect it will get worse. It doesn't do anything to help ensure that the best songs get out."

Despite these negatives, however, Nashville publishers remain confident that they can remain healthy and circumvent the current economic downturn in record sales. It is heightened awareness and more aggressive approaches, they agree, that will mean the difference in a changing marketplace.

*The changing marketplace from the perspective of retailers and rackjobbers will be the subject of next week's report in this series.*



# TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	9	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD) 1 week at No. One	CENTERFIELD
2	8	24	3	PHIL COLLINS ATLANTIC 81 240 (8.98)	NO JACKET REQUIRED
3	3	4	40	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	1	1	20	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
5	5	6	11	SOUNDTRACK ● MCA 5553 (8.98)	BEVERLY HILLS COP
6	9	9	41	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
7	4	3	17	MADONNA ▲ <sup>3</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
8	7	8	18	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
9	6	5	12	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
10	10	10	18	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	7	24	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
12	12	17	70	POINTER SISTERS ▲ <sup>2</sup> PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
13	13	14	15	DON HENLEY ● GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
14	16	12	43	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
15	15	16	5	DAVID LEE ROTH WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
16	22	—	2	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
17	17	13	31	BILLY OCEAN ▲ JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
18	18	11	37	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
19	21	20	72	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
20	14	15	22	DARYL HALL & JOHN OATES ▲ RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
21	20	19	20	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
22	24	30	4	THE FIRM ATLANTIC 81239 (8.98)	THE FIRM
23	23	21	66	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
24	19	18	23	SHEENA EASTON ● EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
25	30	40	5	SADE PORTRAIT BFR-39581 EPIC (CD)	DIAMOND LIFE
26	27	25	35	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
27	41	60	4	SOUNDTRACK GEFFEN GHS 24063 WARNER BROS. (9.98) (CD)	VISION QUEST
28	25	22	20	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
29	29	50	5	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
30	26	23	17	DEEP PURPLE ● MERCURY 824003 1 POLYGRAM (8.98) (CD)	PERFECT STRANGER
31	31	33	12	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
32	28	28	15	KOOL & THE GANG ● DE-LITE 822943-1 POLYGRAM (8.98) (CD)	EMERGENCY
33	39	39	26	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
34	34	38	18	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
35	35	37	15	TEENA MARIE EPIC FE 39528	STARCHILD
36	37	32	22	GENERAL PUBLIC LR S SP-70046/A&M (8.98) (CD)	ALL THE RAGE
37	38	45	26	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
38	44	48	6	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
39	33	29	20	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
40	43	27	17	DURAN DURAN ▲ <sup>2</sup> CAPITOL SWAV1 2374 (9.98) (CD)	ARENA
41	32	31	77	HUEY LEWIS AND THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
42	36	36	10	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
43	42	41	51	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
44	48	62	4	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
45	46	54	23	U2 ▲ ISLAND 90231 /ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
46	45	26	16	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
47	47	47	15	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
48	49	49	15	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
49	40	35	16	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
50	50	46	18	WHODINI ● JIVE JL 8251/ARISTA (8.98)	ESCAPE
51	70	119	3	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
52	61	90	3	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
53	57	57	84	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
54	51	51	23	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
55	55	55	19	THE TEMPTATIONS GORDY 6119 GL MOTOWN (8.98)	TRULY FOR YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	44	16	MIDNIGHT STAR ● SOLAR 60384 ELEKTRA (8.98) (CD)	PLANETARY INVASION
57	63	68	5	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
58	54	42	23	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
59	52	52	5	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
60	59	59	27	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
61	66	96	3	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
62	58	43	48	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
63	60	58	9	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
64	90	—	2	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
65	74	98	3	VAN MORRISON MERCURY 822 895 1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
66	62	53	16	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
67	67	63	82	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
68	68	70	27	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
69	65	56	23	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
70	53	34	18	PAT BENATAR ▲ CHRYSALIS FV41471 (CD)	TROPICO
71	81	82	10	THE GAP BAND TOTAL EXPERIENCE TEL 8 5705/RCA (8.98)	GAP BAND VI
72	73	78	18	SOUNDTRACK FANTASY WAM-1791 (2LPS) RCA (19.98) (CD)	AMADEUS
73	69	65	61	VAN HALEN ▲ <sup>5</sup> WARNER BROS. 1-23985 (8.98) (CD)	1984
74	76	77	17	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
75	64	61	25	KISS ▲ MERCURY 822495-1 POLYGRAM (8.98) (CD)	ANIMALIZE
76	72	66	12	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
77	75	75	7	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
78	82	83	38	SHEILA E. ● WARNER BROS. 1 25107 (8.98)	THE GLAMOROUS LIFE
79	98	135	4	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
80	71	69	75	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
81	79	76	101	Z Z TOP ▲ <sup>4</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
82	91	94	21	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
83	83	85	24	KURTIS BLOW MERCURY 822420-1 POLYGRAM (8.98)	EGO TRIP
84	87	87	34	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173 (CD)	WARRIOR
85	85	86	7	MARTIN BRILEY MERCURY 822423 1 POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
86	89	71	15	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
87	88	92	74	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
88	92	95	8	KLYMAXX CONSTELLATION MCA 5529 MCA (8.98)	MEETING IN THE LADIES ROOM
89	105	129	5	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
90	94	109	4	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
91	96	104	4	VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
92	150	—	2	MARY JANE GIRLS GORDY 6092GL MOTOWN (8.98)	ONLY FOUR YOU
93	<b>NEW</b>			SANTANA COLUMBIA FC39527	BEYOND APPEARANCES
94	78	74	18	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
95	77	64	7	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
96	126	152	3	WILTON FELDER MCA 5510 (8.98)	SECRETS
97	97	101	9	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
98	125	134	3	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
99	103	126	4	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
100	86	72	15	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
101	80	80	37	JOHN WAITE ● EMI-AMERICA ST-17124 (8.98)	NO BRAKES
102	93	91	123	PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
103	84	84	7	KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
104	<b>NEW</b>			GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
105	123	168	3	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
106	99	89	46	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
107	109	88	17	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
108	95	73	38	TWISTED SISTER ▲ ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
109	101	79	11	SOUNDTRACK POLYDOR 823696-1/POLYGRAM (9.98) (CD)	BREAKIN' 2 ELECTRIC BOOGALOO
110	102	99	45	JERMAINE JACKSON ● ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

(Continued on page 15)

**Q. WHO'S #3\*, #5\*, & #10\* ON THIS WEEK'S HOT 100 CHART?**

**A. PHIL COLLINS, JULIAN LENNON AND FRANKIE GOES TO HOLLYWOOD.**

B1240



**PHIL COLLINS**

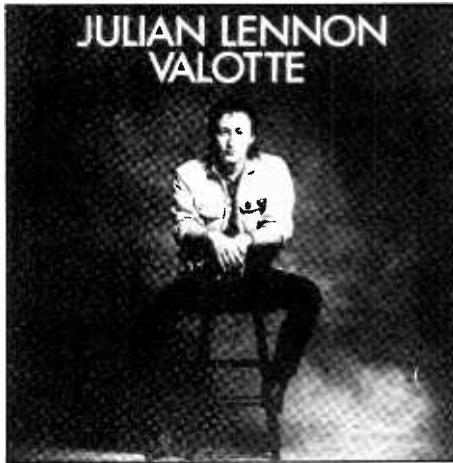
**"ONE MORE NIGHT" #3\***

7-89588  
FROM

**"NO JACKET REQUIRED"**

Produced by Phil Collins and Hugh Padgham

80184



**JULIAN LENNON**

**"TOO LATE FOR GOODBYES" #5\***

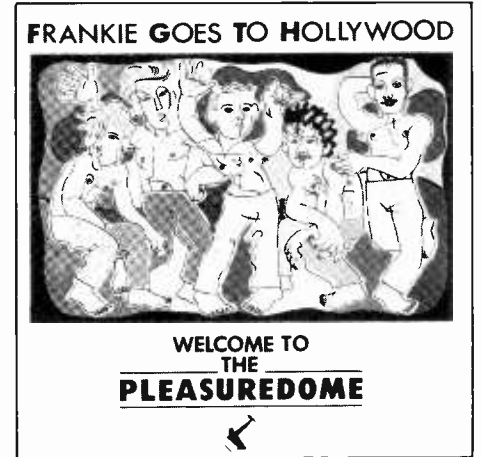
7-89589  
FROM

**"VALOTTE"**

Produced by Phil Ramone

Management: Dean Gordon/D.A.G. Productions Ltd., London

90232



**FRANKIE GOES TO HOLLYWOOD**

**"RELAX" #10\***

7-99805  
FROM

**"WELCOME TO THE PLEASUREDOME"**

Produced by Trevor C. Horn  
Island Records

**ROCKETING UP THE CHARTS QUICKLY:**

81999



**FOREIGNER**

**"THAT WAS YESTERDAY" #37\***

7-89571  
FROM

**"AGENT PROVOCATEUR"**

**THE HIGHEST DEBUT SINGLE FOR THE WEEK OF MARCH 16th! #47\***

Producers: Alex Sadkin & Mick Jones

Management: Bud Prager/E.S.P. Management, Inc.

81239



**THE FIRM**

**"RADIOACTIVE" #39\***

7-89586

FROM THE DEBUT ALBUM

**"THE FIRM"**

Produced by Jimmy Page and Paul Rodgers

WATCH FOR THESE BANDS ON TOUR THIS SPRING!

**ATLANTIC RECORDS AND ISLAND RECORDS DELIVER!**



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## COUNTRY RADIO SEMINAR

(Continued from page 3)

monitions about producing records

tailored for radio's tastes, Warner Bros.' Jim Ed Norman admitted that radio's influence affects his studio work. "I'm afraid of offend-

ing," he said. "I'm afraid of making mistakes."

However, each side found several faults with the other in pushing

country music. To radio's cry for new talent, label executives complained that shortened playlists hardly give room for even the hot-

test current acts.

A programmer in the audience said that record companies sharply cut down on their chances for new artist airplay when they ship superstar product as soon as the previous releases peak on the chart. This, he explained, leaves stations with little room to expose unknown acts, an observation that drew immediate loud applause.

Galante responded to this by saying, "We've got to get off the cycle of taking four months to get a song to the top of the chart."

The session was not without its up side. Galante noted that the Judds' current RCA album, "Why Not Me," cost "less than \$50,000 to produce" and is almost gold. Capitol/EMI America Nashville chief Jim Foglesong said that Sawyer Brown's debut album, released only two months ago, is close to 150,000 in sales. Foglesong also said there are more advance orders for Mel McDaniel's new album than for all McDaniel's previous albums combined.

In a separate session examining product flow from record label to radio to retail, Handelman Co. vice president Jim Powers noted that record company marketing plans play a major role in how his company orders product, especially in the case of new or developing acts.

This year's seminar also examined programming and research strategies. Case suggested that the changing work force—more people employed, especially women—should motivate stations to re-think their programming approach.

Research sparked its share of discussion. Panelists agreed that research is valuable, but should not replace "ears" and "instinct" when determining music playlists.

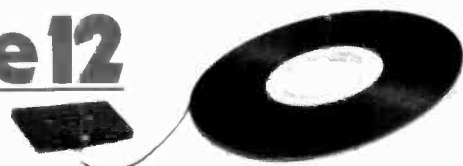
Observed consultant Dave Roberts during one session: "Research should not replace gut feeling. Gut feeling is a very real part of the scientific process. Good, solid research can take your gut feeling to the streets."

Case suggested that "if each of those 2,500 [country stations] put \$1,000 in the till for research, it would be the single grandest piece of research in America today."

In addition to the panels, registrants were treated to numerous evening hospitality suites, product displays, artist visits, lunches sponsored by Wrangler and the annual New Faces Show banquet. A total of 1,200 industry guests attended the closing night New Faces Show, where a spontaneous "pass the hat" suggestion by MC Charlie Monk collected more than \$3,700 in donations for the Ethiopian hunger crusade.




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# Bernstein's New York Group Grows

BY KIM FREEMAN

NEW YORK Fifteen months ago, well-known manager and promoter Sid Bernstein joined forces with the well-financed New York Land Co. to form a new independent label. Since then, the New York Music Co. has sprouted a parent firm, the New York Music Group; picked up several notable industryites to run its autonomous distribution and publishing companies; and put its second act, Sheryl Lee Ralph, on the Black Singles chart, where her "You're So Romantic" this week moves up to 84.

"It really feels like a record company now," says Bernstein of the Music Group's growth in recent months. The label reportedly has poured a six-figure investment into Ralph's development, but Bernstein says the Group is relying equally on the ability of its executives to "pull people's lapels. It's really like a political campaign," he says, adding that "a lot of our friends are responding to our presence now."

While Ralph, former star of Broadway's "Dreamgirls" and current co-star of NBC-TV's "Code Name Foxfire," is the label's immediate priority, imminent projects appear to be slated for comparable commitments. The New York Music Co. has an album slated for an April release by rock act Fury, a discovery of the Rascals' founder, Felix Cavaliere, who is now producing the brotherly duo's project. The following month, the label will release the cast album to "Mayor," a soon-to-appear musical based on the book of the same name by New York mayor Ed Koch. The New York Music Co. is also acting as co-producer for the stage show.

New York Music Distribution Inc.

started in December under the direction of John Cassetta, Mel Fuhrman, and Monica Boscia, all former executives at Alpha Distributing, which ceased business as an indie distributor in New York late last year. As the Music Group's corporate executive vice president, Fuhrman explains the company's distribution branch as a "network of what we believe are the country's best local and regional distributors."

Using each distributor's promotion and sales people, in addition to the Group's national promotion head Danny Zeitler, Fuhrman says the advantage to networking is the system's ability "to get records on the street fast. There's no corporate red tape to slow things down."

Fuhrman says the distribution company handles eight labels now and harbors an "almost too selective" attitude in choosing product.

A record man for the past 25 years, many of which were spent with major labels, Fuhrman recounts the common obstacles in breaking an act as an independent outfit. He says major labels, rack-jobbers and radio are "short-sighted" and "hindering indies by their lack of interest. In any creative industry, there must be an opening for the novices."

As such, Fuhrman says he thinks of the New York Music Group as "a training and proving ground," but not necessarily as the independents' usual synonym of a farm team. While Fuhrman and Bernstein claim they have every intention of keeping the acts they develop, Fuhrman admits the company would most likely lose a contractual battle of the bucks over an artist courted by the majors.

Despite all the negatives, Fuhrman sings the praises of the inde-

pendent business. "Indie records are still the most exciting, there's less people on your case, and we've got lots of freedom," he says, adding, "We can sign an artist in a week. It takes the majors a month to dot the i's."

The company's distribution network includes a core of 10 independent firms across the country. They are Encore (headed by another former Alpha executive, Nick Campenella), Schwartz Bros., Universal, M.S., Big State, Action, Lakeside, Associated, California Record Distributors and Hawaii's Music Craft.



**Tax Relief Efforts.** Elektra/Asylum/Nonesuch/Musician chairman Bob Krasnow, right, meets with Scorpions drummer Herman Rarebell to plot an April 15 release date for his solo album, "Herman De German."

## Rep/Distrib Firm Moves

# Intercon Music Expands

LOS ANGELES John Matarazzo has moved his Intercon Music, combination National rep and distribution entity, to a 67,000 square foot administrative and warehousing complex at 454 Main Ave. in Wallington, N.J. Intercon had been in a 25,000 square foot location in Carlstadt, N.J. since its inception three years ago.

A former musician, Matarazzo and his brother, Tony, began as audio software reps for CBS Discos International. John Matarazzo, now Intercon president, doubles as sales manager, heading a national rep slate, that includes Rick Lanin, New

York; Mike Crockett, Houston; Harry Yardum, Chicago; Herb Rovner and John Ierardi, Los Angeles; Bill Moore, Seattle; and Rick Sullivan, Atlanta. Industry veteran Chet Woods does telemarketing from the Wallington base.

The firm is a national distributor for the following labels: CBS Special Products, MusicMasters, Sefel, Denon, RCA/Italy, RCA/France, Vital Body, Rhino, Tower Hill, Gasparo, Suite Beat, Weston Priory and Northeastern Records. Intercon reps CBS Discos, Arion and Rizoli Records.

## '84 NET SHIPMENTS

(Continued from page 1)

Further support comes from NARM, where one source puts the increase in sales of a representative sample of member stores at 23% from September through the end of the year. Figures the association released earlier showed sales up 17% for the first seven months of the year. However, these tallies also included sales of blank tape and accessories.

In international markets served

by CBS, industry volume for recordings was put at \$3.770 billion in 1984, 3% over the 1983 total of \$3.661 billion. The prediction for 1985 is \$3.790 billion, a marginal gain of 0.5%.

U.S. direct mail sales, said CBS, were estimated at \$475 million for 1984, up 8.2% over 1983 when the figure was \$439 million. In 1985, says CBS, direct mail sales will rise another 5.5% to \$501 million.

## PHILIPS CD ARM BACKING DIRE STRAITS

(Continued from page 3)

"But," Bicknell continues, "nobody's going to hold up a CD like a tennis racket. Basically, the sponsorship covers the year of the tour, with a run-up period and running-down period at either end. But it's very much an open-ended thing, and if it works well we might continue it beyond that period."

The 215-date tour starts April 30 in Tel Aviv and takes in most European territories in its first leg, culminating in 16 U.K. dates, including an unprecedented 10 successive

nights at London's Wembley Arena in early July.

Some 50 concerts in the U.S. and Canada are planned for the summer and early autumn, with further European shows in the late fall. Japan, Australia/New Zealand and possibly South America will follow early in 1986. The tour ends in Darwin, Australia, next March 30.

Commenting on the sponsorship agreement, Philips vice president C.J. Van Der Klugt says: "This is an important promotional initiative for us as CD market and technical leader."

"It will associate our brand with a top-class act which has a tremendous following among highly music-conscious people. The sponsorship and the promotional events linked to it will emphasize the direct relationship between Philips CD and perfect sound reproduction quality in the home."



**All That Jazz.** Concord Jazz Records chief Carl Jefferson poses with overseas record men after signing a pressing and distribution deal for all of Western Europe with Bellaphon Records of Germany. Pictured from left are Bellaphon's Rudolf Stuebig, Import Music Services' Eddie Wilkinson, Ad Lib Distribution's Ivan Sundberg, Jefferson, Bellaphon president Branko Zivanovic, and Didier Briaud and Andre Turban of Diffusion Artistique et Musicale of France.

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**Chart**

**Every Week**

**In Billboard**

## SINGLES REVIEWS

(Continued from page 67)

### BRONSKI BEAT

**Why? (7:45)**  
PRODUCER: Mike Thorne  
WRITERS: Somerville, Steinbachek, Bronski  
PUBLISHERS: Bronski/William A. Bong  
MCA 23538 (12-inch single)

Compelling dance music made out of convincing anguish; the Somerville falsetto is a chilling instrument.

### TIME

**The Bird (6:25)**  
PRODUCERS: Morris Day, Starr Company  
WRITER: Morris Day  
PUBLISHER: Tionna, ASCAP  
Warner Bros. 0-20315

Commercial release of previously-issued promo-only 12-inch; 7-inch reviewed Jan. 19.

### ARNIE'S LOVE

**Date With The Rain (6:35)**  
PRODUCER: Eric Matthew  
WRITER: B. Miller  
PUBLISHER: Stone Agate, BMI  
Profile PRO-7066 (12-inch single)

Frankie Lymon & the Teenagers with Hi-NRG synths and harp arpeggios...? Novel. Label based in New York.

### EVELYN THOMAS

**Heartless (10:00)**  
PRODUCERS: Ian Levine, Fiachra Trench  
WRITERS: Ian Levine, Fiachra Trench  
PUBLISHER: Record Shack, PRS  
Vanguard SPV 86 (12-inch single)

Powerful r&b singing by an artist who can hold her own with or without beep boxes; previews her label debut LP "High Energy"

## RECOMMENDED

### GREG PHILLINGANES

**Behind The Mask (6:15)**  
PRODUCER: Richard Perry  
WRITERS: Michael Jackson, Chris Mossdell, Ryuichi Sakamoto  
PUBLISHERS: Colgems-EMI, ASCAP/Mijac, BMI  
Planet YW-14024 (12-inch single; 7-inch reviewed Feb. 9)

### HOT GOSSIP

**Don't Beat Around The Bush (7:44)**  
PRODUCERS: Ian Levine, Fiachra Trench  
WRITERS: Ian Levine, Fiachra Trench  
PUBLISHER: Jess, PRS  
Vanguard SPV 85 (12-inch single)

AC-disco from England.

### LE FOXE

**French Kiss (5:40)**  
PRODUCER: Mitchil Bechet  
WRITER: Mitchil Bechet  
PUBLISHERS: Handful Of Music/Culture Shock, BMI  
Telestar TCT-2340 (12-inch single)

Busy, busy, busy electronic soul. Contact: (718) 729-5800.

### SANTANA

**Say It Again (7:44)**  
PRODUCER: Val Garay  
WRITERS: V. Garay, S. Goldstein, A. La Peau  
PUBLISHER: not listed  
Columbia 44-05168 (12-inch single; 7-inch reviewed Feb. 16)

### BARBRA STREISAND

**Emotion (6:34)**  
PRODUCER: Richard Perry  
WRITER: P.S. Bliss  
PUBLISHER: not listed  
Columbia 44-05167 (12-inch single; 7-inch reviewed Feb. 23)

## NOTAS

(Continued from page 59)

Today, both brothers are enjoying a new popularity among U.S. Latin fans: Eddie Palmieri is the winner of this year's Latin tropical Grammy, and Charlie's album for Tropical Budda is getting an enthusiastic response.

Larry Harlow was also a dazzling figure in salsa's golden era, responsible for many of the genre's finest arrangements and a major force in his association with the Fania label.

These artists are joined on the Tropical Budda label by such other respected artists as Vitin Aviles, Ray Martinez and Jose Mangual Jr.





**Driving For Dollars.** Members of the T.J. Martell Foundation for Leukemia & Cancer Research gather in Los Angeles to kick off the organization's 1985 West Coast fundraising drive. Standing from left are Dr. Denman Hammond, CBS Records Group chief Walter Yetnikoff, Dr. James Holland, the Foundation's founder Tony Martell, Floyd Glinert, Joyce Bogart and Quincy Jones.

## Ladd Defends Advocate Role Urges Active Fight for Copyright

BY BILL HOLLAND

WASHINGTON Former Register of Copyrights David Ladd, the first government official to hold the posts of both the top copyright official and the Commissioner of Patents & Copyrights, told a group of copyright lawyers here recently that despite suggestions from certain Congressional sectors, the role of the Register should continue to be that of an advocate of the copyright system and those copyright owners seeking protection under the law.

Ladd told the lawyers at the eighth annual Copyright Law Conference of the Federal Bar Assn. (FBA) that while he would not formally take a position, "it would appear obvious during my tenure" that he had followed the "historic tradition" of the top copyright official in the Library of Congress in being an active advocate for protection both in this country and abroad.

Ladd, like his predecessor, Barbara Ringer, was viewed as a strong spokesperson for author's rights. But since copyright issues have become tied closer and more important to the economy and the balance of trade in the last few years, the Congress has become more sensitive and attuned to them, as well as to intense lobbying from hardware and software manufacturers.

It was during Ladd's tenure as Register that questions from opponents of copyright legislation began to surface as to the Register's role in public policy viewpoints.

Ladd described the beleaguered present copyright law as "in a process of perpetual revision" with the advance of new telecommunications technology in the last few years, and hinted that the Copyright Office should not bend to pressure from some members of Congress to avoid strong advocacy positions while copyright proposals are before the Congress.

The Copyright Office is a part of the legislative branch of the government. Ladd's former position, in fact, is a civil service job; the Regis-

ter is not appointed by the President.

Nevertheless, Ladd said, the new Register should continue to take a vigorous position of explaining and expanding the scope of copyright protection.

In a related matter, the Copyright Office said last week that the private sector search committee for new candidates for the Register's job is now completed, ending a four-month inquiry by the panel of copyright experts. A Library of Congress rating panel will now evaluate the candidates. The choices for the new Register will be made by the Librarian of Congress, Dr. Daniel Boorstein, and his senior staff.

Ladd, who was appointed in June, 1980, now works for a Washington law firm. He was in Paris last week to receive a gold medal from SISAC, the international performing rights organization, for his "distinguished service" as the top U.S. copyright official.

### ANNUAL ITA MEETING

(Continued from page 4)

Matarazzo, national technical manager, Agfa-Gevaert Inc.; Andre Bazouin, worldwide product manager, magnetic media, Rhone-Poulenc; Rolf Sager, sales director, ICM Ltd.; Alan A. Lindquist Jr., Pfizer Inc.; Mort Fujii, president, Cetec-Gauss.

"What Price Quality—Audio Cassettes Can Be Made Even Better, But Who Will Pay The Price?" Panelists: Spencer J. Andress, technical specialist, Hercules Inc.; Daryl Chappelle, audio sales manager, Lenco Co.; Scott Bartlett, Data Packaging Corp.; Douglas G. Booth, national industrial sales manager, TDK Electronics Corp.; Robert Barone, president, Electro Sound Inc.; Bill Schubart, president Resolution, Inc.

"Digital Audio Tape—Its Present Status And Its Future," conducted by T. Kogure, general manager, acoustic research laboratory, Matsushita Electric Industrial Co. Ltd.

Leading off the third and final day of panels on Saturday (22) will be "Which Way For The Recording Industry—Audio Cassette, LP, CD, DAT, Or Video?," conducted by Seymour Gartenberg, senior vice president, operations, masterworks and administration, CBS Records Group.

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

**STATE OF THE (CD) UNION:** Major retail chains with an aggressive stance in Compact Disc merchandise are posting as much as 25% of their sales dollar volume in the configuration, with more conservative stores carrying CDs still hitting double-digit shares in many cases.

That bullish retail overview was just one of several reports from the CD front offered during a **Compact Disc Group** press conference Wednesday (13) in Burbank. Although packaging and production capacity were both discussed, both hardware and software members preferred beating the drum for continued signs of growth for the configuration.

Technics' **Mike Aguilar** predicted that hardware prices will continue sliding downward, with street prices on players possibly hitting \$200 and below by year's end, reflecting major brand prices reach-

ing a lower range of \$249 to \$299. Sanyo's **Issac Levy** attributed the cost breakthroughs on current and next generation units to standardization and cost reduction for laser pickups.

Software prices won't tumble as precipitously, however, according to CDG chairman **Emiel Petrone**. The PolyGram executive maintained that royalty rates will stabilize current prices through the rest of the year, although he opened the door for modest erosion by pegging the lower end of the CD retail price spectrum at about \$10.

As for the CDG board, new elections find **Petrone** retaining his chairman's slot, **Aguilar** stepping up as vice chairman, **WEA's Alan Perper** named vice president in charge of group marketing, **Dennon's Robert Heiblim** heading a newly created new applications effort (aimed at computer and graphic usages at present), and **Pioneer's Chris Byrne** and **CBS's Jerry Schulman** also among key directors.

**COMMITTED TO CD-ONLY RELEASES** is **Wallbank Warwick**

**Communications**, which has just released its first product to the U.S. market via **IMC** in New York and **Sounds Good Imports** in Los Angeles. First release is "**World Record**," an introductory sampler featuring tracks from **Tito Puente**, Cuban "bata" stylist **Roberto Burrell**, Mexican ensemble **Conjunto Tlacoatlpan** and African traditional music from Nigeria and the Ivory Coast. Also scheduled for release this year are two sound-effects packages and ethnic recordings of Brazilian "macumba" rhythms and African tribal music.

Director **Chris Warwick** indicates that international sales will be channeled through import affiliations until the label has a larger catalog. "When we have 10 disks out, then we'll talk licensing," he asserts.

WWC product is being pressed through **CBS/Sony**, with all releases DDD coded and made using ambisonic and holophonic recording techniques. Repertoire goal is to build a comprehensive digital archive of indigenous music from around the globe.

## Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**JEM RECORDS**, South Plainfield, N.J., continues to expand its already extensive activities as a distributor, importer, video company and label home. First off, Jem has inked a pressing and distribution deal with England's well-known

progressive logo, **Beggars Banquet**. At present, the deal applies to three pieces of the Banquet catalog, and the latter will maintain its artist-by-artist licensing ties with various other U.S. companies. As most of Beggar's Banquet has previously been available as imports only, Jem president **Marty Scott** says the new arrangement will enable artists in "the left field of their repertoire to develop a domestic base." First albums via this contract are **the Fall's "The Wonderful And Frightening World Of..."**, a compilation from British club favorites **Tones On Tail**, and a project by singer/songwriter **Roy Harper** in collaboration with guitarist **Jimmy Page**.

In another p&d deal, Jem has picked up the r&b **Golden Boy** label of Los Angeles. It's Jem's first venture into r&b, and it looks to be a smart one, as the **Eddie Gurren**-owned label is home to **R.J.'s Latest Arrival**, an act that hit the black charts last year. **Golden Boy** was formerly handled by the American wing of Canada's **Quality Records**.

Finally (for the moment at least), Jem builds its roster of in-house labels with the addition of **Passport Jazz**, a logo to be run by former **Greenworld** executive and **Zebra Records** founder **Jim Snowden**. **Passport Jazz's** first release is a live album by **Steve Khan**, to be followed by projects by producer/writer **Kenny Pore** and fusion artist **Jeff Berlin**.

**SEEDS & SPROUTS:** No indies entering either pop chart this week, but **Tommy Boy**, (212) 722-2211, deserves a nod for an unusually high debut on the black album chart, where its "Tommy Boy's Greatest Beats" compilation arrives at 45... **Gene Chandler** has been signed to New York's **Fastfire Records**, and the r&b balladeer is currently in his hometown of Chicago recording his label debut album. **Fastfire** was formed last year and

has been fairly quiet since the lukewarm response to rock act **Night Crossing**. The label, however, has restructured its approach to the market and is planning a full-scale promotion and advertising campaign for the **Chandler** release, according to executive vice president **Bill Neiderman**. In terms of vinyl appearances, **Chandler** has been pretty quiet himself since 1982's "I'll Make The Living If You Make The Loving Worthwhile" for **Mercury**.

The launching of new labels appears to be the trend of the week for East Coast indies. In Jamaica, N.Y., **Important Records** adds the developmental logo, **IRD**, to its other in-house logos, **Combat** and **Relativity**. First IRD releases are **Impaler's "Rise Of The Mutants"** and **Axtion's "Look Out For The Night"**. Meanwhile, **Combat** has picked up popular European, headbangers **Venom**. The group's "Possessed" album is now on the streets coinciding with a **Combat** act tour starting Sunday (17). Besides **Venom**, the two-month tour features **Slayer** and **OZ** and includes a date at New York's former elite hangout, **Studio 54**, this Wednesday (20).

As **Important** moves heavier into metal, **Megaforce Records** founder **Johnny Z** is switching his energies to the equally rough genre of hardcore punk. According to Z, the metal market's creative potential has already been tapped, and hardcore rock will be 1985's music of underground choice. Accordingly, Z has formed **Slamforce Records** to house this projected trend. First signing is **the Diseased**, four members of **Megaforce** act **Anthrax** with "alter egos," says Z, who claims that this group and forthcoming **Slamforce** groups will "make heavy metal look like bubblegum."

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# Compact Disc Group Says Crunch Will Be Eased Soon

BY SAM SUTHERLAND

LOS ANGELES The current Compact Disc production crunch will be eased by midyear as increased capacity at major CD manufacturing plants overtakes the now daunting demand.

That's the forecast offered last week by Compact Disc Group directors, who downplayed the growing concern over shortfalls in CD product fill from major vendors. Queried on trade anxieties triggered by upheavals in custom pressing contracts, delays in major release shipments and acknowledged priority lists for availability, CDG members all hewed to the position that overall

## CBS Wraps Up Sale of Fender

NEW YORK The sale of Fender Musical Instruments by CBS Inc. to an investor group led by Fender president Bill Schultz is complete. The two parties had announced an agreement in principle regarding the sale on Feb. 1.

The sale includes all of Fender's product lines, which encompasses Rogers drums and percussion, Rhodes keyboards, and Fender electronic products, guitars and basses.

### Atlanta Distributor

## Tara Files for Bankruptcy

BY RUSSELL SHAW

ATLANTA Tara Record & Tape Distributing has filed a voluntary Chapter XI petition for reorganization with the Northern District of Georgia's U.S. Bankruptcy Court here.

In papers filed March 5, the corporation, the oldest local distributor and more recently, a one-stop, listed liabilities of \$1,038,152. Secured debts totalled \$95,541 with the petition disclosing company assets of \$481,164.

A total of 168 creditors, including large record labels, small independents, other distributors and retailers, was cited in the petition, signed by Gwen M. Kesler, owner of 74% of the company stock. Other shareholders are listed as Tara Record & Tape Distributing Co., 21%, and

## Toronto CD Plant Planned

NEW YORK Two former record executives have joined with a consortium of backers to launch a Compact Disc pressing plant on the outskirts of Toronto, which they promise will "become operational" next January.

The necessary funding is "in place" to provide a plant with eight molding units, necessary clean rooms and associated equipment, says Eric Johnson, with Jack Vermeer a general partner in Praxis Technologies Inc., the company they have set up for the enterprise. Both once held executive posts with Quality Records in in Canada.

stock is still plentiful. Creating the present furor, they said, is widespread overordering by larger accounts, felt primarily through the biggest current hits.

"In the short term, there's a demand clearly exceeding the supply," admitted Emiel Petrone, senior vice president for Compact Disc at PolyGram and chairman of the laser audio disk trade group. The expected turnaround by July is attributed by Petrone to production capacity increases promised by JVC, Nippon Columbia, Sanyo and other CD pressers.

At CBS, widely cited as the vendor most seriously affected by the crunch, Jerry Shulman reports, "Digital Audio Disc Corp. [the CBS/Sony plant in Terre Haute] has assured CBS, and CBS has assured its custom clients, that production problems will be solved by midyear."

WEA's Alan Perper struck a common chord among labels in asserting that "part of the problem lies with retail itself: Overorders have soaked up the available inventories."

Amplifying the problem, CDG software members say, is the continued steep growth curve for the configuration. According to RCA's Robbin Ahrold, retailers have reported doing 10% to 30% of their current business in the new format.

Larry Adrian King, 5%.

The largest unliquidated trade debts include WEA, \$160,932; RCA Records, \$90,026; MCA Records, \$71,575; Profile Records, \$54,901; and Macola Records, \$35,158. A trade debt to CBS Inc. was also cited, totalling \$82,451.36, secured to a value of \$62,000.

Other major creditors named in the petition are Capitol Records, \$26,438; Dominion Music, \$23,903; Independent Distribution Network, \$11,681; Lexicon Music, \$18,350; Palo Alto Records, \$18,514; Pandisc Records, \$11,256; Personal Records, \$9,813; Prelude Records, \$11,126; Rounder Records, \$19,673; Savoy Records, \$25,568; Schwartz Bros., \$17,226; Sunnyview Records, \$9,662; Tommy Boy Records, \$30,252; and Vanguard Recording, \$25,606.

Much of the equipment will come from Toolex Alpha in Sweden, says Johnson, and Praxis expects to complete all the necessary requirements for Philips licensing by May. The company timetable calls for two molding units to be in operation by January. When all six go on line, Johnson places production capacity at several million a year.

Praxis will concentrate on supplying the North American market, says Vermeer, and expects that pricing "will be in line with competition," currently about \$2.70 per delivered CD. IS HOROWITZ

# INSIDE TRACK

RCA/COLUMBIA PICTURES HOME VIDEO has embargoed six of its most important titles, pulling them off the market without notice for an as-yet-unexplained reason. The titles involved are among the industry's biggest sellers: "Tootsie," "Close Encounters Of The Third Kind," "Kramer Vs. Kramer," "Annie," "Stripes" and "Blue Thunder." The last time a company pulled this many big titles off the market at once was when Paramount Home Video was clearing the pipeline for its "25 for under \$25" program. . . In another major home video move, Family Home Entertainment and MGM/UA Home Video are splitting. MGM/UA has long handled the distribution of Family's product, but in an amicable parting, the company will be taking back its titles and distributing them on its own as of June 1.

RACK FAX: The Handleman Co., world's largest, is testing a prerecorded cassette service for the more than 120 Caldor stores, which had been racked by Alpha Distributing, New York. The remainder of the Caldor record department inventory is served from its in-house division, headed by Ben Bernstein. . . Speaking of Handleman, its 250-person home office staff moves from its Clawson HQ to 88,000 square feet in a two-and-a-half-story building in Troy, Mich. New, much enlarged quarters will house more computer equipment, along with divisions like books and an advertising group that worked outside the Clawson area. . . Grapevine has Bill Hall's Tualitin, Ore. in-house rack wing for the more than 163 Payless Drug Northwest stores, calling itself Sight & Sound Distribution, adding a home video connotation. Gossip also has Hall searching out other possible rack accounts.

BRUCE SPRINGSTEEN and CBS Records have agreed to two paid showings of the Peter Bogdanovich film "Mask" with Springsteen's songs on the soundtrack. The film-based on the life and death of Rocky Dennis, a disfigured boy who idolized Springsteen—had originally had seven Springsteen songs in the track (Billboard, March 16). Universal offered CBS \$50,000, but CBS reportedly wanted more and a cut of the home video pie. Universal countered by putting four Bob Seger songs on the track, paying \$50,000 and incurring the wrath of Bogdanovich. . . Watch for Dennis Young, former VP of Young Entertainment, the former Atlanta-based Franklin Music store chain, to demonstrate his computerized inventory system at a NARM convention exhibit. . . Just to keep the record straight, Quincy Jones donated "Grace," the instrumental B side of the "We Are The World" charity single, to the Ethiopian-aid fund. . . Isaac Stern will be the recipient of this year's NARM presidential award. The choice by Noel Gimbel is the first recognizing a classical artist.

## CBS Records Studying CD Plant Expansion

BY IRV LIGHTMAN

NEW YORK Facing current severe lags in Compact Disc production at the CBS/Sony Terre Haute plant and sensing longterm demand, CBS Records has begun preliminary discussions on its expansion and/or the possibility of a new facility here or abroad.

This CD scenario for CBS was described by CBS/Records Group president Walter Yetnikoff at a meeting here Wednesday (13) between top CBS Inc. executives and financial analysts.

Yetnikoff, in a projection bolstering the view that CD plant growth would have to be dealt with shortly, said he looked to dollar parity between CD product and LPs within five years. CBS Inc. chairman Thomas Wyman commented that he understood Yetnikoff's projections from his own experience in playing CDs at home.

"CD is exploding," Wyman said. "All early signals are brighter than imagined. [Our plant] is hopelessly inadequate to meet the demand that's come before us."

Last winner was Michael Jackson.

ROY HASSET of H&D Inc., outdoor events promoter in Long Beach, initiating the first Queen Mary Jazz Festival there. Opening night (April 19) lineup has Herbie Hancock, Stanley Clarke and Kenny G & the G Force; Saturday afternoon (20) features Miles Davis; Chick Corea's band; Al DiMeola & the Latin All-Stars, including Flora Purim, Airtio, Joe Farrell, Pancho Sanchez, Dave Valentine; and Steps Ahead with a Brazilian dance group, Batucuja. Sunday (20) afternoon has Bob James, Michael Brecker, George Duke, Freddie Hubbard, Don Randi, Al Williams, Special EFX and the L.A. Jazz Workshop. Tickets run from \$25 to \$12.50 for seats in a special arena constructed in the ship's parking area. . . Look for Don Olsen's HRM Pressing, Hauppauge, N.Y. to go into videotape duplicating.

EXPECT A MAJOR LABEL to announce that its publishing will be administered by a leading independent publisher. . . Paul Cooper and Doug Morris of Atlantic nabbed the track for "St. Elmo's Fire" from Gary LeMel, recently named senior VP, music, at Columbia Pictures. Atlantic also bagged Edie & the Tide, the Bay Area group managed by Bobby Corona, which nailed down five BAM awards. Eddie Money produces their first album. . . Eastern industry members circle July 8 on their calendars for Ruby Zeidman of Rhody's, Warwick, R.I., one-stop, famed annual clam-bake there. . . Mike Walker of Gemini Distributions, Atlanta, has hired Betty Bailes, the 12-inch expert formerly with Tara there, so expect him to go after the jukebox business. . . Sick Call: Merrill Rose, the Chicago legend, back on his feet after a collision in Palm Springs, in which his car was totalled.

CARL MADURI of First String Artist Management, Cleveland, opening an office in Highland Beach, Fla., to seek out talent there. . . Is Surplus Records & Tapes ready to penetrate more strongly into the West Coast market? . . . Sam Shapiro and Jim Grimes of the National Record Mart re-scheduling their 1985 annual convention so as not to conflict with Camelot Enterprises' convention, July 12-16 at Saw Mill Creek Park, Sandusky, Ohio. . . Natalie Cole coming back with an album on Paul Fishkin's Modern label produced by Martie Sharron and Gary Skardina for late spring release, just 10 years after "This Will Be" hit big.

AT PRESSTIME, the Writers' Guild of America-strike was continuing with scribes holding steady to their demand for a bigger ladle of the home video potage. As the strike progresses, each week's extension impinges more upon film production.

For CBS's recording interests as a whole, Wyman said the industry has begun to "thrive," acknowledging, "It was out in the desert for awhile."

Wyman noted another "exploding" home entertainment factor, that of home video software. "It's exploding before our eyes," Wyman said of the company's joint venture with CBS/Fox. Fred J. Meyer, senior vice president of finance and chief financial officer of CBS Inc., revealed to the analysts that the unit, the largest of home video software entities, had grossed \$300 million last year.

One surprise success noted by Wyman was the release of a CBS-produced feature film, "Grand View U.S.A.," which fared badly in theatrical release last fall, but is booming on the home video market, with orders of about 40,000 generated from its recent release.

Back on the recording front, Yetnikoff, while reluctant to comment publicly on pricing plans, indicated the label had no plans to hike prices this year. He held out some hope for lower CD prices by the end of the

year. The declining strength of foreign currencies against the U.S. dollar continued to have an impact on CBS Records International (CRI), as Yetnikoff noted in response to an analyst's question to Wyman about overseas operations. He said that 1983 was the most difficult period in terms of the dollar's strength; 1984, he stated, saw CRI become more adjusted to the impact on operations, revenues and profits. Nevertheless, the CBS Inc. report stated that the division's profits were down, against a backdrop of increased unit sales and revenues that were at approximately 1983 levels.

The report did observe, however, that a number of the division's territories turned in a "substantial improvement in profit performance" from the prior year.

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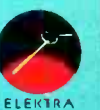
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